



EDUCATING FOR CREATIVITY

Bringing the Arts and Culture into Asian Education



Office of the Regional Advisor
for Culture in Asia and the Pacific
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India International Centre
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Office of the UNESCO Regional
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Hong Kong Institute of
Contemporary Culture

EDUCATING FOR CREATIVITY

BRINGING THE ARTS AND CULTURE INTO ASIAN EDUCATION

REPORT OF THE ASIAN REGIONAL SYMPOSIA ON ARTS EDUCATION

Measuring the Impact of Arts in Education

Hong Kong SAR, China, 9-11 January 2004

and

Transmissions and Transformations: Learning Through the Arts in Asia

New Delhi, India, 21-24 March 2005

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FOREWORD

REVISITING THE VALUES OF THE ARTS AND CULTURE IN EDUCATION

There is widespread awareness that both the content and delivery of our educational systems are inadequate. The challenges and opportunities faced by those striving for excellence and equality in education are often summarized in the framework of “quality education”. This concept complements the international community’s commitment to Universal Primary Education (UN Millennium Development Goal 3) and UNESCO’s Education for All (EFA) programme.

“Quality education” requires motivated students and teachers; appropriate curricula; and inclusive, accessible environments, free from any form of discrimination. It involves addressing complex challenges in today’s knowledge societies and increasingly knowledge-based economies. The concept of “quality education” encompasses respect for and engagement with local communities and cultures, as clearly outlined in the Dakar Framework for Action.¹

The arts have the potential to play a distinct and unique role in bringing the ideals of quality education into practice. As a creative medium, the arts stimulate cognitive development, encourage innovative thinking and creativity, engender understanding of the importance of cultural diversity and reinforce behavior patterns underlying social tolerance.

In an increasingly globalized, competitive and knowledge-intensive world, the arts – and the cultures represented by them – are taken for granted and, therefore, all too often neglected by the formal education system. Education policies typically focus on the importance of gaining skills that are useful in the workforce, and neglect the need to develop the ability to form meaningful relationships and peaceful, cohesive societies. Given the advantages of bringing the arts into educational systems, reform is required. However, to achieve this implies rethinking the role and use of arts in education.

In 2001, in response to an appeal to Member States by the UNESCO Director General, Koïchiro Matsuura, to promote arts education and creativity, the UNESCO Division of Arts and Creativity initiated six regional meetings on arts education with the aim of strengthening arts education curricula and creating the conditions for the integration of arts education programmes into national education systems. The regional meeting for Asia, entitled *Measuring the Impact of Arts in Education*, which took place in January 2004 in Hong Kong SAR, China, focused specifically on the instrumental use of arts in education. In seeking to supplement the traditional “art for art’s sake” approach with a much expanded brief for the arts in quality education, the meeting reviewed examples and case studies from throughout the region. In addition, the meeting presented and discussed various research methodologies for measuring the positive impact of the arts in education and the issues involved with regard to education reform and arts education

¹ The Dakar Framework for Action was the key outcome of the World Education Forum held in Dakar, Senegal, in April 2000. The framework can be viewed on the UNESCO website: http://www.unesco.org/education/efa/ed_for_all/framework.shtml

policy. A key outcome of this meeting was a strategic plan, entitled “Action Plan Asia”, to establish a number of *Arts in Asian Education Observatories*: clearinghouses which will compile, analyze and disseminate data on arts education in the region.

Following on from the Hong Kong meeting, an expert symposium, entitled *Transmissions and Transformations: Learning Through the Arts in Asia*, was held in New Delhi in March 2005. This meeting explored ways in which the arts could be better integrated into education in Asia, and discussed plans to establish the *Arts in Asian Education Observatories*.

This report includes many of the papers presented at these two meetings and an overview of the outcomes of those meetings. These papers, prepared by artists, educators, policy makers and experts in art and culture from across Asia, together reflect the convergence in the goals of the people of the various nations that make up the Asian region, and provide a comprehensive summary of the aims and achievements in arts education in Asia, and of the direction and progress of education reform efforts so far.



SHELDON SHAEFFER
DIRECTOR, UNESCO BANGKOK

INTRODUCTION

THE ROLE OF THE ARTS IN IMPROVING THE QUALITY OF EDUCATION

RICHARD A. ENGELHARDT

The world is undergoing a process of enormous and rapid technological change, leading to a situation in which our economies are increasingly knowledge-based and reliant on constant innovation. In order to keep pace with the changes and meet requirements in the labour market, employees will increasingly need to be creative, innovative and adaptable, and have advanced communication and social skills. However, as the United Nations Educational, Scientific and Cultural Organization (UNESCO) *2005 Education for All Monitoring Report* indicates, these abilities and skills are generally not provided in schools. Education reform efforts must, therefore, consider ways of incorporating the skills and abilities that will be required.

In order to understand how best to reform our educational systems and raise the quality of education, certain questions must be answered:

- What is the goal of education?
- What sort of people do we want our education systems to produce?
- What kinds of skills should they have?

It is generally agreed that the ultimate goal of education is to create cohesive, peaceful and prosperous societies. To achieve this, our education systems need to produce motivated and productive members of society who value tolerance and social cohesion and are able to contribute positively to their country's socio-economic development. Therefore, education systems need to instill in students a sense of community and an appreciation for cultural diversity; build students' self-esteem and confidence; and provide them with the creative, innovative abilities, flexibility and other skills required for meaningful employment in the modern workplace.

Arts Education is increasingly promoted as a means of bringing the required abilities and skills into education systems. Learning about the arts and gaining skills in art forms, ranging from drama and music to crafts, endows students with a range of proficiencies and with the ability to engage in the creative process; that is, use imagination, critical thinking, and physical and mental skills to generate a unique creation. It is argued that by engaging in this process, students gain self-esteem and confidence in their abilities, therefore becoming more motivated and productive.

There is increasing evidence that the benefits of art education are multiplied when the arts are used instrumentally in education. This is the goal of the Arts-in-Education (AiE) approach, through which the arts are used as tools to educate students about other subjects. This approach goes beyond teaching the

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arts or bringing art subjects into curricula (arts education), although technical skills and aesthetic appreciation are also learned in the process. The AiE approach uses the arts to equip students with knowledge and skills across the curriculum (from mathematics and science to heritage education) and, most importantly, to stimulate cognitive development and to encourage innovative and creative thinking. Adherents argue that this cross-disciplinary approach enables students to make connections and see the relationships between subject areas, leading to creative insights and original ideas.

The AiE approach is often explained by referring to the concept of “multiple intelligences”, which postulates that there are many kinds of “intelligence” and a number of ways of learning. The AiE approach is believed to stimulate a wider range of types of intelligence than conventional teaching methods, which tend to rely on verbal and logical thinking (thereby favouring students with strengths in those kinds of intelligence). By facilitating a learning approach that involves, for example, kinesthetic, musical and interpersonal intelligences as well as verbal and logical intelligences, educators can enable all types of learners to understand the subject matter, making learning easier for all.

The AiE approach does not conflict with or supplant the views of those who believe art has its own intrinsic value and should be a core subject in every school (the “art for art’s sake” approach). Both approaches agree that learning about, and through, the arts, cultivates and stimulates cognitive development, and that by engaging in art (whether visual, plastic or performing arts) students develop analytical and interactive abilities and acquire broader, more creative, innovative, and clearer thought-patterns. In addition, there is general agreement that achievements in the arts build students’ self-esteem and confidence. Art educators also tend to agree that the arts enable the development of certain skills that can be applied in other fields. Studies suggest, for example, that learning about music enhances mathematical skills, while studying drama builds verbal skills.

What AiE adherents see as an important advantage of the instrumental approach in terms of improving the quality of education is that by incorporating the arts within, or implementing it across, all subject-areas, the AiE approach brings the benefits of learning about the arts to the entire curriculum. Adherents believe another key benefit of the AiE approach is that using the arts instrumentally in education brings about active student participation in lessons, making learning more enjoyable, with the result that students learn more effectively. In addition, the AiE approach is considered particularly valuable in schools which lack the human and financial resources to provide specialized art classes but still wish to impart the benefits of art education to students.

Because of the links between the arts and culture, the AiE approach also enables local cultural values and identity to have a central role in education. When schools draw on members of the community (for example, local artists and handicraft producers who are invited into schools to share their skills in traditional music, dance and crafts), and incorporate their artistic skills and knowledge into lessons, this provides an opportunity for students to learn about the various art forms that their own culture produces and compare them with those produced elsewhere, and, in the process, learn about cultural values. Thus, the AiE approach actively fosters students’ understanding of both their own and other cultures, leading to a greater appreciation for differing cultural values and ways of being, and thereby supporting efforts to preserve and promote cultural diversity. In addition, through learning about their own culture, how it has changed and how it relates to other cultures, students are better able to construct their own sense of personal identity, enhancing their confidence and sense of belonging.

Given the value of the arts in improving the quality of education, and therefore in fostering social cohesion, peace and prosperity, efforts are being made worldwide to incorporate the arts with all education systems. UNESCO strongly supports these efforts and in 1999 the Director General launched an international appeal to Member States to promote arts education and creativity both at school and in non-formal education settings. In response to this appeal, UNESCO has sought to give the arts a central place in all educational programmes and activities (formal and non-formal), with the ultimate goal of mainstreaming arts education into educational systems worldwide.

It is important that UNESCO's efforts to mainstream arts education reflect and contribute to safeguarding the diversity of artistic traditions and perspectives worldwide. It is therefore necessary to understand how those traditions and perspectives differ. The arts in Asia, and in the Asia-Pacific region in general, are not so much "fine arts" as understood in the Western sense of this term (i.e. arts for the consumption of the upper classes and delivered in purpose-built institutions such as museums, concert halls, etc.); but are part of living traditions, with roots in local communities, and are often performed and consumed by the poorer classes. Traditionally, the arts in most, if not all, Asian and Pacific cultures were integral to life: form and function were intertwined, and the arts were not de-contextualized, as they often are in the North and West. For example, traditionally, objects in daily life were often not only functional but beautiful and meaningful.

Because the arts in the Asia-Pacific region were traditionally an integral part of daily life, it follows that in the Asia-Pacific region the arts were the vehicles of knowledge and the methods of learning all subjects. In addition, the teachers of the arts in the Asia-Pacific region were traditionally to be found within the community. Art education was based on the (largely non-formal) master-apprentice tradition.

In recent years in most, if not all, Asia-Pacific societies, there has been the shared experience of internalization of Western models and structures of art and of education. In Asia-Pacific countries, as in most contemporary societies, art has, by and large, become limited to a small subset of human endeavour. Art in the classroom, when it occurs, is a narrow set of activities, usually consisting of aspects of the visual arts such as drawing and painting. As a result, more often than not, the creation of art works is dissociated from life experience and the arts have been separated from other disciplines and do not have a major role in education.

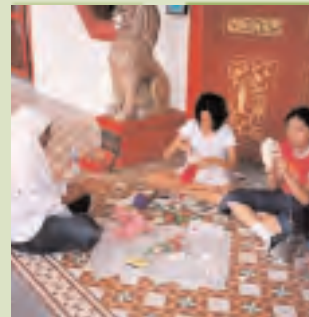
Given the new opportunities and requirements of the knowledge society, educational systems in the Asia-Pacific region have had to examine ways and means of adapting. This process of adaptation implies a rethinking of the role and uses of the arts in education. Western approaches to arts instruction usually focus on the teaching of art history, aesthetics and the learning of artistic skills so the student is able to reproduce artistic forms in a competent manner. This approach does not, however, enable Asia-Pacific societies to draw fully on their rich wealth of culture, knowledge and skills, or contribute to safeguarding and perpetuating the arts and cultural traditions of the region. It is therefore recommended that the arts be made a more integral part of education and that an instrumental approach, the Arts-in-Education approach described above, involving innovative teaching methods, be brought into the formal education system, while non-formal methods of life-long learning in, and utilization of, the arts, be further developed in a systematic manner accessible to the entire population of a country.

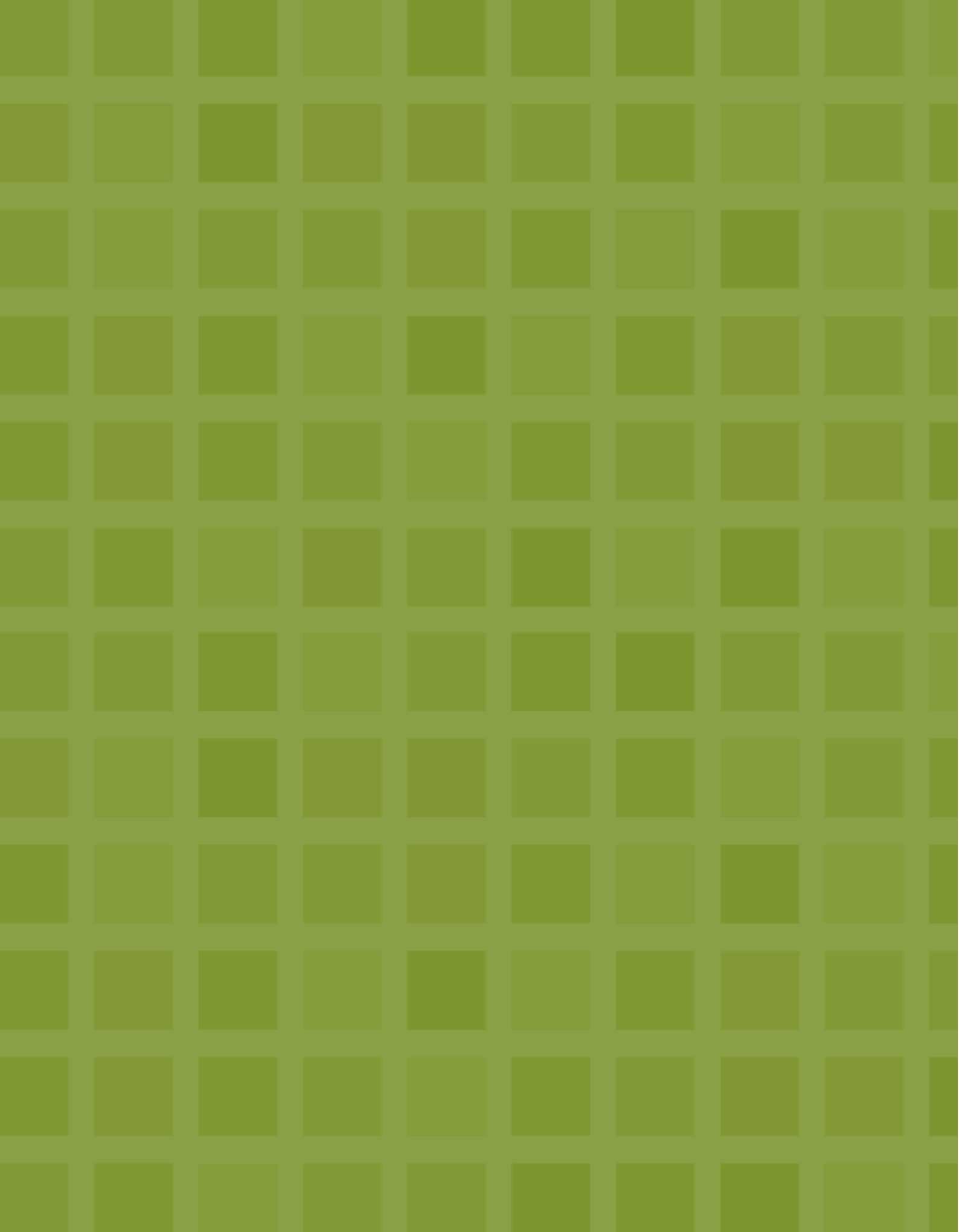
This report provides an overview of recent arts education practice and reform in the Asian region. The report begins by presenting the evolving Asian perspective of the relationship between the arts, culture and education, and by discussing the alternatives to conventional perspectives. The following section summarizes the aims and outcomes of the two recent Asian expert meetings on Arts Education, held in Hong Kong in 2004 and in New Delhi in 2005, convened within the framework of a series of UNESCO conferences worldwide. The remainder of the report is made up of presentations from the two meetings, beginning with papers describing the benefits of integrating the arts in Asian education, followed by case-studies illustrating how the arts can be integrated into education and used instrumentally to achieve educational objectives. The next section is a collection of examples of teaching, policy and curriculum reform efforts, both formal and non-formal. The final section of the report focuses on defining the way forward in terms of efforts to mainstream the arts in Asian education. In this section, research methods and frameworks are explained and two key initiatives are introduced: a new school which will put the arts and culture at the centre of curricula and education; and the proposed *Arts in Asian Education Observatories*, which will act as clearinghouses of information about the arts in Asian education and serve as a resource for arts education advocacy in the region.

PART I

ARTS IN ASIAN EDUCATION

1





1. CULTURE AND ARTS EDUCATION IN ASIA

1.1 AN ASIAN VISION OF ARTS IN EDUCATION: LEARNING THROUGH THE ARTS

SHAKTI MAIRA

Amidst the rich diversity of the arts in the inter-pollinated cultures of Asia there has long been a shared philosophy. Here in Asia, traditionally the purpose of the arts was not the making of 'art' in the contemporary sense, instead the arts were totally integrated with life functions. The arts were involved in the development and education of people at all stages of life: for the physical, sensory, emotional and cognitive development of the growing child; as a way of transmitting family and societal values; as a bridge between the worlds of nature, humans and the divine; and as a tool for meditation and transformative experiences and understanding. Creation and learning were intertwined: art and knowledge were virtually synonymous. Art was functional but also beautiful and meaningful. The arts in Asia had the purpose both of transmission and transformation; they transmitted skills and values and thereby transformed one's sense of self and identity, supporting social cohesion. This is the ancient foundation for the "new" vision of art in education: learning through the arts.

In many Asian societies, the links and continuities between art and learning, art and knowledge, art and social history, art and values, and art and wisdom were severed, initially by the impress of colonization in which a different construct for the arts was imposed. The Western, industrial, Cartesian approach separated the fine arts from the crafts and "the arts" came to mean specialized art-objects and distinct art disciplines. More recently, the arts have been further de-contextualized from life functions by the construct of "art for art's sake" and the influences of globalization. As a result, in most contemporary societies in the world, art has generally become a product which is marketed for consumption and investment, and restricted largely to the elite.

The impact of these influences on Asian art education has been that art in the classroom, if it exists at all, usually consists of activities such as drawing, painting and object-making. The primary value of art-making in child-development is seen as individual self-expression and there has been a marked diminishment of the communicative and social development values. To some degree, all Asian societies are caught between this "modern" model of art education on one hand and the indigenous knowledge and more holistic and integrated art traditions on the other, with different perceptions of the place of art and culture in life and education.

A further diminishment of the arts in education is occurring due to the emphasis on technology of modern society, which is squeezing the arts out of the school curriculum. In most Asian societies this is accentuated by the great thirst for education as a means of improving economic status. Educators, parents and children want schools to focus on subjects that will enable children admittance to colleges and eventually jobs and professions, the higher paying the better. Art is largely seen as having a low future economic value and is regarded as a distraction from the important technical or job-related subjects. There is very little awareness of how art education could have value in people's life quests.

Shakti Maira is an artist and the author of "Towards Ananda: Rethinking Art and Aesthetics in India", being published by Penguin. Mr Maira assisted in the organization of the "Transmissions and Transformations: Learning Through the Arts in Asia" symposium in New Delhi, India 21-24 March 2005.

Therefore any vision for mainstreaming and universalizing art education in schools must deal with the twin issues of relevance and value both in creating a societal demand for art education in schools and in the development of curricula and methods for art education.

There is a need for sustained and effective advocacy to create awareness and understanding in upwardly aspiring Asian societies that the very skills that children need for engineering, computer systems design, advanced medicine and nuclear science, such as spatial thinking, lateral thinking, creative problem solving, pattern-recognition, cognition, concentration, perception, communication and team-work, are uniquely developed and nurtured through the arts. This was well exemplified in some of the presentations made at the two symposia on Arts Education in Asia, including the student testimonial in Professor Kai-ming Cheng's presentation at the Hong Kong symposium.

At both the Hong Kong and Delhi symposia there was strong evidence of an exciting convergence between the developmental values of art long recognized by indigenous Asian traditions with the findings of modern child development and education pedagogies. There were several presentations on the relationship between sound/music, movement/dance, space/architecture, values/stories, symbols/identity from traditional Asian art practices and modern educational theories on the value of the arts as a way of learning and development. There was a sharing of experiences of how narrow and specialized art classes may actually be stifling creativity – a key skill needed in the information and technology-driven modern economies.

There was consensus that arts education would be made more relevant to the daily lives of students by bringing in local artistic and cultural perspectives and practices and moving away from outdated, ineffective methods. Also, participants at the symposia agreed that arts education in schools must move from the teaching of how to make art, whether studio art or traditional arts, to a more meaningful approach, in which the arts are integrated in learning at four levels: contextually (relevant to children's lives); integrated with other subject areas (such as history, science, mathematics, language and literature); integrated across the different arts (enabling the dynamic fusion of an interdisciplinary combination of the arts); and integrated with local cultures (better reflecting local values and priorities). Integration was identified as the key issue and challenge in designing and implementing the new Asian vision of art in education.

Many presentations at the symposia gave examples of integrated art practices – from Malaysia, India, Pakistan, Singapore, Korea and Mongolia. What these examples shared was an approach where they endorsed and espoused local culture through studying and promoting heritage monuments, folk art forms, festivals or classical art forms. These examples also engaged the children in exploration and creative and expressive art making across the arts and demonstrated that the arts can be used to teach a range of subjects including concepts and principles in mathematics, science and technology along with cultural and social history. Common to these successful examples were three characteristics: topical relevance, inclusion of community members and artists, and localization.

The challenge for this new vision for arts education in Asia is the mainstreaming of such integrated art education practices in schools. In some Asian countries, just creating space for the arts in the already overcrowded school curriculum is a major issue. Formal educational systems are usually difficult to reform because of size and inertia, and the situation and complexity varies by country and calls for different approaches in each. In addition, many schools simply do not have the resources to offer arts education. Many schools lack even basic amenities and sufficient classrooms, and trained teachers are often in short supply. Simply insisting on more art classes in the school calendar, or making art a compulsory mainstreamed subject in school curricula, will not solve these problems.

We have to create new ways to provide art education in schools. In pre-primary and lower primary education it is difficult to keep the arts out of teaching and learning – stories, songs, dance, nursery rhymes, blocks, colours, scribbling, drawing, painting, modelling, and there is really no need to create a

separate art class. This approach can be carried over to upper primary and beyond, in the form of integrated art education. It is clear that the existing narrow arts education curricula at secondary school level must be revised. At this level arts education could be made more relevant to the daily lives of children and more applicable in terms of developing the creative abilities they will need in their future careers, by moving away from classical methods and bringing in local and Asian artistic perspectives and practices, as well as new approaches and modern media such as film and computer graphics.

One possible means of achieving this, and a possible alternative to the existing system of art education beyond primary school would be to create an art space in the school curriculum through a series of week-long (or longer) "Art Intensives". These art intensives would incorporate all the arts (such as traditional storytelling, plastic arts, music, dance, song and theatre) in teaching-learning about the social and physical sciences and other subjects. As seen in the many examples at the symposia, these intensives could be based around heritage sites, local festivals, local art or craft traditions, the classical arts or other themes that are of interest and relevance and are rooted wherever possible in the local environment, and would engage informal resources (such as artists, craft workers, musicians, and dancers, as well as family members) in the local community. Creating such a space for art in the curriculum could be an innovative model that achieves the goals of learning through the arts by making art that is expressive, creative and relevant. It could also be a strong platform for exposure to local cultural traditions. Some models and themes could be provided to schools by the central educational curriculum, but left sufficiently flexible for teachers and schools to adapt these models to their particular needs and resources.

The art intensives approach is of value to all students up to and throughout high school, even to those students electing science or commerce streams, since this kind of arts education would provide students with creative abilities that are of great value in any career. In addition, high schools need to introduce elective art classes for those children who have a stronger interest in the arts or in creative professions. Where separate classes already exist, curricula are very narrow, so there is a need for a richer art curriculum, as well as new approaches and modern media such as film and computer graphics, in order to better prepare students for creative professions. The Hong Kong School of Creativity, described at the symposia, is one example of how this is being attempted in Asia.

Across Asia there is a search for a cultural identity, one that is a balance between local cultures and an emerging global monoculture, and the arts are caught up in this flux. Asian societies want to be both modern and Asian and this is an important part of the new vision for Asian art education. There is a need to incorporate heritage, tradition, crafts and classical arts in a way in which children are able to learn about and appreciate the value of artistic traditions, but in-depth skills in the great classical arts are probably best gained through traditional Asian teacher-disciple practices. It would make more sense to enable those who wish to pursue these classical arts to do so outside of the school curriculum but give students academic credits for such learning. This is another way in which informal community arts resources can enhance school arts education in Asian societies.

This Asian Vision for Art Education attempts to bring back into focus the ancient tradition of learning through the arts. There is a social amnesia about the educative value of the arts and therefore a need to remember and remind parents, educators and policy makers in Asia of the important learning that occurs through the arts in terms of: 1) creative, perceptual and cognitive skills; 2) aesthetic skills of harmony, balance, rhythm, proportionality and vitality, and a love for beauty; 3) communication, teamwork and sharing skills; and 4) an understanding of Asian cultures and value systems. These come through in the symposium presentations included in this report.

Our aim is to stimulate a revival, in contemporary education, of the fundamental purpose and role of the arts in Asia, which was *transmission and transformation*. It is a work-in-progress that charts out a direction and anticipates further refinement in the various countries of Asia, reflecting their diversity in size, resources and social contexts.

1.2 ALTERNATIVES TO THE NORM: EXAMINING PERSPECTIVES OF ARTS AND CULTURE

KAPILA VATSYAYAN

I am not sure if I can claim to have a distinctive Asian perspective, but perhaps there is room for considering perspectives other than a mainstream Western or 'universal' conventional perspective. Here I will merely underline some of the various points of view and ways of comprehending the world, whatever our classificatory systems are, by which we measure or evaluate.

There is a dominant paradigm that sees societies as moving from agricultural to industrial and on to knowledge societies. I think that such a premise, that there is a linear progression from agricultural societies producing raw materials, to societies with surplus produce and consequent trade, to industrialization, and then to where we (presently) are, needs to be revised. Baldly put, the question that I think we have to ask is: must the future of the world lie in this movement from an agricultural to industrial society, and then to the knowledge society of today?

This is at the root of the debate in terms of the presumptions we make about the future of the world's population. Are the millions in Africa and Asia also moving from an agricultural to an industrial society? Is the ultimate goal to attain the status of a consumer society? And if this happens in the foreseeable future, are we not only going to run out of water but also of food, and will this not spell the end for agricultural societies? Is that development? I think that we have here a very serious theoretical question to answer on these presumptions of a linear progressive 'growth model' considered today as the 'universal model'.

I would like also to question the manner in which the world's nations have been classified. We have come to classify the world in different ways. First it was based on political ideology and thus the appellation the "First", "Second" and "Third" World; then the linear progressive growth model, with the classification into the 'developed' and 'developing' world'; and now we refer to the "North" and "South". We need to re-examine the criteria of these classifications. What is being measured and what are the normative yardsticks of the measurement? We have to investigate the evolution of the 'unit' scale and ask the question, on whose basis are we measuring? Economics is the discipline which measures, and political power is that which determines it. But are economics and power the only criteria for measuring human development, especially in the sphere of creativity? Should we not also find ways of measuring creativity, and acknowledge it as an essential component of human development?

I can recall Mr. Truman's initiative in bringing about a change in the semantics, from the "colonizing" and the "colonized" world to the "developed" and "developing world". How, and with what motivation, did this change in semantics come into being?

These issues arise if we question the acceptance of our terms of reference, of a global dialogue based on the measuring yardsticks which have evolved on the presumptions of other theoretical positions. These are complex and inconvenient questions to ask, but they must be asked if any truly meaningful dialogue is to take place.

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Is our classificatory system in terms of what we consider to be absolute or 'universal' categories? Can we ask the question whether the categories themselves are fluid and do they not blend together? For example, literacy rates are considered absolute indicators of education. However, perhaps it should be asked whether cognitive skills are only measurable through the written word. This is not a reactionary advocacy for illiteracy. It is only to point out that in a large part of "underdeveloped" or the "developing world", which includes most of Africa and Asia, the question to be asked in the context of our debates about education and art is whether the need for art can be addressed in the context of a focus on "literacy". It can, if one considers that there are several kinds of literacy: oral, kinetic, as well as visually through the written words.

Who makes textiles, handicrafts (embroidery, shawls, textiles), and who is responsible for the creation of handicrafts in Asia? My Indian identity is shown through my sari, my jewellery, etc. These products are often made by so-called illiterates in the "underdeveloped" world. But these creative expressions manifest a "literacy" of another order and through means other than through writing. Information, knowledge and wisdom can and has been transmitted through "oral" and "kinetic" means.

Such reflections will perhaps convince us that there are alternative perspectives in regard to the measuring of development and creativity. At an intellectual level we understandably situate ourselves as inheritors of a dialogue which comes out of the industrial civilization of the West, with its Cartesian dualism, enlightenment, political colonization and decolonization. Therefore, ancient civilizations with great continuity in cultural creativity become "young" nations and must compete on terms established elsewhere. This is very difficult, because the language and terms of the dialogue have an implicit bias of privileging only the so-called "universal" model.

Fifty years is not such a long period here in Asia where the great cultures – be it the Mesopotamian or the Moenjodaro or the Chinese – were the cradles of almost all world civilizations. In the countries of Asia the incredible sustained continuity was disrupted by the steamroller of colonization and industrialization. Nevertheless, there was a subterranean level where there was psychological continuity. On the surface there was westernization but beneath this there was an indigenous stream. Thus there was multi-layering, but not replacement.

As in a body system, some influences at the level of thought and some intellectual theories were rejected, others absorbed and given a new form. This phenomenon can be seen in all parts of Asia, a phenomenon in which there was the co-existence of the ancient, medieval and modern, and not a question of a total eradication of one or another.

If you scratch the surface of the most modern of the Asians, you will find a village inside. Scratch them further and you will find a mother tongue, of thought and feeling which they will never want to give up. So if we talk about the Asian perspective, we have to understand the phenomenon of cultures in which multi-layering and a multi-textured life is the vibrant attribute. This necessitates recognition of not only the plurality and the diversity of these cultures but also the plurality and multiplicity of different identities within a single individual. Apart from the ability to communicate at a cosmopolitan level you have also a local and regional identity. You have also multiple language identities. This is characteristic of all Asians.

Besides the co-existence of the "foreign", the received and the indigenous, the oral and the literate are not in a hierarchical relationship; the oral and the literate co-exist. That does not mean that primary literacy is not important, and I have been part of the movement for literacy and adult literacy. But I have learned from this involvement that if I am going to educate anybody, first I have to learn.

Let me recount my experience. I visited Himachal to spend a few months conducting an adult literacy campaign. I had all my criteria, measuring tools and questionnaires. But while I had certain skills, the women I met there had many other skills (handicrafts, weaving, singing, mathematics, manual skills: cherry-picking, etc.) that I did not have. I tried weaving but I could not. What engaged the women and

interested them in learning from me, was not the lure of literacy; but instead the desire to know more about health, especially birth-control, as her special empowerment. The women wanted to be empowered on their own terms.

While I learned about what motivates people to learn, this experience also showed me that while literacy is important, the other, traditional, skills these women had are also of value. Such traditions are threatened with extinction unless a meaningful symbiosis takes place between the oral and the literate, the modern and the indigenous. Formal systems of education take no or little cognizance of the “oral” and multiple indigenous forms of literacy. And while attempts are being made to preserve traditions, there is a disjunction at the programming level in the international organizations working in the fields of culture and education. An inter-sectoral approach has been often advocated, but not with visible success. The programmes documenting oral traditions and the programmes of education have to be integrated.

Somehow, however, while we all want to protect and preserve traditions, we also want a transformation into a uniform model of a “consumer based” industrialized society.

There have been many achievements in Asia. However, we have to admit that the educational system is flawed. It is an inherited system, but that does not mean that we should keep it. Looking back at Indian colonial history, we note that our education system stems from Mr. Macaulay, who said that he wanted a system which would produce Indians with British blood flowing in their veins. Today, at one level, we continue to be his children, including I. But I would say that we could become “educated” without giving up our own identity. The problem, therefore, is how do we make the connection between the boxed categories of the school system and the fluid flow of civilization which is perennial and meaningful. The human resources of these incredible continuities are available. Agricultural sectors of society provide not only the raw resources, but are a rich storehouse of culture. It is all around us, and yet it is not used creatively in the formal school system.

In India the heritage of the oral and semiliterate traditions, and the creativity of what has been called the “craft tradition” is also the preserve of the so-called lower castes and tribes. So those who are the most socially disempowered are often the most creative people (apart from individual urban artists and professionals).

An equalization within Asia, and certainly within India, is required: giving equal status (in educational terms) to cerebral and manual skills. Our efforts so far have not succeeded in bringing about a paradigm shift. But of late many initiatives are being made and the situation is not so bleak. There is a growing awareness of the need for a balance between the cognitive and the effective.

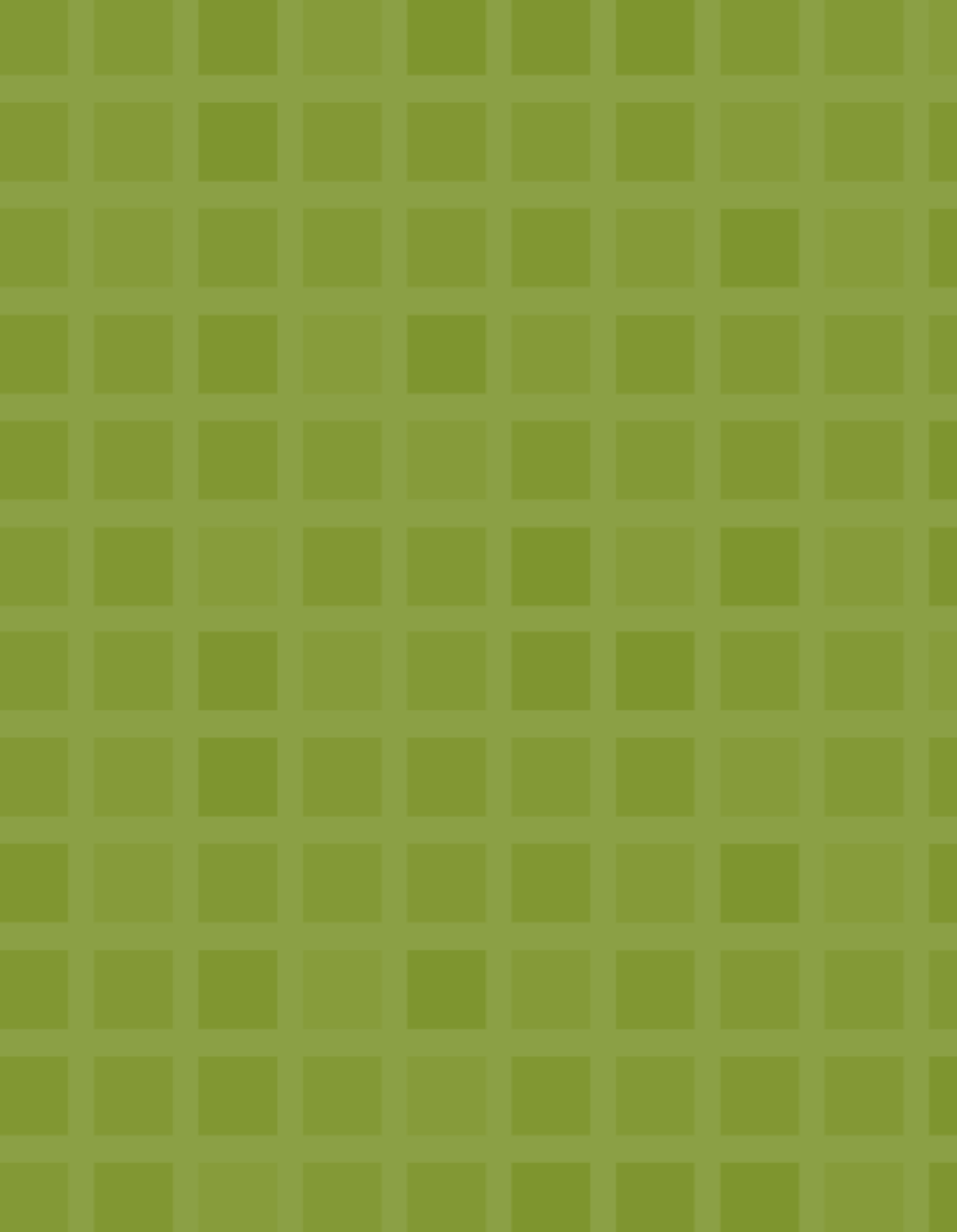
The initiatives taken decades ago have come back into fashion. In 1919 Gandhi formulated his educational philosophy – basic education – long before concepts such as “Universal Literacy” were introduced. “Basic Education” is based on what is today termed as “optimum use of local resources”. It maintained a balance between cerebral and manual skills and encouraged the educational system to be rooted in local culture and the productivity of the village economy. Such an approach calls for decentralization. This is an alternate model to industrialization, mass production and a consumer society.

While we are talking about arts and education, and arts-in-education, we cannot escape a re-examination of the classificatory system of the “developed” and “developing world”. Unless we recognize that there is the possibility of alternate or plural models of socio-economic and political development, we cannot institute alternate educational models. At the moment, empowerment and socio-economic status is determined according to a single monolithic model.

This brings up another issue – that regarding the criteria for measuring human development and the need to further refine the indicators of human development. I was told by a highly placed UNDP specialist that while creative ability, happiness and harmony are important goals, they cannot be included as indicators of human development because they cannot be measured precisely. Should these attributes be ignored simply because they cannot be statistically measured?

Ultimately what is human development? Is it not reflected in the unique creations of the mind and the hand – the results of the individuals and communities that have gained skills in thought, comprehension, memory and re-articulation, and that fundamental human quality which inculcates love and compassion? What means do we adopt to ensure humans learn the greatest of skills: the art of living and living harmoniously together, respecting differences?





2. ASIA-REGION MEETINGS ON ARTS IN EDUCATION: HONG KONG 2004 AND NEW DELHI 2005

2.1 BACKGROUND

In 1999 the Director General of UNESCO, Koïchiro Matsuura, issued the *International Appeal for the Promotion of Arts Education and Creativity at School*, which established a set of proposals to “ensure that the teaching of the arts ... is compulsory throughout the school cycle, from nursery school up until the last year of secondary school”. In response to this appeal, the UNESCO Division of Arts and Creativity initiated six regional expert meetings on Arts Education, in six regions: Africa, Latin America & the Caribbean, the Arab States, the Pacific, Europe and Asia. These meetings were convened in order to support efforts to strengthen arts education curricula and to assist in creating the conditions for the integration of art education programmes into national education systems.

The international appeal also prompted the establishment of an international network of experts and practitioners – *Links to Education and Art (LEA) International* – and a web-based portal (www.unesco.org/culture/lea) to facilitate networking. This website enables the sharing of information and ideas regarding the mainstreaming of arts education and displays the main outcomes of the six regional meetings and their follow-up activities.

For these meetings, the Asia-Pacific region was divided into two areas. The meeting for the Pacific sector was held in Fiji in 2002 and focused on promoting the arts in education as a means of safeguarding culture and heritage whilst enabling creative adaptation to new global realities.

The Asia regional meeting was held in Hong Kong SAR, China, in January 2004. This meeting, the *Measuring the Impact of Arts in Education* expert symposium, was followed by the *Transmissions and Transformations: Learning Through the Arts in Asia* expert symposium. Held in New Delhi, India, in March 2005, this symposium sought input from other sectors of Asia and aimed to consolidate the outcomes of the Hong Kong meeting.

The conclusions and outcomes of these two Asian regional expert meetings, which are summarized in this report, will serve as key reference material for the participants of the *Asia-Pacific Regional Conference on Arts Education* to be held in Seoul, Republic of Korea, in November 2005. The Seoul conference will bring together senior officials from the education and culture departments across the Asia-Pacific region to discuss the recommendations of the expert meetings: Fiji (2002); Hong Kong SAR (2004); India (2005); and Australia (2005), in preparation for the *World Conference on Arts Education* which is to be convened in Lisbon, Portugal in March 2006.

“Appeal by the UNESCO Director General for the Promotion of Arts Education and Creativity at School as part of the Construction of a Culture of Peace”, 30th session of the General Conference, Paris, 3 November 1999. www.unesco.org/culture/lea. Please refer to Annex I of this report for the full text of the Appeal.

2.2 MEASURING THE IMPACT OF ARTS IN EDUCATION

HONG KONG SAR, CHINA, 9-11 JANUARY 2004

The Asia regional expert symposium, *Measuring the Impact of Arts in Education*, was organized by the Office of the UNESCO Regional Advisor for Culture in Asia and the Pacific in cooperation with the Hong Kong Institute of Contemporary Culture (HKICC), and took place in Hong Kong SAR, China, from 9 to 11 January 2004.

This symposium explored the potential of the arts to:

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

Seeking to supplement the "arts for art's sake" approach, the Asia meeting explored the Arts-in-Education (AiE) approach, which endeavours to give the arts a much expanded and more fundamental role in education.

The Hong Kong meeting gathered a total of 32 experts from 15 different countries, ranging from Indonesia to Uzbekistan. During the three-day meeting at the Artist Village of Ma Tau Kok Road in West Kowloon, a select group of arts educators, researchers and policy-makers reviewed case studies, relevant qualitative and quantitative research examples, and policy issues.

The main recommendation made by participants at the Hong Kong meeting was that UNESCO should aim to improve knowledge-sharing and act as an advocate for the expanded role of the arts in educational systems. In this regard, it was recommended that UNESCO should create networks of institutions which would provide a framework and useful data to support advocacy processes, influence policy-making and encourage reform.

This recommendation was based on the fact that in Asia there is scant evidence to support the benefits of incorporating the arts in education, and what evidence that exists is anecdotal and difficult to access. 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 Asia's educational systems.

The box on the following page summarizes the key outcomes of the discussions held during the Hong Kong meeting.

MEASURING THE IMPACT OF ARTS IN EDUCATION

HONG KONG SAR, CHINA, 9-11 JANUARY 2004

The participants of the symposium agreed that the integration of the arts in educational systems has the potential to:

Contribute to learners' intellectual and social development.

There is evidence that learning through and about the arts can contribute to the development of both intellectual and social skills. In terms of intellectual skills, evidence suggests that art instruction can improve cognitive abilities and contribute to brain development. For example, studies have shown correlations between music instruction and increased spatial reasoning; and between drama instruction and the development of verbal communication skills. In terms of social skills, it has been demonstrated that the arts can stimulate emotional development – by offering a means to successfully communicate complex thoughts, emotions and ideas. In addition, by enabling children to engage in their own creative processes, work with others and celebrate their achievements, the arts cultivate self-esteem and confidence, and encourage children to put their skills to use in socially-acceptable ways.

Improve the quality of education.

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

The integration of the arts in educational systems can improve the quality of education by motivating students and teachers; introducing active learning methods into the classroom; and making curricula more relevant to students' interests and needs. In addition, the arts enable successful learning in diverse educational environments.

Integrating the arts into education presents educators with an attractive array of tools with which to provide quality education for all, respecting both individual ability and cultural diversity. The flexibility of the tools enables educators to meet a diverse range of needs and in a variety of learning environments, ensuring that quality education can be provided to every type of learner in any context.

Increase creativity and contribute to the safeguarding of cultural diversity.

By enabling children and other learners to directly engage in creative processes and through encouraging them to face new challenges and experiment with innovative approaches, learning in the arts stimulates children's imaginations. The arts also foster aesthetic inquiry into the nature and diversity of the world through an exploration of the shapes, colours, rhythms, relationships and artistic expressions arising from various cultural contexts.

By encouraging innovativeness and inquiry, the arts play a fundamental role in developing a child's creativity. At the same time, the nature of cultural inquiry accompanying a creative process imparts an appreciation of the richness of artistic expression and an awareness of the potential of the arts as a source of inspiration. This engenders an appreciation of the importance of cultural diversity and lays the foundations for an understanding of the importance of the preservation of diverse forms of cultural expression.

The participants also agreed that further research into the benefits of arts education is necessary and that best-practice case-studies should be compiled, analyzed and disseminate in order to enhance advocacy processes; encourage the practice of arts education; and to support education reform efforts. To this end, the participants agreed that there was a need to set up a network of institutions that would perform the task of collecting, analyzing and disseminating information on arts education in the region.

In order to be successful in advocacy and influence policy-making processes, qualitative and quantitative research must be systematized and networked. Given this situation, as a follow-up activity to the Hong Kong meeting the Office of the UNESCO Regional Advisor for Culture in Asia and the Pacific developed a plan to establish of a number of UNESCO *Arts in Asian Education Observatories*. This plan, known as "Action Plan Asia", describes the rationale, objectives, focus and activities of the proposed Observatories. The updated "Action Plan Asia" can be found in Part II of this report, under the "Action Initiatives" section.

A number of regional organizations have been identified so far as having the potential to host Observatories. In order to establish the initial Observatories, the first step was to bring representatives of several organizations together in a meeting with educators, artists and experts in the arts education field, in order to formulate a clear strategy for each of the Observatories and determine the research focus; scope of observation; action plan; and technical and financial needs of each. This initial face-to-face meeting was convened in New Delhi in March 2005, in cooperation with the India International Centre (IIC) Asia Project.

2.3 TRANSMISSIONS AND TRANSFORMATIONS LEARNING THROUGH THE ARTS IN ASIA

NEW DELHI, INDIA, 21-24 MARCH 2005

The expert symposium *Transmissions and Transformations: Learning through the Arts in Asia* was organized as a joint initiative with the India International Centre (IIC) Asia Project, with input from the Center for International Art Education. The symposium had a dual function. First, to bring together educators, artists and experts discuss the strategies and principles of the proposed *Arts in Asian Education Observatories*, and second, to explore ways in which arts can be better integrated within educational systems (both formal and non-formal) in Asia. This discussion involved an examination of the historical context of the uses and purposes of the arts in Asian societies (transmission and transformation), and consideration of how integration of the arts can benefit Asian education.

By bringing together experts in the field, the Delhi meeting also took forward the agenda of the Hong Kong regional symposium and promoted Asia-Pacific regional dialogue on the mainstreaming of the arts within formal and non-formal educational systems.

The box below summarizes the outcomes of the discussions held during the Delhi meeting:

TRANSMISSIONS AND TRANSFORMATIONS: LEARNING THROUGH THE ARTS IN ASIA

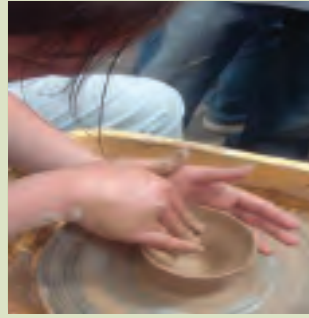
NEW DELHI, 21-24 MARCH 2005

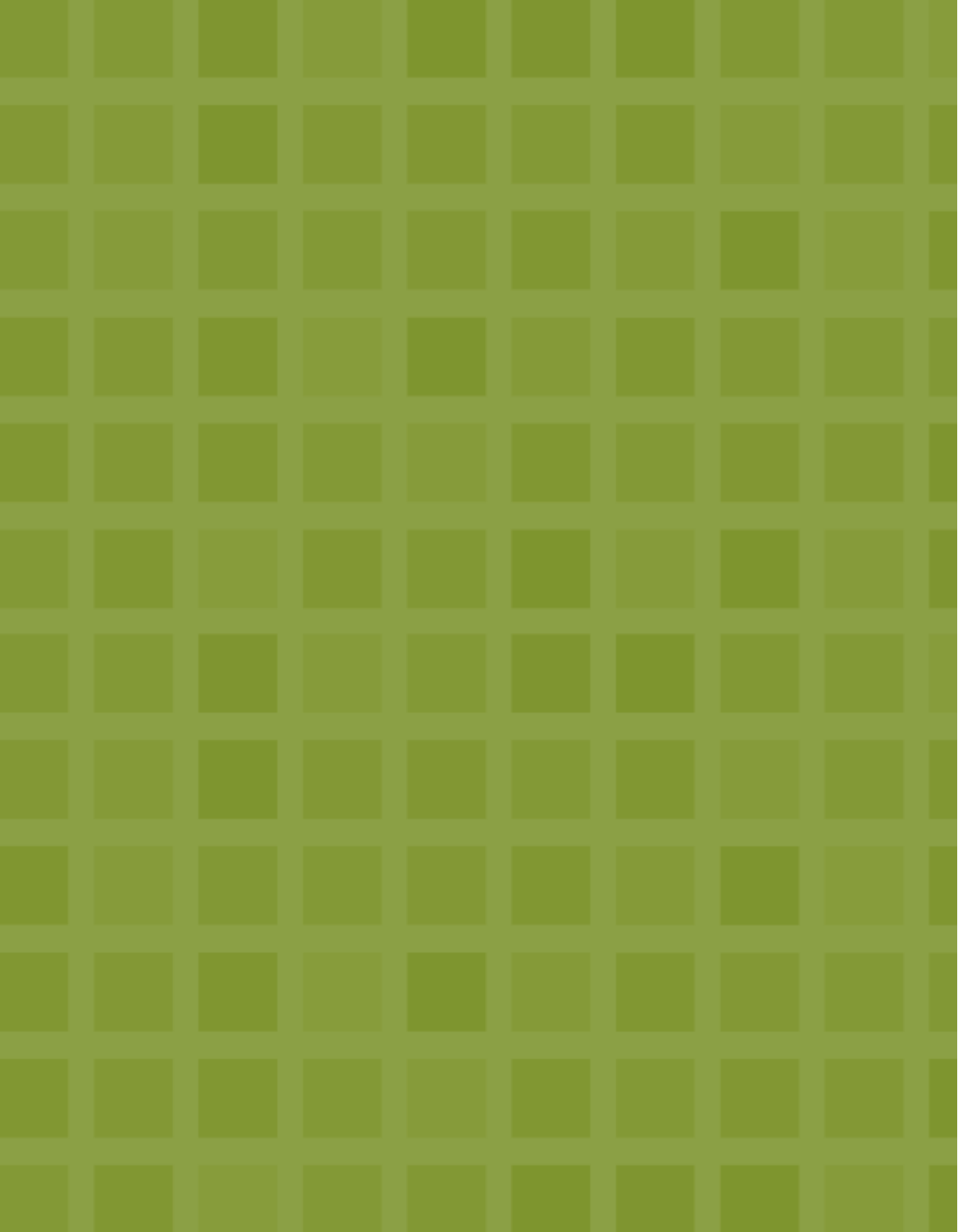
The participants of the symposium agreed that the proposed *Arts in Asian Education Observatories* should be located within educational institutions which are currently conducting research into arts education and are implementing arts-in-education activities or projects, as such institutions have the necessary expertise and facilities to undertake the activities required of the Observatories.

The participants agreed that arts education in Asia should include, reflect and validate local arts and culture, thereby enabling students to better understand their own and other cultures, enhancing students' sense of identity and belonging. This approach of integrating local arts and culture was also believed to be useful in making Asian educational systems more relevant to local needs and would contribute to enhancing social cohesion and to the safeguarding of cultural diversity.

The participants discussed the lack of resources in many schools in Asia which prevented them from providing separate art classes, and the participants agreed that the arts-in-education approach could in many cases offer a means by which schools can provide students with the benefits of art education, even with limited resources, and at the same time enable local culture and knowledge to have a central role in education.

It is believed that the discussions and outcomes of the two Asia-region meetings, combined with those of the meetings in Nadi, Fiji (November 2002), Melbourne, Australia (September 2005), and Seoul, Korea (November 2005), will provide a substantive Asia-Pacific region input to the World Conference on Arts Education. The Conference, to be convened by UNESCO in Lisbon, Portugal from 6 to 9 March 2006, aims to promote research in arts education, enhance culture and education advocacy, and launch a strategy for implanting art in and out of the school environment.





3. THE CASE FOR MAINSTREAMING THE ARTS IN ASIAN EDUCATION

The papers in this section combine to make a strong case for integrating the arts into Asian education. The first paper, by Vibeke Jensen and George A. Attig, explains how arts-education is of value in promoting “quality education” goals in Asia. The following paper, by Kai-ming Cheng, describes how training in the arts provides skills and abilities that are of great value and importance in the modern workplace. Shanta Serbjeet Singh’s paper explains how the arts both empower and heal the body and the mind, and explains that, through involving both the physical and neurological parts of the body, engaging in dance and listening to music can significantly improve academic abilities. The paper by Ki-Boem Jang supports Ms Singh’s observations. This paper describes a study of music education in the Republic of Korea which shows a positive correlation between musical ability and mathematical ability and between musical ability and desired behavioural traits. The following paper, by Charlene Rajendran, describes a youth theatre project in Malaysia and how participating in such a project develops participants’ cognitive and critical skills, and instills in them a sense of responsibility and community. The final paper in this section, by Prabha Sahasrabudhe, explains what children learn when they are engaged in the arts. That is, it explains what processes occur and how engagement in the arts transforms the way we perceive and create in all areas of our lives.

3.1 THE ARTS AND QUALITY EDUCATION IN ASIA

VIBEKE JENSEN AND GEORGE A. ATTIG

In preparation for the second World Conference on Education for All (EFA) in Dakar, Senegal, in 2000, participating countries undertook an assessment of the achievements made since the first World Conference held in Jomtien, Thailand, in 1990. The EFA 2000 assessment, and subsequent 2005 assessment, showed that progress had been made in terms of the goals of expanding education systems and improving access to education. As a result of this greater ease of access, the number of children entering primary school, particularly boys, has increased over the past fifteen years. However, dropout rates remain high, learning achievements remain low and gender disparities persist.

The results of the 2000 and 2005 assessments highlight the fact that getting children into school is only half the battle. The other half is ensuring students remain at school and are given an education of good quality; one that is relevant in terms of their lives, aspirations and interests, as well as those of their families. When faced with a poor quality educational system, a lack of qualified and motivated teachers, insufficient and deficient teaching-learning materials, and curricula that are not child-friendly in content and

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Note: This article draws upon information and case studies developed within the “Toolkit for Creating Inclusive, Learning-Friendly Environments” published by the UNESCO Asia and Pacific Regional Bureau for Education, Bangkok, Thailand, 2004. Readers are encouraged to refer to the Toolkit for further information. It can be downloaded from www.unescobkk.org/gender.

processes, many children and their families doubt that an education is worthwhile. If the quality of education is not high and classroom learning continues to be a dull, tiresome duty, then children (and their parents) see little reason for attending school, especially when the money spent on school-fees is needed to pay for basic needs such as food and shelter or when the child's labour is required to help support the family.

In recognition of the importance of quality education as a means of improving retention rates, and noting the persistence of gender disparities, the Dakar Framework for Action (2000) redefined the educational agenda by setting up goals on the following six areas: early childhood care and education, primary education, life-skills and life-long learning, adult literacy, gender disparities and quality of education.

At the Dakar conference ten factors were identified which, together, ensure that students receive a good quality education. These factors are listed in the box below:

Prerequisites for "Quality Education"

- Healthy, well-nourished and motivated students
- Well-motivated and professionally competent teachers
- Active learning techniques
- A relevant curriculum
- Adequate, environmentally friendly, and easily accessible facilities
- Healthy, safe and protective learning environments
- Participatory governance and management
- Respect for and engagement with local communities and cultures
- Adequately and equitably resourced educational institutions and programmes
- Adequate evaluation of environments, processes, and outcomes

The current quality of education in many rural schools in Asia is low and the situation often faced by teachers and students in such schools is characterized by the following factors: a lack of teacher interest and enthusiasm, ineffective teaching-learning methods, a lack of community participation and limited teaching and learning resources. Incorporation of the arts in education can be viewed as a means of overcoming these difficulties and improving the quality of basic education.

Below is a generalized description of the current realities of many schools in rural Asia. Following this description, the role of the arts in education is discussed and two case studies are provided as examples of the successful use of art as a tool for improving the quality of education in rural Asia.

A SNAPSHOT OF SCHOOLS IN RURAL ASIA

A typical primary school in rural Asia consists of a dilapidated building containing a small number of classrooms. Schools may entail one classroom in which all grades are taught; several classrooms with a shift system (grades 1-3 learning in the morning; grades 4-6 learning in the afternoon); or a number of classrooms, each containing one grade. Classrooms are often overcrowded, lack effective teaching-learning materials and do not have cooling or heating systems. School compounds are rarely protected and are usually without playgrounds – consequently there is no safe place for children to play during breaks.

Teachers are usually insufficiently trained and are often unable deal with conflict and diversity. In many cases, teachers come from other parts of the country and do not speak the local language, nor do they respect or understand local traditions and culture. Teachers are often poorly and irregularly paid,

therefore absenteeism among teachers is high. Also, teachers use rote-learning techniques and are often unable to engage the interest of the students. Depending on the context, teachers tend to be either predominantly male or female. Hence, where male teachers are in short supply, boys do not have role models to follow. The same situation exists for female teachers and girls. It is not surprising that under these conditions teacher and student motivation is low.

School-community relations are often weak. Schools may be situated between several villages, and therefore are not integrated into any single community. Parental participation in school life is often limited to financial or in-kind contributions at the beginning or end of the school year. Parents are rarely invited to participate in school activities and many parents do not feel qualified to comment on what takes place in a school, particularly if they have not attended school themselves. This gap between the school and community carries over into the curriculum, which is often inappropriate in terms of the needs and aspirations of the students. The subjects that are taught, and how they are taught, usually do not take into consideration the local community and cultural context. Therefore, the subjects have little relevance in the daily lives of the children and their families.

TOWARDS BETTER QUALITY OF EDUCATION IN ASIA

Since the late 1990s and especially since the beginning of the Child-Friendly School movement, small-scale projects in the Asian region have begun working towards improving the quality of education in rural areas. These projects have been initiated by creative and committed teachers, often working alone or in small groups. Some of these teachers have been supported by NGOs or other small-scale funding agencies.

A number of projects have demonstrated that art can be a useful tool for improving the quality of education. The incorporation of arts in education has been seen to be effective in enhancing at least three of the factors required for good quality education: well-motivated and professionally competent teachers; active learning techniques; and respect for and engagement with local communities and cultures.

ART AND EDUCATION: TWO APPROACHES

The role of art within education can be seen in two ways, namely, "arts education" and "arts in education." The *arts education* approach is the time-honoured one in which art is taught as part of the curriculum. Students have "art" classes, and the teaching-learning process focuses on developing their artistic skills and an appreciation for the "arts," usually as a valued part of the prevailing culture. The *arts in education* approach, on the other hand, uses the arts as a means for improving the quality of education, through: boosting teacher/student motivation, enhancing the teaching and learning processes, encouraging active learning techniques, and increasing community participation. Furthermore, integration of the arts in education is believed to have a positive impact on such things as students' self-esteem, creativity, problem-solving skills and ability to work in teams.

The arts in education approach draws on a theory developed by Dr Howard Gardner: the theory of "multiple intelligences" (Gardner, 1983). According to Gardner, there are different modes of learning and intelligence and people tend to be "smarter" in one mode than in another. Gardner also theorized that when children learn they make use of a variety of modes of intelligence. Gardner identified eight types of intelligence: linguistic (word); logical-mathematical (number/reasoning); spatial (picture); bodily-kinesthetic (body); musical/rhythmic (music); interpersonal (people); intrapersonal (self) and naturalist (nature). For example, while some children think best and learn well through written and spoken words (linguistic), others learn well through sound, rhyme and repetition (musical/rhythmic). According to Gardner, teachers currently tend to focus on linguistic and logical-mathematical types of intelligence, which has the result that students with the other types of intelligence are at a disadvantage. Therefore, to

maximize the potential of all students, it is important for teachers to teach in a way that taps into as many intelligence modes as possible.

According to the arts in education approach, the arts can enable teachers to do this. Arts activities involve a range of skills: including spatial, kinesthetic and musical. Art stimulates all types of intelligence and provides multiple means of assisting children to learn. Art also makes lessons more interesting and enjoyable (both for teachers and for students). For example, incorporating art into lessons can make subjects such as science and mathematics more fun – thereby enhancing the student’s interest and learning ability.

As well as improving learning ability, the arts in education approach has had good results in motivating teachers and promoting active learning techniques – thereby improving student retention rates, as shown in the example outlined below.

CASE STUDY 1: ARTS IN EDUCATION IN BANGLADESH

Shikha, a teacher in Bangladesh, understands that children learn in different ways, so she uses a variety of teaching methods. “I don’t just use the chalk and board method. I also teach through song, dance, recitation and acting. These methods are more fun and make teaching easy. The children really concentrate and learn well through these enjoyable activities.”

Shikha applies her understanding of multiple pathways in her teaching. “Based on the topic of the lesson and on what the children need to learn, I think through the seven pathways to learning and try to design relevant activities using the seven pathways. For example, a topic in one of my social studies classes dealt with the seasons and seasonal fruits. The children and I wrote a poem on fruits, and also designed and produced colourful fruit masks. Each child chose a favourite fruit, put on a mask and played a fruit role. The children worked in groups and did some reading and writing as well. A similar approach was used for the topic “occupations in our community”; “children named the different occupations, then imagined and role-played different occupations. They also discussed the occupations (in groups), read stories about them, and played a game in which they matched pictures with tools.”

Before she adopted this approach to teaching, attendance in Shika’s class was low and her previous approach was simply to tell the children to read. The aim was previously simply to keep everyone quiet and studious. In contrast, her new teaching approach uses participatory techniques, and learning is activity-based. With the new approach, children attend Shikha’s class more regularly, as Shikha points out, “now my students are eager to come to school” (UNESCO, 2004, Booklet 4).

The arts in education approach also encourages the participation of students’ families and communities. This is particularly the case when teaching social or cultural studies, where the local culture and arts are used as important examples, or as the sole basis for learning. The best teachers are those from the community who can teach the children such things as traditional songs and customary skills. This is especially important for schools that embrace a variety of cultures (including “minority groups”). These schools are seeking to become inclusive and aim to retain as many children in school as possible. One example is the case of child-friendly schools in Thailand, described below.

CASE STUDY 2: CHILD-FRIENDLY SCHOOLS IN THAILAND

In some parts of Thailand, children often drop out of school because their families have little money and value their children’s labour over their education. In recognition of this situation, child-friendly schools throughout the country are using information about children’s family backgrounds to identify those children most likely to drop out. Once these children are identified they are given priority for “livelihood

skills” training, particularly in the arts. Skills taught include traditional dyeing and weaving of silk and cotton, woodworking, basket weaving, cloth painting and music (singing, dancing, playing traditional instruments). This training in the arts allows the children to earn an income while remaining at school, thereby providing their family with vital income while at the same time gaining valuable skills that they can use throughout their lives. Some of these children have done so well that they have received national and regional awards for their work. In some schools, family and community members serve as “teachers”: training the children in skills such as how to dye silk or cotton thread and weave it into traditional patterns, or how to play traditional instruments and sing local songs. Through improving the livelihood-skills of the children, through the emphasis on upholding local arts and cultural traditions and through incorporating participation by family and community members, the schools have become valuable in the eyes of parents. This participatory approach also increases communication between parents and children about what the children’s education can bring to the family (UNESCO, 2004, Booklet 3).

WAYS FORWARD

The common factor in the case studies described above is the presence of committed, creative teachers who aim to improve the quality of education in their schools and the learning ability of their students. Through their dedication and the use of the *arts in education* approach, many of the difficulties in their schools have been overcome. These teachers have improved the resources available in their schools, developed their teaching abilities and the teaching-learning methods, and have involved communities in school life and in the children’s learning – thereby improving the learning abilities of children and the overall quality of education in their schools. Such accomplishments can be replicated elsewhere if teachers are given appropriate training.

Training teachers in the *arts in education* approach will enable teachers to make changes and overcome difficulties and will also increase teachers’ professional pride and confidence. As part of this training, teachers should be provided with a “toolkit” consisting of practical suggestions as to how they can use art, inexpensive materials, and existing resources to make teaching and learning relevant, interesting, and enjoyable. There is an urgent need for such a toolkit to be developed.

Training in the *arts in education* approach will also enable teachers to increase community participation in schools. Teachers will learn that art can be used by teachers to bring the school and community together. By inviting community elders (who can tell stories and folktales) and traditional artisans to share their knowledge and abilities with students, the teachers can tap a human “bank of ideas” and provide students with interesting and relevant information and skills. Such an approach will have the additional benefit of enhancing students’ awareness of the value of local customs, beliefs and skills, and encouraging the perpetuation of traditional knowledge and crafts; thereby contributing to the safeguarding of cultural diversity.

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3.2 ARTS IN EDUCATION FOR A KNOWLEDGE SOCIETY

KAI-MING CHENG

Arts education, and arts in education in general, is of great value in shaping a person's capacity and in developing the attributes that are essential in the modern workplace. I will begin by giving you an example. David works as an Information Technology professional in one of the leading banks in Hong Kong. He did his secondary schooling at Ti-I College, which is a secondary school that admits students with special talents in sports and visual arts. At this school David studied visual arts. He made the following remarks at an open-day at the school when asked about the usefulness of arts education in his career.

"I have learned to express myself. I have learned to manage and arrange things with an aesthetic eye. I was trained to concentrate on my work. When doing art work, I also learned analysis.

Arts is about creativity. Naturally we expect ourselves to think creatively. 'Thinking outside the box', so to say. We all find that there is limitless room for innovation. Creativity means I have to train myself to think independently. Creativity also means non-stop learning. I find there are so many things that inspire me.

While studying art we work in groups. We are open to criticism. That is how we improve. It is real teamwork and partnership. It requires mutual understanding, tolerance and patience.

All of these skills are important now that I am working in the bank. My boss and colleagues say I can concentrate well and am very focused. They say I am good at analysing problems and suggesting solutions, and that I am patient and understanding and hence have better relations with clients than many others."

These words are powerful. They describe from a genuine personal experience how arts education in secondary school has affected a young person in his career, even though his career is not in art, but in banking.

There is no intention here to reduce the values of arts education to very pragmatic utility in the commercial world, but this example shows that training in the arts can be of value in the workplace.

THE CHANGED WORKPLACE

This echoes my understanding of the workplace in a knowledge society. Take the example of Hong Kong. Hong Kong is a small place with few local manufacturing industries. The higher proportion of the service sector (86% in terms of economic output and 80% in terms of employment) presents all the major characteristics of a post-industrial or knowledge society.

In 2003 there were around 290,000 registered companies in Hong Kong (Census and Statistics Department, 2003). Of these, 99.3% of them had a staff numbering fewer than 100 people. They are what are known as "small and medium-sized enterprises" (SMEs). 87% of such companies have fewer than 10 employees. These companies are not necessarily commercial in nature. They include NGOs, policy advocates, community service groups and even church organizations.

In many large firms, contemporary multinationals in particular, work is organized in task-forces, also known as “project teams”, “production groups”, “client groups”, “deal teams”, etc. The many departments and many administrative layers have disappeared. Each task force is again small in size. Hence, even in large firms, chances are that people work in small units not very different from small companies.

There are an estimated 220,000 freelancers in Hong Kong, compared with 2,200,000 employees in all registered companies. The ratio is one to ten. The new mode of the work-unit could be better appreciated when one understands that instead of mass production of uniform products, the economy has rapidly changed to producing quality goods which are realized in terms of customized products and tailor-made solutions. The larger diversity and smaller number of individual products have therefore led to smaller work units.

This is obviously different from the situation in a typical industrial society where complicated division of labour is the essence of mass production. In order to organize the army of workers to produce a large quantity of goods, there is a pyramid structure with fine division of labour, layers of administration, arrays of departments, a rigid structure and strict procedures, rules and regulations.

In those industrial organizations, people are expected to work according to job descriptions, to abide by procedures, rules and regulations, and to perform according to plans handed down from above.

In a contemporary post-industrial work-unit it is very different. Within each small work unit there is no further sub-division or further layers of administration. There is no clear division of labour, either. The units are client-centred and provide one-stop total solutions for the clients. The units change their tasks, goals and methods according to the changing client and/or changing partners. As a small team, decisions and operations are made through integration, by close collaboration and by fusion of expertise, and the typical mode of operation is brainstorming. Therefore, there are few rules and regulations, and there are only loose procedures. The front-line workers are also the designers of the products or solutions.

CHANGED EXPECTATIONS

In this context, employer expectations are very different. A survey of contemporary workplace expectations would lead to the following list of attributes:

First, employees should be able to communicate. There are very few jobs now that do not require communication skills. Not only do the employees of small units engage in communication during brainstorming, integration and deliberations, but they often also interact with clients or partners by way of presentations, negotiations, or marketing.

Second, they should be good team-players. With few exceptions, employees have to work closely together. They have to have the ability to trust each other, to participate in intensive discussions, to tolerate and appreciate different views and diverse values, to agree to disagree, and to share the successes and failures of the team.

Third, they should be prepared to assume personal responsibility. Instead of working to procedures and rules according to an external plan, workers in the small units have to set their own target goals, schedules and benchmarks, and hence have to be self-disciplined. Teams are not managed from above in each step, and have to take responsibility for the results of its work.

Fourth, they are expected to be problem-solvers. Problem-solving used to be the job of the middle-manager. Now it is the task of each front-line worker, because design and production are now intertwined. The team and its members have to own the problem to be able to analyze it, and are expected to develop solutions at the front-line.

Fifth, therefore, they are expected to be creative and innovative, because there are few ready-made solutions for diverse and evolving problems that are mostly new and unprecedented. Moreover, in order to achieve continuous progress, they are expected to question the conventional and to challenge what is normally taken for granted, long before a problem even emerges.

These attributes seem idealistic and belong to the leadership category. However, this is indeed what is expected and what is happening in the contemporary workplace.

ARTS IN EDUCATION

If one accepts the above description and analysis of the contemporary workplace, then one would immediately appreciate the important contribution of arts in education in preparation of our young people's future lives. David's personal account is widely echoed. Arts education, or learning through the arts, is useful for a number of reasons.

One, when learning the arts, one learns about presentation – which is an essential element in the workplace. It is widely accepted that communication is essential in contemporary life. What really matters in communication is the quality and elegance of presentation. Even in very functional communications such as negotiation, persuasion and marketing, the honest but aesthetic presentation of the reality is very important. Learning about the arts or through the arts, can therefore serve a unique function in this respect.

Two, learning through the arts involves gaining experience in team-work. Team-work for complex tasks is the order of life in the workplace. However there is very little sense of team-work in traditional forms of education, although it has been advocated for a long time. The little teamwork that exists is relatively simple and requires only simple integration of ideas or skills. Learning art provides a complex situation for collaboration in teams, because, be it through participating as a musician in a philharmonic orchestra, or as an actor in collective piece of visual art or a drama, it provides students with a real-life collective experience of teamwork. Such teamwork not only provides an opportunity for technical collaboration, but also challenges students' emotions, values, principles and assumptions.

Three, learning art involves taking personal responsibility – which is a new expectation in the contemporary workplace. Few realize that the arts are where the students' personal responsibility is most visible and relevant. In conventional academic work the students' responsibility is to study well and do well in examinations, and the consequences are reflected only in the students' report cards. They affect nobody else. In arts activities, the students' performances are scrutinized by the "consumers" of the product. As in the workplace, the student gets feedback from the "customers".

LOOKING AHEAD

Seen in this light, it would appear appropriate to expect fundamental changes in education, giving the arts a position as an essential element of the students' learning experiences.

As well as having subjects or organized activities that are directly related to the arts, the arts should be introduced in all sectors of school lives. In short, the arts should be a pervasive element in education.

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3.3 THE ARTS EMPOWER AND HEAL THE BODY AND THE MIND

SHANTA SERBJEET SINGH

Did you know that your stomach lining changes every five days, your skin every four weeks and that your liver gets a complete overhaul every six weeks? Would you believe that every 12 weeks major changes appear in your skeletal structure? In short, as the New Age Guru Deepak Chopra says:

"You create the body you live in ... You are constantly reincarnating a new body in yourself. Just as you cannot step into the same river twice, as the water keeps flowing, so also you cannot possess the same body."

With this miraculous vehicle we breathe millions of atoms in and out. These atoms are the same atoms which have inhabited the bodies of the Buddha, Jesus Christ and the Prophet Mohammed.

It is this constant cycle of matter being replaced, continually creating a new physical body, which lies at the heart of the Indian belief that the *sharira* (the body) is the link between the earth and the cosmos, between humanity and divinity where the same process of construction and de-construction is seen to take place forever. And to help the body remain healthy, the traditional knowledge of India has identified one major path: the creative impulse. Expression through the arts, music, dance, painting, sculpture, literature and poetry, is the pathway that leads to all wellness.

There are many systems of treating disease. But only one science of health. Since the body changes its entire physical structure so rapidly and thoroughly, it cannot possibly be reduced to mechanical, diagnostic deductions. True health needs to be created from within the body and with the help of awareness of its real nature. This is where the arts come in.

The idea of music and dance as therapy is a very old one. Arts such as music and dance are believed to have advantages that lead to health in a holistic manner. Indian tradition equates the arts of music and dance with those of a revealed scripture. The first book that talks about this in detail is Bharat Muni's *Natya Shastra*, written circa 2,500 BC. The *Natya Shastra* and subsequent texts detail the effect of music and dance on the minutest muscle, the most wafer-thin layer of the body. Add to this the recent advances in scientific research, and the conclusion is exactly what the ancients said: the arts heal!

The arts are therapeutic in nature and behind the apparent good health, longevity and incredible stamina of most dancers, musicians and visual artists lies the fact that the very nature of what they do: sing, dance, paint, sculpt, etc, is an endless source of metaphorical nutrients into the body, helping to prevent or heal disorders and disease.

Sound is an integral part of life on earth and has been with us through the ages, and the creation of music is an inevitable outcome as we evolve. Hindu philosophy maintains that in the beginning there was Nada Brahma, the sound of God. In Patanjali's *Yoga Darshan*, divinity is defined as a special Being and is expressed by the word *pranav*, loosely translated as *om*. The varied and vast corpus of Indian classical music, its theories, methodologies and texts teach that while at the surface level music affects moods and emotions, at a deeper level it is a vehicle of worship and meditation.

Many believe that music has healing powers. People have described how they control their blood pressure through music and doctors have used music to control diabetes. Many believe music has the power to cure insomnia, headaches, depression and other mental problems.

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The healing power of music is well known at an experiential level but scientific tests also support this belief. Recent Positron Emission Tomography (PET) studies have shown that certain types of music activate neural pathways similar to those associated with euphoria and reward. These same pathways are activated in response to other pleasurable activities like eating and sex, giving rise to emotional happiness.

It has also been shown that when contemplation, reflection and concentration are focused on a single thought, it produces a sense of well being and relaxation that stimulates the pituitary gland and releases those chemicals into the body which produce a sense of pleasure. In listening to classical Indian music, as in deep meditation, the mind focuses on a single thought, thereby producing this chemical reaction.

Swami Vasudevananda, a monk, explains the purifying force of chanting of mantras and of music as follows:

“Like everything in this universe, our body is made up of vibrating energy. Even though our body appears to be dense, every cell of the human body has its own frequency. There is a sound present in each tiny cell, however minute the cell might be. Wherever there’s movement, there’s vibration, there’s sound. The body’s inclination is to be in harmony with itself. All the different parts of the body, all its cells, want to move in unison, the way a shoal of fish or a flock of birds does ... When this natural rhythm and harmony is disrupted in the body, that’s when disease and disorders arise. However, when the vibrations of the chant sound within our bodies, the cells themselves respond; they resonate with the pure vibrations of the mantras so that harmony can be restored... Chanting calms and clears the mind and actually rejuvenates it... Everything that we listen to leaves its residue in the mind. Chanting the pure syllables of the names of God breaks through this mass of varied thoughts and impressions and opens us to a higher awareness, a clearer perception of ourselves and the world.”

In everyday life, we utilize only a small proportion of our total mental potential. The rest remains untapped due to our inattention to the vast untapped reservoir of consciousness. In this context, music, like meditation, can be redefined as a process of becoming increasingly familiar with our deepest layers of consciousness, from where thought processes originate and where they merge.

Dr Richard P. Brown, a scientist who experiments in the ways in which the Yogic techniques of breathing, *pranayama*, relieve stress and enable people to connect better and be healthier, recently found that these techniques of breathing activate the nerve that connects the diaphragm and some of the organs, including the heart and the brain. As a result of this stimulation, messages are sent along three different pathways to tell the body to shut off areas of worry – in the frontal cortex and in the brain stem – and then to the limbic system, which controls positive emotions, awakening it. At the same time, hormones experienced during sexual activity and the birth of a baby are released, encouraging bonding. Dr Brown points out that, amazingly, these Yogic techniques, which are at the heart of music making, can even control eating disorders by easing tension. “People often soothe themselves by eating. But after this yoga course, as the tension drains off, people ... actually begin to lose weight. The hormone that promotes connectedness also has a relationship with a peptide hormone. Controlling the release of this hormone can in turn influence hunger and the body’s ability to take only the required amount of food.”

It is clear to many that music is therapeutic, but what of dance? All exercise is conducive to good health, isn’t dance merely another form of exercise? Let us begin by deconstructing the art of dance, looking at it as exercise and comparing it to other systems of exercise.

An ideal system of exercise shares three elements, the three S’s—suppleness, strength and stamina. It should also fulfill the following requirements:

- Make exercise an enjoyable experience, leading to the formation of a habit.
- Have an inbuilt element of play.
- Provide symmetry of movement and efficiently exercise every part of the body in the proper proportion.
- Strengthen the heart, improve blood circulation and increase the capacity of the lungs.
- Involve the brain and challenge the nervous system so as to quicken reflexes and develop an alert mind.

On all these counts no other system of exercise fulfills these criteria as well as dance. Symmetry and balance in dance are aspects which sets it apart from other exercise systems, such as aerobics or pilates. Structured along the complex lines of yogic techniques, classical dance, both in its training as well as its performance, uses symmetry and balance to create poise. Symmetry is at the heart of motion. Whatever movement is done on the left is done on the right also. There is equal involvement of the arms and the legs. In each limb, every joint is involved. There is a rhythm and regularity in each set of movements. In the Alarippu (the "Unfolding of Petals"), the three-minute dance that opens the Bharat Natyam recital, an amazing total of 238 movements are used: bending, jumping, stretching and moving the feet, heels, toes, waist, torso, neck, face, eyes and eyebrows. The dance is performed to a brisk beat, involving harmonious movement. A child as young as six or seven can perform the dance and finish with a sense of enjoyment and accomplishment.

In addition, children who are taught the different forms of Indian classical dance develop extraordinary powers of observation, expression and stamina and because they enjoy it, many stay with dance through most of their adult life.

Recent research has also shown that learning classical dance can repair far-sightedness and near-sightedness. Normally the condition worsens with age and people need more powerful lenses as time goes on. But as any dance teacher will tell you, with examples from her class, the eye movements involved in dance can improve eyesight and many youngsters have been able to do without their glasses. Simple eye exercises would not achieve the same results because routine exercise would not engage the child's interest. During dance a child's creative faculties are involved in the exercise and he or she is engaged in fun and play.

"A piece of your brain the size of a grain of sand contains one hundred thousand neurons, two million axions and one billion synapses, all talking to each other."

This is how leading neuroscientist V.S. Ramachandran describes the brain in his book *Phantoms in the Brain: Probing the Mysteries of the Human Mind*. Ramachandran, who was named by *Newsweek* as one of the hundred most prominent people to watch in the next century, explains the presence of consciousness in humans as the result of interaction between evolutionary and cultural pressure. This interaction takes place not only with the world but also with people with whom we communicate. It is essentially an interaction between the brain and culture, one using a neural language and the other a spoken one.

Popular opinion offers a dichotomous view, a brain versus brawn paradigm. We are often told that exercise develops the body while reading, writing and thinking are meant to develop the brain. This is a flawed perception. A better way of looking at it is exemplified by the saying "a sound brain in a sound body". While cerebral activities such as reading, writing, solving a mathematical problem, doing crosswords or participating in a seminar are primarily concerned with the brain, they are also of relevance to the body and have an impact on it. The emotions and sensory reactions created by these activities have a bearing, however subtle, through chemical signals, on the body and its health. Similarly, every kind of exercise has an impact on the brain and the nervous system. By involving both the physical and the neurological parts of the body, dance students develop a strong ability to recall and plan, and their academic record improves significantly.

In Indian dance training, the variety of skills that are imparted range from control of the body in almost every position and movement, to a heightened sense of the body in space, and mental alertness. Such training also leads to the refinement of the reflex arcs which control equilibrium and muscle tone, such as posture, and the adjustment of a whole host of coordinated nerve fibres that belong to the nervous system. Since the nervous system connects with such elements as heart muscles, blood vessels of the respiratory system and the muscles of the digestive tract, it is easy for dance to use the connections that it creates between the two. The exercise of the skeletal muscles also plays a significant role in improving the balance between the reciprocal nerve fibres which regulate the heart muscles, blood vessels and the intestinal tract.

Since all Indian dance styles are danced with bare feet, Indian dance also brings with it the well-known benefits of acupressure. Together with the emotional and expressional aspects, the *nritta* and the *abhinaya*, acupressure enhances the power of dance to bring about mental health.

Over a period of time, a dancer develops the ability to get more energy from less food and spend less energy doing the same amount of work. Control of unnecessary movements leads to control of expenditure of energy, which is considered the route to good health. Also, while dancing, a dancer cannot open the mouth. However difficult the steps, the dancer must retain a calm and pleasant expression and try to distribute the strain evenly to all parts of the body.

Dance is, of course, intimately connected to music, and the potent combination of the therapeutic benefits of dance and music is unmatched by any modern form of exercise.

The simple phrase, "*Kita Thaka Tha Dinginathom*" of Bharat Natyam, describes how the ear listens to the gait, the eye follows the hands, the mind coordinates the hands and feet to work together with the eyes and, through repetition, a synchronization of the body, the mind and the inner self is achieved. This is truly phenomenal.

Is it any wonder, then, that the Skanda Purana extols dance and music by saying: "*geyam geya samam vidhuhu*" – "there is no possible equivalent to the act of *geyam* (music, singing and dance) for the glory of God".

The arts indeed empower and heal!

3.4 THE EFFECT OF MUSICAL ABILITIES UPON ELEMENTARY STUDENTS

KI-BEOM JANG

INTRODUCTION

From ancient times, music has been highly regarded by Koreans. For our ancestors, music was considered as a way of communicating with God and was routinely performed during religious ceremonies. Because of the importance of music, many Korean kings of the past established special administrative bodies for music.

Today the value of music in Korean society has diminished. In a survey¹ to measure the importance of music in schools, 97.5% of school principals surveyed agreed that 'music is a very important schooling subject.' But out of 10 school subjects, music was ranked at 7th place and visual art was ranked at 10th place. So although almost all school principals believe that music is a very important subject, music is not a priority.

There are several explanations, but the most significant is that every student wants to get into college and, unfortunately, the subject of music is not included in the college entrance examinations (Academic Achievement Test).²

The problems facing Korean arts education are twofold. One is related to the educational structure and the other is related to the way in which the subjects are taught.

The educational structure, particularly the college entrance examination system, needs to be altered so as to make music a higher priority. In addition, the contents and method of arts education, needs to be changed in order to raise appreciation for music and other arts so that they can be valued and practiced as a core aspect of human life.

According to a survey conducted in 1996 to measure secondary students' opinions about music classes³, there is a disparity between what the students would like to study in class and what they are required to study. Over 90% of the students surveyed stated that they "like music very much". However, of these students, over 86% did not like music class. Most of the reasons for disliking music class were related to the contents, activities, method, and structure of teaching music. It is clear that school music education does not meet the needs of the students.

The findings of the surveys have provided many insights into the practice of music education in Korea, and many ideas for revamping music teacher training programs in teacher training universities.

In order to improve music education in Korea it will be necessary to provide evidence to the decision-makers that music is of value and that it should be more of a priority in education systems. With

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¹ Conducted by the author, Ki-Beom Jang. 40 school principals were surveyed.

² The academic achievement test is somewhat similar to the SAT in the U.S. The test is divided into four areas: mathematics, foreign languages, social science, and science and physics.

³ Conducted by the author, Ki-Beom Jang. 432 secondary-school students in Seoul were surveyed.

this in mind, I undertook a study to measure what effect musical abilities have upon the academic and behavioural development of elementary school students in Seoul.⁴

STUDY ON THE INFLUENCE OF MUSICAL ABILITY ON ACADEMIC PROFICIENCY AND BEHAVIOUR

In this study, 'musical abilities' refers to the student's ability with regard to the five elements of music: rhythm, melody, dynamics, timbre, and tempo. In order to measure the musical ability of the students, the Korean Music Aptitude Profile (KoMAP)⁵ was used.

The study examined the effect of musical ability on both academic and behavioural development of school children. In terms of academic development, the study examined achievements in mathematics, while in the behavioural field, school report-card variables were chosen: assiduity, responsibility, cooperation, creativity, social abilities, and cheerfulness⁶.

The study was conducted over a period of 15 months. 118 students of the Sangwol elementary school (from 5th and 6th grade) in Seoul participated as subjects.

PROCEDURE

The study followed the procedure below:

1. Identification of the subjects
2. Pre-test (KoMAP) – to set the baseline for musical ability
3. Analysis of pretest scores
4. Analysis of school report cards of the 5th grade students – to set baseline for behavioural performance
5. Examination of the relationship between musical abilities and other variables
6. Post-test (KoMAP)
7. Assessment of any changes in musical abilities between the pre-test and the post-test
8. Analysis of the school report card of the original students (now in 6th grade)
9. Examination of the relationship between musical abilities and other variables
10. Examination of any changes in other variables between the 5th graders and the 6th graders
11. Examination of the relationship between changes in musical abilities and changes of other traits
12. Documentation of research findings

So far, steps 1 through 9 have been undertaken.

KoMAP consists of five components, so the pre- and post-tests were conducted over a five-day period, with one component of the test assessed each day. The pretest was given between 30 September and 7 October, 2002, when the students were 5th graders. The post-test was administered between 28 October and 1 November, 2003, when the students became 6th graders.

⁴ This study was assisted by Jin-Kyung Ha, a graduate student and full-time teacher in Sangwol Elementary School.

⁵ The Korean Music Aptitude Profile was developed by the author, Ki-Beom Jang. KoMAP is a half-standardized and Web-based aptitude test consisting of five musical elements: rhythm, melody, dynamics, timbre, and tempo. The test is for children aged between 5 and 13.

⁶ These six behavioral traits are of major educational concern to the Korean public schools. Thus, in the end of each semester, the teachers are responsible to evaluate each student's performance on these areas. The evaluation is three levels; good (3.00), moderate (2.00), and poor (1.00).

The mean scores from the KoMAP tests (on musical ability) are summarized in Table 2 below. As the table shows, the mean score of the post-test is higher than that of the pre-test. (Note: the maximum score for each component is 21).

TABLE 2. MEAN SCORES (KOMAP TESTS)

Test elements	Pre-test	Post-test	Mean score difference
Rhythm	16.65	18.91	2.26
Tempo	14.47	15.47	1.00
Timbre	17.69	17.88	0.19
Dynamics	15.23	16.38	1.15
Melody	16.25	16.49	0.24

The students were divided into three levels: high, normal, and low depending on their scores in each of the musical abilities. Then each group's mean scores in mathematics and other behavioral traits were calculated.

RESULTS

The results of a comparison between musical ability and other traits (academic and behavioural) are summarized in Tables 3 to 7.

Note that the behavioural traits are represented in the tables as follows:

A = assiduity; R = responsibility; Co = cooperation; Cr = creativity; Soc = social ability; Ch = cheerfulness.⁷

TABLE 3. RHYTHM ABILITY AND OTHER TRAITS MEAN SCORE

Group	Rhythm	Math	A	R	Co	Cr	Soc	Ch
High (31%)	20.14	2.30	2.41	2.46	2.32	2.32	2.38	2.46
Mod (40%)	18.10	2.00	2.26	2.38	2.28	2.30	2.21	2.36
Low (29%)	14.78	2.06	2.47	2.47	2.29	2.26	2.32	2.35

TABLE 4. TEMPO ABILITY AND OTHER TRAITS MEAN SCORE

Group	Tempo	Math	A	R	Co	Cr	Soc	Ch
High (32%)	16.71	2.18	2.55	2.63	2.39	2.39	2.24	2.55
Mod (44%)	14.84	2.12	2.31	2.27	2.19	2.25	2.40	2.29
Low (24%)	12.84	2.00	2.21	2.46	2.36	2.25	2.18	2.36

⁷ The evaluation is in three levels: good (3.00), moderate (2.00), and poor (1.00).

TABLE 5. TIMBRE ABILITY AND OTHER TRAITS MEAN SCORE

Group	Timbre	Math	A	R	Co	Cr	Soc	Ch
High (31%)	19.39	2.19	2.25	2.44	2.41	2.28	2.38	2.44
Mod (40%)	18.02	2.15	2.52	2.46	2.35	2.28	2.33	2.43
Low (29%)	16.23	2.00	2.28	2.40	2.15	2.33	2.20	2.30

TABLE 6. DYNAMICS ABILITY AND OTHER TRAITS MEAN SCORE

Group	Dynamics	Math	A	R	Co	Cr	Soc	Ch
High (25%)	18.43	2.37	2.53	2.50	2.43	2.37	2.33	2.37
Mod (46%)	15.91	2.16	2.40	2.55	2.27	2.27	2.31	2.47
Low (29%)	13.24	1.79	2.15	2.18	2.21	2.27	2.24	2.27

TABLE 7. MELODY ABILITY AND OTHER TRAITS MEAN SCORE

Group	Melody	Math	A	R	Co	Cr	Soc	Ch
High (21%)	17.88	2.16	2.36	2.44	2.20	2.20	2.36	2.32
Mod (49%)	16.54	2.10	2.36	2.41	2.41	2.33	2.26	2.41
Low (30%)	15.01	2.09	2.37	2.46	2.17	2.31	2.30	2.40

SUMMARY OF FINDINGS

Though this study is not yet complete, one can draw conclusions from the data, as follows:

1. There appears to be a positive relationship between musical ability and scores in mathematics. That is, the higher the child's ability in music, the higher were their scores in mathematics.
2. In most cases, groups with high musical ability show better behavioral traits. For example, ability in rhythm shows a positive relationship with behavioural traits such as cooperation, creativity, and cheerfulness. Similarly, ability in tempo shows a positive relationship with assiduity, responsibility and creativity. Ability in timbre shows a positive relationship with social abilities and cheerfulness. Ability in dynamics shows a positive relationship with assiduity, cooperation, creativity, and social ability. Only ability in melody does not have a positive correlation with behavioural traits, but, as in the case of the other musical abilities, it does show a positive relationship with scores in mathematics.

However, by simply comparing the mean difference one cannot conclude that musical ability necessarily improves academic achievement and leads to highly-regarded behavioral traits. For firm conclusions, it is necessary to treat the results with more sophisticated statistical methods such as: t-test, ANOVA and ANCOVA. In addition, further tests of the relationship between musical abilities and academic ability and behavioral traits are necessary. And to make any definite judgments about the effect of musical ability it would be useful to compare the mathematical ability of students which participated in this study with a control group of students who have not had any musical training.

Nevertheless, this study does indicate that there is a link between musical ability and mathematical ability and between musical ability and positive behavioural traits. Further study should be undertaken in order to understand this link fully. Ultimately, if sufficient firm evidence of the value of music in education and human development is accumulated, it will influence education administrators and decision makers to give the arts the priority they deserve in educational systems.

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3.5 GROWING UP INTO THEATRE: A LOOK AT TEATER MUDA, MALAYSIA

CHARLENE RAJENDRAN

INTRODUCTION

Teater Muda, which means “Young Theatre” in Malay, is an integrated multi-arts workshop programme, created for Malaysian youth aged between 10 and 16. Courses are held outside the formal education system, with sessions on weekends and during school vacations. The first workshop programme was held in Kuala Lumpur from May to November 1992. Since then, workshops have been conducted both in Kuala Lumpur and Penang, and are produced by Five Arts Centre, a visual and performing arts collective.

The programme consists of a four to six month series of process-oriented workshops in which a team of artist-facilitators collaborate with each other and the youth participants. Workshops incorporate both traditional Malaysian and contemporary visual and performing art. The programme culminates in a performance that presents some of the skills acquired and the creative works of the participants, through a fusion of the art forms.

The workshops emphasize participant-centred activity and involve exploring, through art, the issues, themes and experiences that are relevant to Malaysian youth. The workshops aim to provide youth with a set of skills that will enable them to articulate a Malaysian sensibility through art.

SOCIOECONOMIC AND CULTURAL CONTEXT

Malaysia attained independence from colonial rule in August 1957 and is today a multi-ethnic nation in South-East Asia with rich diversity in languages and religions. In the urban centres of Kuala Lumpur (capital city) and Penang, there has been rapid socio-economic change and modernization since the 1970s. This has increased wealth and formal education, while also leading to a decline in traditional art forms and indigenous cultural activities.

Most Malaysian youth attend government schools in which the official language of instruction is Malay, and in which English is an official second language. Chinese is the main language in Chinese private schools and Tamil is taught in a small number of primary schools. Most learning assessment in schools is in the form of written public examinations. Schools rarely have project work or group participation.

Although the visual arts and music are part of the general curricula, they are not subjects of priority. Drama is not included in the official curricula at all. However in schools with a strong performing arts culture, art, music and drama clubs are spaces where youth are given the opportunity to express themselves in this medium. However activities in such clubs are largely geared towards annual performances and not oriented towards arts education as such.

OBJECTIVES OF TEATER MUDA

Teater Muda is based on a philosophy which recognizes the arts as an important dimension in learning processes and social development, while also being crucial in enhancing individuation and self-actualization. Teater Muda aims to give Malaysian youth an opportunity to learn a range of arts skills in an integrated way, and hopes to provide space for these youth to create, in a manner that pertains to their concerns and culture.

Participants learn within a climate of respect for the traditions and art forms that they are working with and are encouraged to have a sense of ownership of the work they create. As they incorporate their own signs and symbols, reflecting their cultural context, they develop a system that represents their ideas, aesthetics and experiences. Through increasing their skills in the arts, it is hoped the participants will become active in the forging of culture and identity.

The team of Teater Muda facilitators provides training in certain art forms. The traditional Malaysian art forms (such as Wayang Kulit or Wushu Drumming) are taught in rote manner while contemporary forms (such as Movement and Acting) are taught in a more improvisatory and experimental mode. Facilitators encourage participants to integrate the arts and create fusions that reflect their interests and inclinations.

By creating an alternative learning environment that is truly multi-disciplinary, the process challenges some of the taxonomic boundaries imposed by the education system. The programme recognizes multiple intelligences and the diversity of learning methods and aptitudes that the participants may have. It also draws on the strengths of the participants, which may reflect their socio-cultural backgrounds, while breaking down any barriers through collaborative and participatory methods of learning.

ACTIVITIES

Participants attend three to four-hour workshops on Saturdays and Sundays over a period of four to six months. These workshops are divided into separate sessions in which time is allocated for learning both traditional art forms and contemporary visual and performing arts. Time is also given to investigating themes and issues, doing field work and conducting research into areas that are chosen as a focus for the overall workshop. These may include issues of heritage, social norms, the environment, etc. As participants examine and investigate these ideas, they are encouraged to question dominant value systems, and they learn to understand their own perspectives with greater depth and become aware of alternatives.

Participants learn a range of skills in the first half of the programme. These skills depend on the background and training of the facilitators in the project. In the second half of the programme, emphasis is put on research, text-building and structuring an art work. Art forms which best articulate the ideas and expressions of the participants are identified, often with some integration of the forms. This leads up to the final workshop in which a performance or exhibition is created.

The participants often work in groups and may choose to create different forms of art based on a theme. They develop skills in structuring and shaping, as well as the ability to articulate their views in a collaborative process. In making choices about how to communicate their intentions through art, they learn to express themselves in symbolic systems of representation.

ISSUES

Teater Muda's existence outside of the formal education system leads to certain problems in terms of continuity and sustainability. It is difficult to increase the pool of facilitators when interest among artists is limited and training is rare. There are concerns over pedagogical quality and a need for improved practice among participating artist-facilitators. However the freedom, flexibility and fluidity of the programme is valuable and the opportunity for youth to participate in a learning environment that is seriously dedicated to the arts and frames art making outside the formal rubric of schooling has its advantages. It is not a school subject but a chosen activity.

This situation does however limit the number of participants who have access to a programme such as this and questions of exclusivity arise. At present Teater Muda generally only reaches middle and upper-middle class students and to date has not been conducted in a rural environment. It would benefit many more youth if it were integrated partially into the formal system.

MONITORING AND EVALUATION

The programme entails many opportunities for feedback and reflection. Participants are encouraged to evaluate their own work and the work of their peers by engaging in a process of questioning their choices and ideas. The programme thereby inculcates a regular habit of making comments and offering critical suggestions.

Facilitators are encouraged to be clear and concise in their teaching, whilst also opening up spaces for change and fusion between the forms being explored. This leads to a learning environment that employs a consultative and collaborative method of art making.

Based on feedback from participants in the workshops I was involved in, the programme is viewed as being effective in increasing interest in the arts – traditional and contemporary. Participants articulated a greater inclination to create works that were related to their local context, whilst fusing forms and ideas from a range of spheres. They indicated a capacity to work with multi-arts forms and in a collaborative manner. This has led in some instances to marked improvement in self-confidence and self-actualization.

Improved skills in the arts became a form of empowerment that extended possibilities of cultural interpretation and intervention. How to view the world became more engaging when the perception was not dominated by the purely verbal and linguistic, logical and mathematical. This is particularly relevant in a plural society where much categorizing along racial and religious lines can reduce the capacity for co-existence and mutual understanding.

One of the long-term aims of Teater Muda is to provide opportunities for participants who have been through the workshop to be involved in a public performance that is devised with the participants and directed by a team of artists. This enables participants to extend their experience and engage in professional art making that leads to youth theatre made by youth and for youth, with a strong aesthetic sense and deep understanding of cultural material and content.

Among the productions created by Teater Muda since 1992 are *Suara Rimba* (an adaptation of Kipling's *Jungle Book*), *Rama & Sita: Generasi Baru* (an adaptation of the epic *Ramayana*, which is central to South-East Asian traditional art forms), *Ne Zha*, and *Red and Gold Shoe*.

In these contexts young people work to develop their own artistic temperament and become culturally active participants in the artistic sphere. They engage in processes of artistic expression by defining their issues and articulating their preferred forms and chosen narratives. The theatre work becomes a valid dialogue of ideas and opportunities for consideration and negotiation.

Taking responsibility for text-building and performance design becomes hugely instructional in the process of refining skills and increasing an understanding of the arts. It also includes participation in the dynamics of theatre management and the logistics of time and space. This is a sort of vocational training that leads to informed audiences in the future and potential art makers as well.

CONCLUSIONS

Teater Muda encourages Malaysian youth to be culturally active participants in the artistic sphere. It provides a space for these youth to engage with issues of art-making in relation to issues and concerns that arise from their context. However the issue of how this can have wider impact on the society as a whole entails engaging the formal school system and institutions engaged with arts education and cultural heritage to negotiate possibilities for the programme to become an ongoing activity that attracts more artist-facilitators and youth participants, and from a wider pool.

Teater Muda is a form of holistic education that offers 'deep play' and prods higher order cognitive skills that are particularly pertinent in a knowledge-based economy. Thus is it a programme that has much currency and needs to be examined by education and culture authorities for possible implications in the wider system. Only in this way will more Malaysian youth participate and benefit.

3.6 DESIGN FOR LEARNING THROUGH THE ARTS: MAINSTREAMING ART EDUCATION IN THE SCHOOL CURRICULUM

PRABHA SAHASRABUDHE

The 1999 appeal by the Director General of UNESCO calls for mainstreaming art education within the formal school systems, and urges member states to take appropriate administrative, financial and legal steps to ensure that teaching of the arts be mainstreamed and made compulsory throughout the school cycle. This directive is a sign of an emerging understanding that, “encounters and engagements with the arts are important as they widen the powers of understanding, and the grasping of ‘meanings’ of experiences in growing minds and that the neglect or omission of the arts in education narrows the cognitive potential of tomorrow’s adults”.

Historically neglected in favour of subjects such as science, mathematics, and technology, which are considered “useful”, art education has, at best, always been optional, a subject not considered necessary. That notion still prevails in many schools all over the world. It is commonly believed that the arts not only make lighter demands on the intellect but actually take time and resources away from “serious” endeavours. The arts are therefore first to fall prey to the budget cutters everywhere. It is therefore important to raise awareness of the value and benefits of arts education. Meetings, symposia and discussions worldwide are helping to raise this awareness.

At the Asia regional meeting on Arts Education in Hong Kong in January 2004, *Measuring the Impact of Arts in Education*, participants confirmed the value and benefits of arts education. In addition, this meeting emphasized the need to supplement the traditional “art education for arts sake” approaches to art education with programmes in which the arts have an instrumental role in education. This Arts-in-Education paradigm suggests that, besides providing children with artistic skills, the arts are also of value because they “contribute to children’s development, provide ways for tapping into local-cultural resources, encourage innovative thinking, engender understanding of cultural diversity, and reinforce patterns of social tolerance” (Summary Statement of the Asia Regional Meeting on Arts Education, conference papers).

Discussions leading up to the New Delhi symposium on Arts Education, *Transmissions and Transformations: Learning through the Arts in Asia* (held in March, 2005), focused on: integration of art education in national educational systems, formal educational systems and informal arts initiatives; the pressure of globalization on indigenous systems; and the influence of Western models of art education. It was agreed that there is a need for art education that is grounded in Asian culture and yet is able to deliver the ‘contemporary’ to our students, which led to discussions on how to reconcile ancient world views reflected in Asian cultures with the needs of the 21st century.

Throughout these discussions there was an understanding that we have to develop a system in which the arts are integrated with life, and that art education provides for “transmission of societal values through arts-imbued practices”, and sustains “informal ways of nurturing arts sensibilities” (New Delhi symposium agenda). It is evident that making arts integral to life is a challenge, and that it depends on what systems we design for mainstreaming and integrating the arts in schools.

LEARNING IN THE ARTS

The issue of transfer of learning from the arts to other subjects has become important in all rationales for justification of arts in education (Burton, 2000, Catterall, 1998). Advocates of transfer attempt to demonstrate that experiences in the arts can advance the general education of children, in particular through the development of higher-order thinking skills.

Most studies of transfer have failed to adequately demonstrate how “transfer” operates, but there have been some dramatic successes: a list of cognitive capacities, dispositions, and attitudes that have been found to be implicated in learning in the visual arts, dance, drama, and music, including: creativity, imagination, and the ability to think critically. It has been noted that these cognitive capacities promote other abilities, such as the ability to centralize energy, focus perception, engage in reflection, show flexibility and change direction, explore new possibilities and elaborate on ideas.

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It is in the area of the hidden curriculum that perhaps strongest claims for transfer of effects of learning in the arts have been made. The arts have been found to relieve prejudice, hedge against violence, help children become better risk takers, become more sociable, and enhance self esteem. So, although the research picture is incomplete, one has to conclude that certain capacities engendered in the arts, such as creativity, imagination, critical and divergent thinking, are thought to travel to other subject disciplines and are thought to be causal in supporting enhanced learning. However, because of lack of evidence, there is no reason to believe unequivocally that this happens, as these capacities also characterize thinking in other discipline domains.

There has been a gradual shift towards the idea that the arts contribute to cognitive learning and though we have not yet made a case experimentally, it is an acceptable assumption that the making of art is an act of intelligence. Many now believe that thinking about and making art is intelligent behaviour and as Catterall (1998) puts it, “the arts have their own symbol systems that involve cognitive processing, even if these processes cannot be easily measured by traditional empirical methods. The arts offer a different form of representation than science, spoken or written language, or math. The arts therefore offer a different way of formulating representations through which we construct meaning – it is different way of knowing”.

Let us examine what is so special about the arts and why the arts should be integrated into our lives. What do children learn in the arts?

WHAT DO CHILDREN LEARN?

What we are interested in here is learning *in* the arts, that is: the learning of skills in making and doing; thinking skills involved in the process; art appreciation skills; and such. We need to know what children can do and what abilities come into play and become part of students’ repertoire of achieved abilities, as a result of their being engaged in artistic endeavour, that is, being involved in the process of art making.

PERCEPTION, CREATION AND REFLECTION – THE CYCLICAL PROCESS OF ART MAKING

As John Dewey says, every experience is doing and undergoing. You do, and what that does to you because of what you do is completion of an experience – that is learning. Learning in the arts accrues as a result of engaging in making art, and making art is the product of a process a cycle that begins with perception, creation and reflection. Learning through the arts becomes successful to the extent that the student, the learner, is fully engaged with each phase of this process while making art.

In order to explore this cycle fully I am going to use the work of three distinguished scholars who have had a seminal influence on contemporary art education. They are: Rudolf Arnheim (1974, 1991), a gestalt psychologist who taught at Harvard; a professor of mathematics, David Perkins (1994) also from Harvard, and the art educator Elliot Eisner (1991, 1997) from Stanford University.

THE MIND'S EYE

Arnheim's work, *Art and Visual Perception* (1954, 1974), on what humans do to create art, and in the process what art does to the humans, has its origin in his looking into children's art work. He asserts that human cognition starts with the grasp of generalities, the gestalt. Representation of our experience does not consist in copying or extracting, or selecting from what is observed as facts, but in creating equivalents of them in a given medium.

The role that the mind plays in making images is perhaps the strongest reason which places art – its perception and creation – at the centre of education. The matter of creation is not as simple as use of the hands, mind comes into play at the instance of experiencing – collecting, as it were, the raw data of experience as a whole. Seeing and making sense of what one sees is an integral act. Perception is an act of knowing, thus art making is part of the mind, a mindful activity. The eye perceives and that is a mindful activity. The art work is a representation of that experience rather than a reproduction. The creative eye is the mind's eye.

This grasp of the gestalt is an intuitive process. Intellect defines, names and categorizes the experience, but the essence of the experience can only be had as a work of art: a painting, a song, a dance. Our schools teach in bits and pieces. The arts are where one can learn to connect those pieces, pieces of the world you learn about in subjects such as history, geography, civics. That is the integrating function of learning in the arts. Seeing the whole is important and that is what the arts teach you.

Perception is about seeing, recognizing and perhaps naming, but it is more about noticing the uniqueness. We have been brought up to see generically, and in terms of names and functions. The arts (literature, music, dance, drama) are the most powerful means for seeing and experiencing life in its particular vividness.

For Arnheim, a work of art is a representation; it is a graphic equivalent for an experience. Since art is influenced by means, materials, and media of expression available to the child, and media and form of expression are defining parameters of representation, what children say is shaped by the means, materials and media at their command. Here, then, is an argument for making available to the student a range of media and materials: to make possible the cultivation of various modes of thinking and facilitating expression of a broad spectrum of the student's ideas about the world.

In summary, the educational process of art-making is important as it helps children connect their sensory experiences, develop perceptivity for distinctiveness, and, with access to a variety of media and materials, the arts enable children to cultivate various modes of thinking and expression.

THE INTELLIGENT EYE

Once we accept that perception is at the centre of cognitive activity and that the mind thrives on sensory feed, it becomes easy to understand that the eye is an instrument of thinking and thoughtful looking is quite like thinking in general. Therefore, engagement with works of art (which provide challenging and novel settings for thinking) is quite effective as a strategy for improving thinking.

Contemporary anthropology suggests that making and enjoying special things is a conspicuous human trait. All cultures at all times have made art. Art objects carry information, provide sites for reflection, and stir feelings and emotions of highest order. Art-making represents care, intent, purpose, the desire to make things compelling for one's self and others.

An art object has many dimensions available to the intelligent eye – shape, proportion, materials, colour, style, and so on. This is what the artist thrives on, he or she looks at the soul of things we might consider “soulless”, a chair for example. The artist interpolates (looks in between the lines), interjects meanings which do not logically exist, and extrapolates (takes off in tangents, adds-on). These translations are triggered by looking, they are interpretations enhanced by imagination. This is the kind of thinking – thoughtful looking – which art demands. The art object invites a range of cognitive abilities: visual processing, analytical thinking, inquiry and hypothesis testing. As David Perkins (1994) would say, thoughtful looking teaches, cultivates and nurtures. Thoughtful looking cultivates the intelligent eye. Such thinking can be cultivated in the classroom.

THE ENLIGHTENED EYE

As we have seen, learning in art is inherently inter-twined with the acts of perception, creation and reflection. Arnheim establishes the connection between the eye and the mind and tells us that perception is the progenitor of cognition and that developing perceptivity is a critical function of art education. Perkins explores the potential of the intelligent eye, the artistic eye with reference to its function to improve thinking as students are engaged in practice of looking at and making art.

For Elliot Eisner, however, the arts teach the eye to see, and the ultimate goal for art education is to produce a community with heightened aesthetic sensibility. Eisner zeroes in on the object being seen and gives us his metaphor: the Enlightened Eye for the eye of the connoisseur.

Eisner subscribes to a position that artistic learning is not an automatic consequence of growth but rather a product of complex forms of learning in the three realms. He groups artistic learning in three categories:

- Development of abilities to create form – the productive realm
- Development of powers of aesthetic perception – the critical realm
- Development of ability to understand art as a cultural phenomenon – the cultural realm.

Lets us very briefly consider these three learning domains in the arts: the Productive, Critical, and Cultural.

THE PRODUCTIVE REALM

Many have written about the natural human urge to reach out, to communicate, and to give expression to experiences. Early graphic marks and guttural sounds representing experiences, are the beginnings of the arts and are nurtured by imitation and guidance It is this nurturing and guidance that is now arts education. There are four factors involved here – four things which students have to learn in this process of giving form to experiences.

They need to learn how and why to:

- Discover and manage media which can make marks, and materials which can be shaped into forms. In the process they discover which tools and techniques are suitable, versatile and appropriate for their purposes and goals. As the student works with and explores materials, he or she has to learn to manage materials and find their potentialities and limitations.

- Invent forms that satisfy the artist's intent within the limits of the material he or she is working with. The student must learn to invent ways of using the materials, and manipulate his media so his perception – ideas and feelings – become his art work, his images.
- Establish some resonance, meaning and relationship between the art work created and the inspirational source which provoked it. The student's ability to establish this resonance depends on his or her ability to perceive the natural inspirational environment and to imagine the possibilities in his or her mind's eye.
- Create a spatial order with aesthetic appeal. This means the student has to pay attention to the organization of the art work and its visual appeal.

In summary, art education enhances the ability to achieve familiarity and versatility with media and materials of the art; increases the ability to control that media and material, and make that material do and become an agent of one's expression; and enables the student to develop a form, an aesthetic organization that works as art and has visual appeal.

THE CRITICAL REALM

Eisner suggests that ability to see, to perceive what is subtle, complex and important is the first necessary condition of effective criticism. The act of knowledgeable perception is connoisseurship. A connoisseur is able to look, to see, and to appreciate. A critic is a connoisseur, with added responsibility of disclosure, responsibility for public description of qualities of an art work. A critic is able to talk about, to write about and describe art work fairly so that others can experience the qualities of the work, see what the critics has seen and help others understand what they have seen.

Children too can develop the ability to perceive qualities. Their ability to perceive relationships develops as they learn, and this ability is affected by the type of experience they have had. This process of perceptual differentiation (Perkins called it thoughtful looking) requires practice in perceiving, in comparing and contrasting qualities. For example, students can learn to perceive such that when they look at a field of grass, they see that it is not simply green but contains a wide variety of shades of greens and as well as other colours.

Our daily perception is dominated by what we know; we know what things are, even without carefully looking at them. These visual constancies are useful in everyday life but they interfere with the development of an aesthetic perception of the visual world.

Children develop their perspectives and expectations about visual forms from popular arts, media, and TV – "visual culture". Children learn what they have opportunities to learn from. Teachers need to be aware of this and need to expand their students' frames of reference beyond what is available to them in their homes and their neighbourhoods.

THE CULTURAL REALM

We need to understand that the aesthetic frame is culturally specific. We are past the time when the concept of modernity dominated the art scene. Formal aesthetics (colour, form, movement, and design) is no longer the dominant frame in this global era.

With recognition and emergence of alternative aesthetics and a range of post-modern flexibility given to the definition of art, the focus is on culture specific, expressive-narrative content of works of art. This expressive and cultural character of the visual art object is important, but it is a learned ability. To be able to view art through a cultural or aesthetic frame is what children need to learn through art education.

To understand this art and culture relationship, consider what Clifford Geertz has to say. Geertz (1973) is a cultural anthropologist and has devoted considerable scholarship to exploring art as a cultural system. By definition, culture is less a matter of site, origin or rooting than that of translations and transplanting, an ever-changing collage of assimilations, appropriations and negotiations. According to Geertz, works of art are not merely formal constellations, and the meaning and significance of the work is not located only in its formal relationship. Works of art are not autonomous objects but represent a whole life of people. The arts of a people are about their spirit, their beliefs, their cosmology, their kinship structures and their way of being in the world.

This would suggest that the terms and conceptions we use to describe a work of art beyond its formal elements and qualities, must also explain the cultural traditions the art work derives from, and the functions the works serves, reflects, challenges and describes. It is these extra-formal ways of considering art which helps connect the work to dynamics of human experience, the collective life it represents. It is this contextual exploration which makes art accessible to people. All engagements with works of art should be dedicated to exploring this sensitivity, this collective formation.

Children are not born with this sensitivity. This sensibility to recognize works of art has to be taught. As they grow up making art and learning about their world, so does their ability to grasp the significance and community meanings of the work they produce. Art education is about using the unique, self-empowering act of art-making in order to engage students in exploring and inquiring into their life experiences, and thus helping them connect with their communally or culturally embedded sensibility, which eventually enables them to enter into dialogue with “other” cultural worlds. In our contemporary, culturally-diverse societies, anchoring students’ identities in the solid sense of “me in my culture” becomes quite important if our students are to successfully negotiate their way in a globalized world.

TRADITIONS AND CULTURE

Because of the importance of culture and the link between culture and art, art education has to revisit and revitalize cultural and artistic traditions, and connect school children with their cultural heritage via the experience and activity of art-making. Art education should be about engaging children in boldly facing, questioning and challenging the traditions and the traditional, and the ideas and the visions these traditions project, with the skills and techniques the traditions represent.

LEARNING IN THE ARTS

- Arts are uniquely qualified to support commitment to thinking, the centrepiece of the educational outcomes grouped as habits of mind.
- Thoughtful looking becomes reflecting on the acts of perception, creation and reflection.
- A prime responsibility of art experiences and art making activities is revisiting, revitalizing cultural and artistic traditions, connecting school children with their cultural heritage.
- Art education will have to be about engaging children in boldly facing, questioning and challenging the traditions and the traditional.
- The actions of the mind engaged in the arts, all of the arts, include an interrelating of sensory, cognitive, socio-cultural and affective ways of knowing.
- The arts are the cultural identifiers: they are languages of reflection, investigation, insight and understanding about self and the world. They are the languages in which individuals construct thought, entertain possibilities, and through which they express what concerns them most.

CONCLUSIONS

THE ARTS ARE IMPORTANT FOR WHAT THEY ARE

The arts as symbol systems of culture are language of thought. Like the ability to use words to make sense of everyday experience, the images of art, the sounds of music, the gestures of dance and rhythms of poetry serve the same purpose. The capacity to use the arts to make the world meaningful is within the potential of all of us. Each symbol system made available by culture offers a lens through which thought is shaped and enriched in complexity.

THE ARTS NEED TO BE UNDERSTOOD AS A DISTINCT WAY OF KNOWING

Art as a distinctive way of learning is characterized by its specific tools, practice, beliefs about what makes an object, or a performance aesthetically moving and worth coming back to. Artistic knowledge is different from other kinds of knowing in fundamental ways: intention: modes of making meaning; methods; and view of truth and excellence. Art-making is an occasion for truthfulness and works of art demand a higher order of thinking, analysis, inference and problem solving. Art-making represents authentic practice which demands reflections, revisions and engagement of meta-cognitive skills of self monitoring, inventory taking, perspective making, and regrouping. Arts are concerned with invention rather than verification, with versions and variation rather than one simple truth – with quality of experience and the content of encounter.

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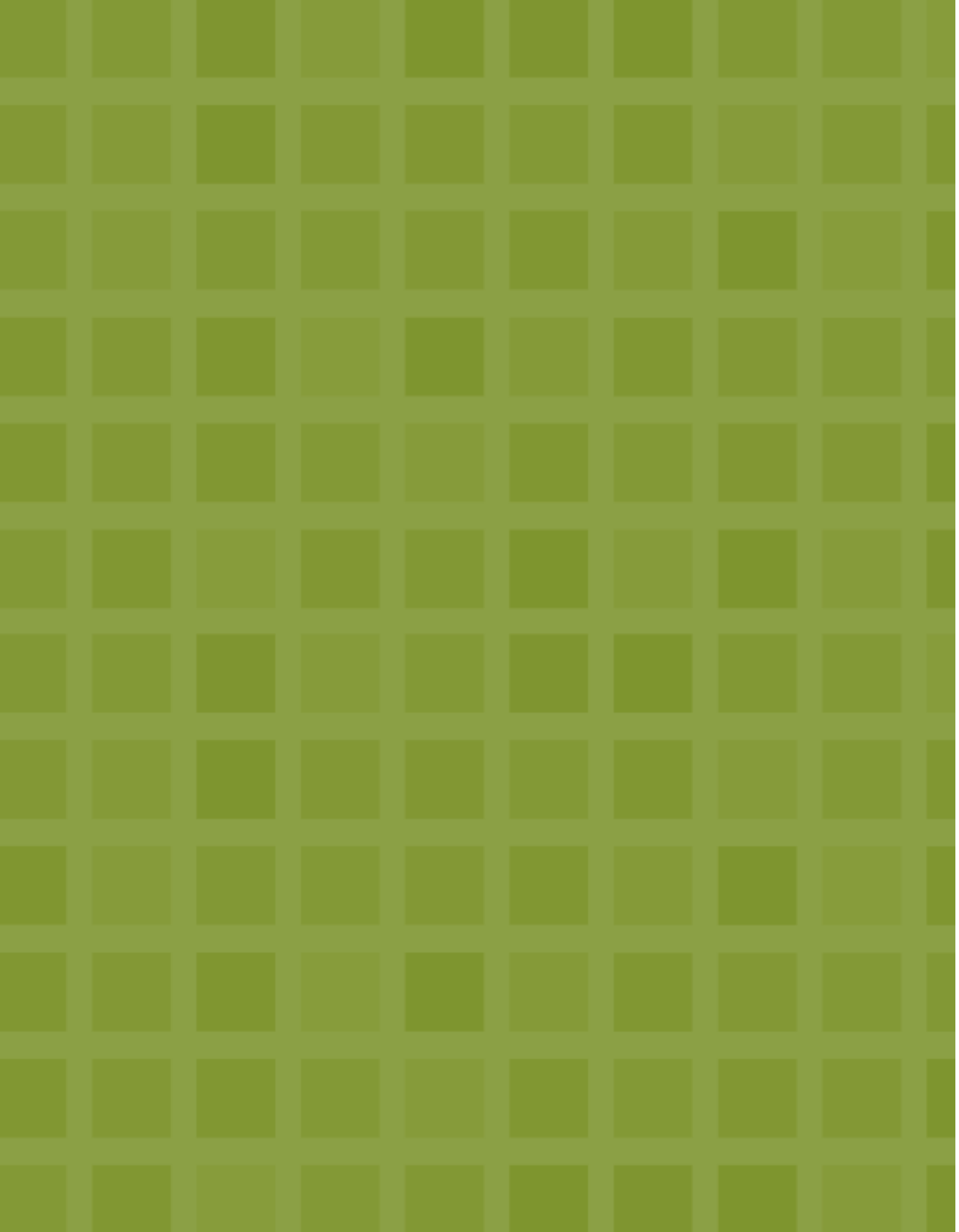
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4. ARTS IN ASIAN EDUCATION CASE STUDIES

This section provides examples of cases in which the arts have been used successfully as a tool in interdisciplinary teaching to achieve educational goals and enhance the quality of education. For example, the cases presented in the paper by Ms Sangeeta Isvaran illustrate how music and dance can be used in teaching about subjects ranging from culture to biology to ethics. The following paper, by Jane Cheung, provides examples in which artists were brought into schools to teach a range of forms of arts in multi-disciplinary teams which conveyed subject matter of many kinds. Janet Pillai's paper describes the ARTS-ED programme in Penang, which uses various types of arts (traditional and contemporary) to teach about cultural heritage. The paper by Sajida Vandal provides another example of how art can be used as a tool to teach about heritage, and build appreciation for it, in this case in the walled city of Lahore.

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4.1 RASA AND DANCE: BRINGING CREATIVITY INTO EDUCATION

SANGEETA ISVARAN

RASA IN EDUCATION

Rasa, a Sanskrit word meaning 'taste', is a concept that was first introduced through the *Natyasastra*, the oldest existing Indian treatise on dramaturgy [200BC-200AD], and is perceived as an experience ranging from simple enjoyment, through complete absorption, trance, and to so-called out-of-body experiences. *Rasa* can be loosely understood as a form of "fulfillment" or "satisfaction". Many art forms in Asia aspire to create a state of *rasa*.

Rasa requires the building of a bond between the performer and spectator – in which they meet on the same plane of thought. The communicative aspect of *rasa* is what makes it interesting as a tool in the teaching process. In the case of dance, the body can be consciously used to enhance the process of communication. Teachers are, in a sense, performers, endeavouring to make the student-spectators engage themselves wholeheartedly in the dance which is the learning process. Integrating the concept of *rasa* in the teaching process of any subject, through selected aspects of the performing arts, can make learning fun and exciting and make it much more effective.

By using the concept of *rasa*, and drawing on the vast resources of various performing art traditions in South and Southeast Asia, this paper endeavours to explain a different approach to teaching: one more suitable to the Asian context. Since I work with dance and the educational system in Asia, I choose not to use just the physical form of the art but the underlying philosophy as well. Here I will describe the concept and then provide examples which integrate the concept of *rasa* in formal and non-formal education

THE RASA SUTRA

The concept of *rasa* is adaptable across different ethnicities, economic backgrounds, educational systems, trauma factors and so on. In each of the case studies described below, which represent various contexts, ethnic groups and situations, *rasa* theory has been applied, along with dance, to achieve different goals.

One of the founding precepts of the *Natyasastra* is that theatre and the arts should educate the illiterate, enlighten the literate and entertain the enlightened. That is, the arts have three objectives: they are a means of education, enlightenment and entertainment. This concept is 2,000 years old and is an approach harmonious with holistic learning. The examples outlined below all draw on this threefold objective of the arts, and have a common underlying “formula” deriving from the *Natyasastra* called the *rasa sutra*.

The *rasa sutra* states:

“*vibhava anubhava vyabhicari samyogat rasa nishpattih*”

That is, *vibhava* (stimulus), *anubhava* (understanding and expression), and *vyabhicari bhava* (possibilities) together produce *rasa* (satisfaction).

Good *vibhava* and *anubhava* imply the strong invocation and expression of *bhava* (emotion). Appropriate *vyabhicari bhava* aid in enhancing the *bhava* so as to evoke *rasa*.

Rasa is not just an abstract construct in the *Natyasastra* but can also be seen in practice in several South and Southeast Asian dance and dance drama forms. But how is this 2000-year-old concept relevant to the modern-day teaching process?

As teachers we can all learn from this formula. We should try to provide different kinds of stimuli (*vibhava*), then should guide the student towards understanding and expressing his response (*anubhava*). We should not impose on the students what the response should be but help them express, in the fullest manner possible, their reaction. If the stimulus provided is engaging enough, and if the guidance along the path to understanding is fulfilling, one that explores all the various possibilities (*vyabhicari bhava*) presented by this problem along the way, then the student experiences immense satisfaction (*rasa*) on reaching the end result.

This approach could apply to a variety of tasks, from the solving of a mathematics problem, to the development of a computer programme, to baking a cake! It is the duty of the teacher to present the stimuli vividly, to entice the students along the path of understanding and give them the confidence to express their inferences as perfectly as they understand them.

In many developing nations, education is viewed as a basic tool, a road to success or survival, and art is considered too frivolous to play a part in this process. Education today is about facts and figures, and theories and constructs. Learning today is a highly stressful process in which the emphasis is put on developing memory. Students are not encouraged to develop the ability to think for themselves, nor to develop a sense of values and ethics. Few students actually understand how what they have learned applies to real life. While seeking to analyze, control and manipulate the world around us, students often only succeed in alienating themselves from the surrounding environment. *Rasa* seeks a more intimate interpretation of the world around, using the body, the intellect and the senses to weave oneself into the web of life. At the same time, the use of the arts as a tool in this process, can be understood as a means of bringing a touch of creativity, community and dynamism into education so as to make learning satisfying and meaningful.

The instrumental use of dance and the application of the concept of *rasa sutra* can help to:

- Bring alive, visually, a subject like science and transform a boring classroom into a lively one, with no added cost or need for materials.
- Build bonds between people. People who experience *rasa* together, who have lived an intense or simply enjoyable experience together, have a bond to fall back on; which is of particular use in communities that have survived a traumatic experience.
- Build concentration skills and discipline, and improve physical health.
- Build capacities of empathy and sympathy. Through engaging in activities and feeling *rasa* one can 'live' and hence understand another's experience more easily.
- Build tolerance and acceptance by celebrating the differences between people and states of being.
- Teach children how to go to the core of any activity or concept, teaching the need for deeper involvement, holding nothing back.
- Build appreciation for the natural environment.
- Celebrate cultural heritage and reinforce the value of a multicultural society.
- Support traditional art and artists.
- Enhance communication between the teacher and student. Usually teaching is a one-way process with the teacher sending out messages and students receiving them. But by bringing the arts into the classroom, there is more room for bilateral discussion and exchange of opinions on different issues. This leads to the creation of a bond between teacher and student.
- Develop creativity. This is useful not only in producing art but in order to handle situations and problems in real life, both at work and at home.

CASE STUDIES

DANCE AS A CREATIVE ART FORM FOR LEARNING ABOUT CULTURE

Setting: Abacus School, Chennai, India. This project was carried out in an urban private school (in which English language is the medium of instruction) where many children came from wealthy and westernized families.

Participants: Boys and girls between 13 and 14 years of age.

Aim: To sensitize the students to various forms of traditional and local dance and music. The emphasis was placed on traditional forms of dance that are slowly dying out. On a more fundamental level, priority was given to understanding and using forms of non-verbal communication, body language, signs and symbols that are growing obsolete, and on encouraging the students to look around and observe the characteristics of their community.

Challenges: It was a challenge to interest these urban students in what they considered very "uncool" and "unsophisticated" music and dance forms; to make them say *vanakkam* or *namaste* rather than "Yo! What's up?"; and to get them to understand and absorb gestures and symbols of local Tamil and Indian culture. The workshop of course was given a "cool" name of "Creative movement education".

Results: The students created a dance production based on a local legend using various local art traditions. Many traditional practitioners of local art forms were brought in as consultants and the school continues to collaborate with several of them today.

DANCE AS A MEANS OF TEACHING BIOLOGY

Setting: Avvai Home, Chennai, India. This project was undertaken in an orphanage school with very few resources.

Participants: Students between 14-15 years of age.

Aim: Dance was used as a part of a biology class in order to aid the students in understanding how the heart works.

Activities: The students danced and acted out the roles of parts of the heart, including: arteries, veins, auricles, ventricles, valves, blood and muscles etc. The students were also encouraged to simulate various anomalies. For example, two children playing the role of cholesterol would physically block the flow of blood through the aorta, forcing the blood to squeeze through.

Results: By physically dancing and acting-out the various parts the children came to visually understand the workings of the heart. Therefore the students were able to visualize what would happen when, for example, the heart valves get stuck, or when the left ventricle has a hole and so on. By physically playing the game of the heart and dancing to the rhythm of the heartbeat they drew their own conclusions about the workings of the heart. This activity made what they learned memorable and interesting and it was one topic in the exam that all students could illustrate and answer!

EXPLORING MORAL AND SOCIAL CONCEPTS THROUGH DANCE

Setting: Purasuvalkam, Chennai. Home and school for girls convicted of petty crimes and for children of prisoners.

Participants: Girls between 11 and 15 years of age.

Aim: To explore moral and social concepts in a "Moral Science" class using dance-drama.

Activities: In order to explore notions of gender, social roles, equality and justice, a scene from the Ramayana (an ancient Indian dance-drama epic) was studied by the students and later performed. The scene chosen is that in which Sita, the model wife of Rama, chooses to enter the fire to prove her chastity (which Rama doubts since she was captured and held prisoner by the demon Ravana).

Results: It was amazing what a group of ten to fifteen year olds had to say about Sita's plight, Rama's dilemma and the justice meted out! In the performance, each child danced the part of a flame and decided for herself whether Sita should be burnt or not. The audience was also involved in the performance and this activity creating an amazing experience during which social practices that are normally blindly followed were questioned. The activity also enabled the girls, who are growing into women, to have the opportunity to ask questions and express the needs, desires and frustrations born of this maturing process. The students were also able to discuss their perceptions of themselves as soon-to-be-women and their views about social norms, and debate society's perceptions and expectations.

DANCE AS REHABILITATION AND VOCATIONAL TRAINING

Setting: Phnom Penh, Cambodia. Rehabilitation and vocational training centre.

Participants: Khmer and Vietnamese professional sex workers, child sex workers, transvestites and HIV-affected persons aged between 13 and 30 (some illiterate).

Aim: To facilitate self-expression and build self-esteem so as to enhance participants' abilities to find new vocations and improve their lives.

Activities: Very physical dancing and body movements aimed at boosting health and enabling self-expression. A variety of means were used to get the participants to respond. For example, dancing in harmony to “Bollywood” music, which is popular all over Asia and Africa, gave the students a good workout and created an atmosphere of fun. Also, traditional Khmer music was played, in order to allow participants to discover and appreciate their own culture. Circus techniques and acrobatics were used to build trust, while belly-dance and “go-go” dance moves were taught in order to overcome inhibitions and build pride among participants in all the different parts of the body. Most importantly, traditional *abhinaya* (art of communication in classical Indian dance forms) techniques were taught in order to help the participants express themselves. These *abhinaya* exercises, using caricatures, grimaces, expressions and sounds slowly began the process of communication in a safe atmosphere.

Results: Participants found the activities enjoyable and gained self-esteem, which will hopefully put the participants on the path to better lives.

IMPORTANT CONSIDERATIONS IN INCORPORATING THE ARTS INTO EDUCATION

The case studies described above clearly show that dance can be an effective tool in teaching about a range of subjects. The success of these cases are a result of their being well-thought-out before implementation. Understanding the context and careful planning are very important components for achieving the goals of such learning activities. It is also helpful to be aware of potential pitfalls and constraints surrounding using the arts as tools in teaching. Some factors that should be considered are as follows:

- The arts should remain a means of bringing spontaneity and vigour into the learning process, therefore it is necessary to take steps to avoid reducing the arts to being yet another rote learning subject.
- Teachers must be made aware that taking an art form out of its traditional milieu and introducing it in a completely different context can have undesirable effects. While some art forms make the transition successfully from, say, a ritual or village context to a school setting, others could lose their essence and meaning. Each art form has to be assessed carefully to see that it is introduced in a way that is beneficial to and sensitive to the needs of the art form, the artists, the children and the school system.
- Care must be taken to ensure that the art forms used do not reinforce negative factors such as racial and gender prejudices, cultural stereotypes, peer pressure, and competition.
- When art is used in the classroom it is important to remember that when evaluating the students, the highest marks should go to the student that has applied the principle of the art most creatively and effectively in the learning process, not to the best artist. For example, if pottery-making is used to demonstrate the concepts of centripetal and centrifugal forces in physics, then the important factor is not the beauty of the pot that the students produce, but the level of understanding by the student of how the forces work. It is not the art form that is being evaluated but the learning process.
- While school systems and governments are often criticized for being resistant to introducing the arts into schools, artists are sometimes also resistant to the idea and decry the teaching of their art en masse in schools. For instance, many traditional “gurus” of dance do not wish to teach in schools. They dislike being bound by time schedules, by curricula and by the examination mode of evaluation demanded by the schools, which they claim, quite rightly, engenders a spirit of competition detrimental to the whole philosophy of art. Therefore, when implementing an art course in a school the needs of the practitioners-turned-teachers have to be taken into account and schools must be supportive of attempts to minimize competitive instincts. Likewise, artists must understand that

compromises might have to be made for the benefit of the children. It is also important that visiting artists work in tandem with regular teachers so as to ensure smooth transition for the students, and continuity in terms of learning after the visiting artist leaves.

- Teachers must be made aware that the mode of transmission of artistic knowledge is as vital as the piece of art produced and that traditional modes of teaching are as valuable as the westernized model practiced in most parts of Asia. While many worry that traditions of art are being lost, one should also worry about the loss of traditional modes of teaching and of teacher-student relationships. With the loss of transmission of techniques there has been a loss in ways of being.

The art programme introduced into the school must be monitored so as to avoid it being used for political means. Art can be used for subversive purposes as well as for positive purposes and children are very susceptible to suggestion. In the same way, *rasa* can be used to generate hatred as well as empathy. It would be very dangerous if unscrupulous authorities were to deliberately manipulate art education projects for political and religious propaganda purposes.

CONCLUSIONS

As we have seen, the use of the *rasa* approach, along with the instrumental use of the arts, can make teaching and learning more dynamic, interesting and effective. The case studies above demonstrate that *rasa* can help bring the often tedious process of education alive, while using dance as a tool can engage the interest and abilities of students. The case studies also illustrate three important conclusions about using *rasa* in education:

- The process is as important as the outcome (realizing *rasa*).
- The *rasa* approach is not one that imposes 'the right answer' on the student, nor does it aim for the mere memorization of facts. This approach encourages students to think for themselves, to develop their own ideas and draw their own conclusions, and encourages them to explore all the ramifications and possibilities of an issue or subject. This process builds the creative abilities, intellectual faculties and self-confidence of the student, as well as making the process of learning an enjoyable one. The student gains the ability to understand the root of the problem and not simply spout the memorized answer.
- *Rasa* can be used to enhance and diversify the ways students experience, appreciate and celebrate knowledge. This is also a system that works on the need for the student to be completely engaged in the subject and raises the level of comprehension and empathy with the subject matter. *Rasa* makes one feel, bringing facts and figures to life. So while history classes in the regular education system make you memorize facts about the history of the judicial system, *rasa* can evoke the horror of injustice and corruption. Similarly, while the study of geometry makes you aware of the variety of shapes and structures, *rasa* opens the eyes to those structures in our own world around us. And while physics tells you about the laws of gravity, *rasa* can make you feel the weight of your body and its relationship to the earth.

4.2 ARTISTS IN SCHOOLS: INTEGRATING THE ARTS IN EDUCATION

JANE CHEUNG

INTRODUCTION

The recent education policies introduced in Hong Kong encourage students to learn how to learn, and encourage teachers to adopt a more student-centered approach, to be facilitators and role models, and to have a life-long interest in learning.

The proposed arts curriculum (CDC, 2002) included four learning targets, to:

- develop creativity and imagination,
- develop skills and processes,
- cultivate critical responses, and
- understand arts in context.

The overall aim of the reforms in the area of arts education are to build on existing strengths; to allow greater autonomy for the school-based arts curricula and to provide space for art forms such as media, dance and drama.

Some curriculum approaches are suggested, such as the across-the-arts approach; artists-in-schools programmes and interdisciplinary learning. It was highly recommended that a school's arts education policy should be formulated by the principal, arts panel and teachers of other subjects to promote a school-based arts curriculum.

THE 'ARTS-IN-EDUCATION' PROJECT

In 2000, the Hong Kong Arts Development Council (HKADC) proposed a three-year (2001 – 2003) Arts-in-Education (AiE) project to explore ways of implementing the new arts curriculum in schools. The AiE Project aimed to encourage schools to look beyond examination-oriented learning and the rigid curriculum structure, and to take a broader, humanistic, view of education and student needs (Braden, 1978; Xin shiji yishu jiaocai bianxiezhu, 2002).

Sponsored by the Hong Kong Bank Foundation and co-organized by the Education and Manpower Bureau (EMB) and the Creative Arts Department of the Hong Kong Institute of Education (HKIEd), this HK\$4 million dollar project explored feasible arts education models using interdisciplinary and across-the-arts approaches in which artists interact with teachers and students to use a variety of categories of art and integrate these with other subjects. Each school in the pilot group received about HK\$78,000 (US\$10,000) to implement the project.

In 2000, international arts educators Eppel (USA), Forrest (Australia) and Swanwick (UK) shared their perspectives with educators in Hong Kong. This was followed by a series of workshops for teachers and artists. Between 2001 and 2003, eight projects, involving both a pilot and a partner school, were implemented each year. The projects implemented between 2001 and 2002 utilized visual art, music, dance, drama, Chinese Xiqu and digital art. The EMB was responsible for monitoring the progress of the projects, while the HKIEd evaluated their outcomes.

Two schools involved in the project were selected as examples for this paper. These schools (School A and School B) merged several arts and non-arts subjects to produce musicals. This interdisciplinary approach provided students with an integrated arts experience and enabled them to laterally and cohesively link the knowledge they gained.

SCHOOL A: THE DREAMCOAT OF MOUNT ON SHAN

The musical produced by School A took the Bible story of Joseph and combined it with a brief school history and the story of the communal life of the early settlement in Ma On Shan. About 200 Form Two students and nine teachers were involved in the musical. The project integrated seven subjects: Art, Music, Physical Education, Religious Studies, Home Economics, Design and Technology, and Computer Studies.

The artist involved, a well-qualified and experienced dramatist, gave expert advice and directed the entire production. The artist worked extremely hard with the teachers to coach the students.

The aims of the project were for students to:

- apply digital techniques in prop and costume design;
- gain skills in making digital images;
- realize the close links between technology, arts, culture and their daily life;
- appreciate the contributions of individuals and teamwork.

The project progressed in four stages:

1. computer classes for all – to design props, costumes and arrange scores;
2. simultaneous workshops for dancers, choir members, players, costume and prop designers. The school principal arranged for simultaneous workshops in order to facilitate coordination;
3. combined rehearsals; and
4. dress rehearsal and final performance.

The musical was successfully performed in summer 2002 in front of the whole school, some Catholic brothers and nuns, school Principals and the project organizers.

SCHOOL B: THE NEW WIZARD OF OZ

Aside from Art, Music and Dance, five subjects were involved: Religious Studies, Chinese, Music, Home Economics and Physical Education. The respective teachers participated in the project. About 80 Form Two students participated in the performance, with a total stage crew of over two hundred students and staff.

The aims were for students to:

- learn to care for each other through exploring the theme;
- develop creativity and imagination through script and lyric-writing and choreography;
- enjoy the learning process and improve communication skills;
- reflect upon dance and drama as part of the formal curriculum.

Apart from regular art and music lessons, dance lessons were provided. The dance company was a well-established one, which had collaborated with the school for two years.

The project, which lasted for six months, concluded with a successful public performance

INVESTIGATION AND FINDINGS

AIMS AND OBJECTIVES

This study of the two schools (A and B) aimed to investigate:

- alternative strategies: using an across-the-arts or interdisciplinary approach;
- effective student learning;
- a successful artist/school partnership.

It is hoped that the findings can assist school administrators, teachers and artists when planning for their school-based arts curriculum.

METHODS

Qualitative data were collected through non-participant lesson observation, semi-structured interviews with the school principals, the artists, the teachers concerned and a random sample of students. A focus group discussion was also held in which school principals, participating teachers and artists explored the issues and problems that arose. This investigation also included review of the project proposals, school reports, lesson plans, multi-media, and audio-video productions.

FINDINGS AND DISCUSSION

In recent years, artists have engaged in creative processes to loosen the boundaries between the various arts disciplines. The Arts Education reform project also emphasizes a broader perspective of the arts using interdisciplinary and across-the-arts approaches as alternative modes (CDC, 2000).

The boundaries of a subject have been described by Bernstein (Bernstein, 2000). Strong classification implies that different subject contents are kept apart by strong borders so that contents are clearly laid with little room for students to explore topics across subjects. Weak classification implies blurred boundaries between subjects so that contents are more integrated, giving students more room for decision-making about what to learn (Swanwick, 1988; Cheung, 2001).

Both School A and B employed the interdisciplinary approach, allowing the students to experience not only multiple arts, but also other school subjects under a common theme.

In School A, besides learning how to use software packages such as Noteworthy and Prodesktop 2000 in the computer lessons for music arrangement and model design, students attended simultaneous workshops. A common time was scheduled for these workshops to in order to facilitate effective subject integration.

While School A valued the arts as a reflection of human beauty, creation and expression, School B viewed the arts as a part of living, where the learning process was valued more than the product itself.

In School B, the various art forms: art, music and dance were combined during specially-arranged lessons (double the normal lesson time) to facilitate more in-depth arts learning.

The questionnaire findings of School B showed that the majority students of agreed that include dance should be included in the formal curriculum.

Appropriate support and encouragement from the school Principal was crucial for a successful project. The two Principals valued the projects by giving them full administrative, financial, manpower and moral support. They helped in allocating facilities and provided extra subsidy including those from the parents and alumni (School B). Financial commitment helped the schools to cultivate ownership of and commitment to the partnership, which in turn made the artists feel welcome, and encouraged them to contribute fully to achieve success (Seidel et al, 2001).

STUDENT LEARNING

Students improved in the following areas:

Artistic skills: The projects not only enhanced existing artistic knowledge and skills, such as: singing, creating props, painting backdrops and designing colourful costumes, they also expanded the students' artistic experiences in the areas of dance and drama. In School B, for example, the students' dance skills were improved and the students gained a broader perspective of dance performance. In addition, the artist managed to convey appropriate concepts and skills to them, and the students eventually gained the confidence to choreograph with enjoyment.

Creativity: The project gave the children an insight into the creative processes when working with the arts, and a wider appreciation of the arts and artists. The artists encouraged their creative, critical and reflective thoughts by allowing divergent thinking about various art designs. For example, in School B, the students designed their own dance steps with critical judgment for improvement. They also created script and lyrics, choreography and costumes. Similarly, a teacher in School A noticed that the students expressed themselves creatively in dance and drama and co-operated well with their peers. Students learned to appreciate the amount of commitment and hard work required in the creative process to produce the best performance.

Cooperation and Bonding: The musical provided an effective stimulus for critical reflection and discussion on cultural issues. For example, the questionnaire results revealed that the majority of School A students improved their co-operation, decision-making, and teamwork-related skills and made new friends. The majority of School B students could relate the moral of the musical (love thy neighbour) to caring for their families, friends and classmates and accepting each other. Many gained self-esteem and developed leadership, communication and co-operation skills, and respect for others. The students developed personal and social skills and general capacities in ways comparable to students that participated in similar projects in other countries (Oddie et al., 1998, Abeles et al, 2002).

Motivation and Enjoyment of Learning: Working with multiple art forms encouraged greater motivation and enjoyment of learning (Xin shiji yishu jiaocai bianxiezhu, 2002). School A students became aware of the value of life-long learning and students showed interest and motivation learning the new curriculum with the artist. The questionnaire results revealed that School A students found both the IT experience and the arts workshops to be highly inspiring and very interesting. The students gained knowledge about how a musical was produced and acquired the digital techniques to design props and backdrops. Results indicate that students were able to relate the technology to the arts, culture and their daily lives. They enjoyed having options and being given choices of roles to play in the musical. Similarly, students in School B began to enjoy the learning process when they were able to provide input, such as design dance steps.

Affective experience: The arts have given people the space and channel to explore their feelings and to realize their aspiration (Ofsted, 1998). Not only had the students undergone a peak experience during the performance, when they were asked what impressed them most, some School A students expressed that it was seeing a Catholic brother moved to tears during their performance.

ARTIST – SCHOOL PARTNERSHIP

According to Downing's artist-school partnership models (Oddie, 1998), the partnership in School A resembled the 'Dynamic dialogue' model, in which both parties (artist and school) discovered new ways of solving problems and their relationship was open and interactive. School B resembled the 'Demand-led' model where the artist (the dance company) fulfilled the school's request of integrating dance with the existing art and music to produce a musical.

Both schools had prior acquaintance with the artist before starting the projects, and the harmonious relationship was maintained.

In School A the partners engaged in joint planning with common goals related to the school vision and both schools had clearly defined roles, good communication, sustained engagement with students and evident respect for one another. This encouraged ownership and helped to secure support from other staff and parents. There was clear distribution of work among the staff involved, with active participation and interaction. These were signs of a strong partnership, as manifested in other arts projects (Xin shiji yishu jiaocai bianxiezhu, 2002; Deasy, 2002).

In School A, the regular teachers conducted most of the workshops, while the artist acted as the director, whose main task was to connect the separate groups and form an integrated musical. From the interview and focus group meeting it was evident that the artist was strongly committed and enthusiastic. As the artist expressed it, "I felt the challenge; as producing a musical is a large task. But the school has shown its determination, and was most supportive in arranging formal time and extra-curricular hours, and there was a strong team spirit from the teachers, who also helped in class discipline. So I took up the challenge".

The teachers appreciated the artist's outstanding professionalism and the sharing of his knowledge and experience. Her dedication and commitment set an excellent example for staff. School A's project leader also demonstrated strong leadership and communicated very well with colleagues and students. He collaborated with other arts teachers to build a secure place for the arts in the school, which was an important ingredient for success (Eisner, 2001).

In School B, both the teachers and students gained dance skills and knowledge from the artist (dancer), who appreciated the teachers' contributions. Through regular meetings, there was good understanding and teamwork between the two parties. The dancer conducted the workshops and gave the performers and stage crew useful advice, while the teachers trained the choir and supervised the costume and prop design. They maintained trust and respect for each other throughout the project. An experienced artist was a very useful resource for both student learning and staff development, and this firm artist-school relationship was central to the development of good practice.

ISSUES

This investigation revealed a number of issues, which serve to bring attention to the areas that require special attention when planning projects of this kind:

- Mental preparation is necessary for both the teachers and the artists, as the integration of their disciplines brings together numerous subjects, new curriculum designs, instructional strategies and new art forms. This requires joint planning, close monitoring, good collaboration and extra time and effort.
- Even though the projects were well funded by external body with support from the schools, the cost of the projects demanded careful estimation and, in the case of School B, additional fund-raising activities.

- The allocation of funds for the artist was too rigid and was inadequate for such a large-scale production. The procedural complications of fund procurement discouraged schools from applying, which resulted in frustration for the schools and artists, who had devoted much extra time to monitor student progress.
- The projects ran for a period of between six months to a year, which may be too short to generate reliable results. Examination of data on student learning and staff development over a wider sample and a longer period should produce more reliable and significant results.

CONCLUSIONS

The AiE Project successfully developed students' creativity and appreciation for the arts. Building on existing strengths, the AiE projects enabled schools to fully develop their school-based arts curriculum, incorporating new disciplines and integrating them with other subjects. This merging of arts disciplines promoted the development of comprehensive artistic skills and knowledge.

The production of musicals worked well in schools with a strong arts programme, where the students could sing, dance and act all at once, but also in schools with less strong arts programmes, where the students combined their skills, so that some students sang while others danced or acted, to produce a musical through a concerted effort.

The commitment and dedication of the artists provided a good role models for staff and students and encouraged them to strive for excellence. Strong teacher-artist partnerships with common goals and even distribution of work enhanced project implementation. Sufficient funding, as well as school and parental support were all crucial factors for success.

Through participating in the preparations for the musical, teachers not only saw the advantages of developing students' artistic, social and behavioural qualities, they also gained awareness of the need for professional development to employ the across-the-arts and interdisciplinary approaches competently in teaching.

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4.3 ARTS-ED AND THE ARTS IN HERITAGE EDUCATION PROJECT

JANET PILLAI

BACKGROUND

Since the advent of industrialization in the 1970's, the education system in Malaysia has shown decreasing interest in the arts. Official educational policy in Malaysia encourages a focus on the "three R's" in primary education and places a strong emphasis on science and technology in secondary education. In allocating their limited funds, schools favour science and computer labs rather than art spaces and art educators.

Music, dance and drama, subjects which were a legacy of colonial education, are no longer included as formal subjects in Malaysian primary schools but are made available through extra-curricular activities instead, through groups such as art clubs and the school choir and band. The arts are used to service competitions, campaigns and school functions such as year-end concerts. The visual arts are the only art form which continues to enjoy formal instruction in all primary schools, though about 10 years ago music was reintroduced into some primary schools, those in which trained teachers were available.

This state-of-affairs regarding the arts in schools was the main impetus for the establishment of an Arts Education Working Committee under the auspices of the Penang Educational Consultative Council (PECC)¹ in the state of Penang.

NON-FORMAL ARTS EDUCATION INITIATIVE: ARTS-ED

ARTS-ED was set up in 2000 as a non-formal educational endeavour to provide more meaningful and varied arts instruction for school children in the state of Penang, Malaysia. Short courses are offered in subjects such as visual arts, music, drama, video and photography, to interested young people, aged between 8 and 18. Approximately 10 to 15 courses are offered per year. Artists run the arts courses with the assistance of facilitators who are trained in childhood-education.

In its first year of operation, ARTS-ED ran courses for teachers and students within the time-space limitations and policy priorities of Malaysian schools. While many teachers and students participated in the courses they could not find a platform for continuity within the school system. As it became obvious that the school system gave very low priority to the arts, in its second year of operations ARTS-ED moved out of the school environment and into the community.

When ARTS-ED courses moved out of the school confines into the real environment of the city, the project focused on 'heritage' as a theme and began to utilize the arts as an educational tool to facilitate access to 'real' learning. The aim was to raise awareness of the meaning and significance of heritage and to empower young people living within the city to explore and understand various aspects of their

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¹ The State Consultative Council does not initiate formal policy changes as education policy falls under federal jurisdiction. Rather, its several working committees advise on problem areas related to education. The working committees collect data, conduct research, or initiate 'non-formal' projects to resolve local problems.

heritage through the arts. The programme put the students in contact with their real environment and community and aimed to provide greater potential for affective-type education to balance the overtly cognitive learning in schools.

The 'Arts in Heritage Education' project is an ARTS-ED initiative located within the heritage enclave of George Town which offered a variety of arts-related courses for young people living in the inner-city. These courses covered the inherited architecture, ecology, human settlement, trades, craftsmanship, customs and food of inner-city George Town. Courses offered included: intensive one-day interactive Discovery Walks, 10-day Artistic Workshops and month-long Research Projects. Every course aimed to build awareness of living and built heritage through interactive activities, research and documentation. The longer courses focused on appreciation and skill building.

Students from inner-city George Town schools were approached, with the permission of the local education department, to participate voluntarily in the courses. Most of the participants were children of traders, shopkeepers, and craftsmen from the lower income groups of the city.

The project was funded by the state as well as through corporate and international funding. Workspace was solicited from clan associations, temples, inner city schools and conservation groups operating within the inner-city, while material contributions were requested from inner-city businesses. The staff were sourced from the larger community, including residents, craftsmen, museum and heritage guides, freelance artists and conservationists who were asked to share their skills, methods and philosophy.

OBJECTIVES OF THE ARTS-ED PROGRAMME

The ARTS-ED programme is primarily concerned with promoting aesthetic intelligence. By mobilizing the intelligences² for artistic ends it aims to provide opportunities for a more balanced education to compensate for the excessive emphasis given to science and technological proficiency in the school curriculum. The programme also aims at expanding learning methods beyond drills and fact-collection to include problem solving and experiential and holistic learning.

The 'Arts in Heritage Education' project offered a wide variety of courses in order to activate a variety of intelligences, particularly those sidelined by the mainstream education system. This was so that children of all types of capacities would have the opportunity to comprehend information in a way that best suits their needs.

Each course is structured to incorporate some or all of the following features:

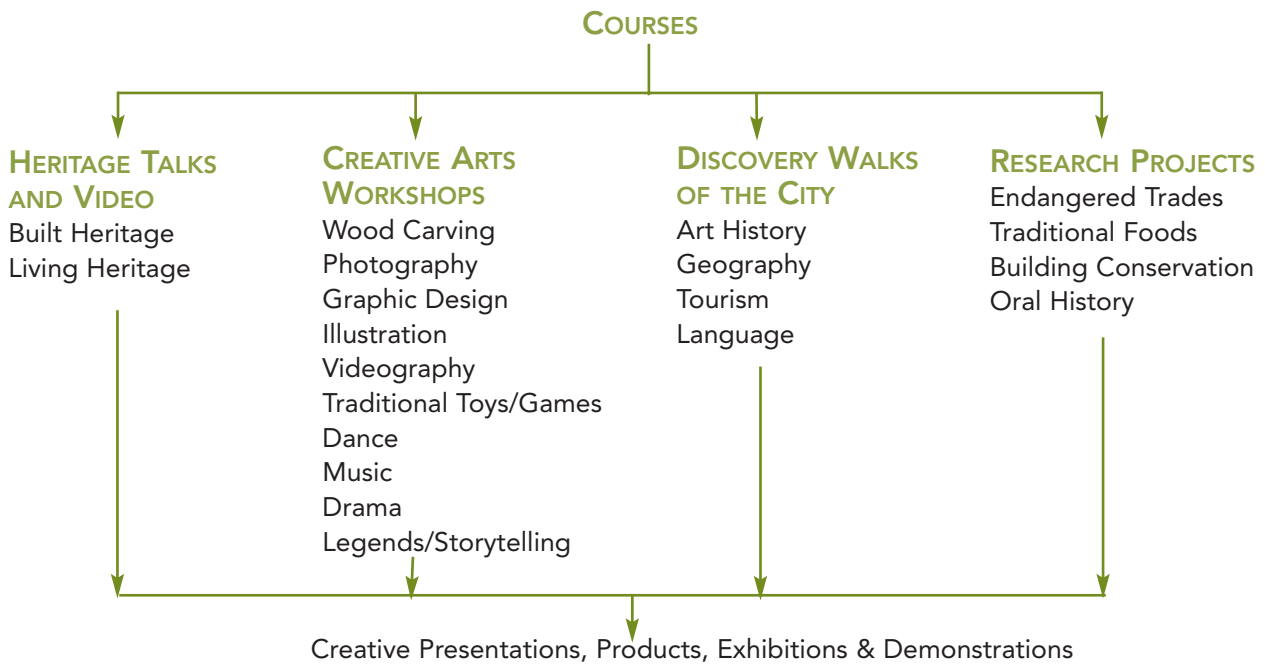
- Familiarization and contextualization of the subject
- Investigation
- Data collection and analysis
- Documentation
- Brainstorming creative applications
- Expression through product

Through these means students accessed the learning process experientially, complementing their more academic formal education in schools. Children often worked in teams with some as investigators, others as illustrators, some as apprentices, designers etc. depending on their personal capabilities, talents and personalities. Their individual strengths were used in a complementary manner.

² According to H. Gardner in *Intelligence Reframed* (1999), Basic Books, New York, intelligence may be explained as a set of capacities...kinesthetic, visual, aural, musical, logical, interpersonal, etc, which are activated by an encounter with sound or visual or other forms of information.

ACTIVITIES

The project encompassed several different courses that were offered at different times of the year. An interested child could participate in any of the courses:



Participants in the courses were expected to move progressively from the known to the unknown. A video and walking tour of the local cultural environment set the scene for each course. From the comfort of the familiar they were led to the curious realm of unfamiliar, for example, the investigation of a wet market and its pedestrian display of fruits and fish later became the source of inspiration for sculpture and other art works. Oral histories inspired a replay of the dramatic past in street theatre performances. Relief carvings on granite encouraged research into the symbolism of motifs and the significance of legends. Research projects lead to the production of tourist brochures and guide maps and conservation guidelines for residential buildings.

The progression in each of the courses from discovering new information to learning new skills and creating new products is in keeping with the process of organic growth rather than quantitative increase. Each project terminated with a creative presentation, demonstration or exhibition usually conducted on the street or in public spaces, charting both process and product.

PROJECT MONITORING AND EVALUATION

At each stage of the course, group sharing, evaluation and critique were encouraged so as to collect feedback from participants and facilitators and to ensure that the information gained and the skills learned were understood within their existing context. Exchange of stories depicting extraordinary experiences and new relationships forged with residents, and discussion of failures were also encouraged as means of self-evaluation and as peer learning experiences.

The presentations and exhibitions were a form of evaluation which indirectly verified whether the information and skills learned had been internalized. The underlying performance and product indicators were such questions and measurements as:

- Could the information be communicated? Measured by: the production of brochures, posters, demonstrations.
- Did the learning process reveal new findings or inspire new uses? Measured by: the products/art produced.
- Were these products marketable or of use to inner city residents? Measured by: the level of interest by residents.

The demonstrations and exhibitions were targeted at: fellow participants, inner-city residents, craftsmen, artisans, tourists, etc. They provided an opportunity for the participants to evaluate the process they had undergone, to trace the organic growth of the project and their experiences, and to look at the potential outcomes. Also, the residents and others who often took their jobs and surroundings for granted could inspect the representations of their city and their lifestyles and learn new information about themselves. As much as the programme drew on the city, it returned to the people, enabling them to reflect upon their surroundings and heritage.

Questionnaires were often distributed to students at the end of the courses so as to evaluate the facilitators, the process and the participants' levels of learning and to collect feedback on problems encountered by students.

CONCLUSIONS

The project's most significant outcome was the formulation and implementation of an integrated form of art education that involved the development of the individual within a meaningful context and which trained senses, emotions and the mind in a holistic manner:

- The **senses**. For example, gaining control of the hands through handling and working with raw and finished materials; honing observation skills and attention to detail through walking tours and the study of motifs and design; and gaining listening skills through interviews and oral history documentation.
- The **emotions**. For example, examining human conflict and feelings in the content of oral histories and biographies of residents and tradesmen; developing interpersonal skills through extended interaction during interviews and apprenticeship.
- The **mind**. For example, intellectual analysis of the elements and principles of art in design, form and structure as manifested in the surroundings, in daily rituals and special performance, in edible and inedible products; identifying historical, religious or philosophical meaning in motifs, patterns, symbols and icons embedded in cultural artifacts or products.

Another significant outcome was the ability of the programme to bring together the tangible and intangible goals of education. While learning technical skills, participants' appreciation of art and awareness of heritage rose significantly. Through experiential exposure, instruction and exploration they quickly began to recognize the role and significance of art in living culture and in built heritage, and how these impacted on their own identity.

The project also succeeded in integrating industrial and fine arts albeit at an amateur and simple level. Participants were able to apply what they learnt from instruction to design a marketable product, and produce it for a specific client or for use by the general public. But, more importantly, participants discovered how their own learning was tied to the resources within their own community and their role in the sustainability of those resources and heritage.

4.4 BRINGING ART TO SCHOOL CHILDREN AT THE INFORMAL LEVEL THROUGH HERITAGE EDUCATION

SAJIDA HAIDER VANDAL

BACKGROUND

The vast majority of schools in Pakistan, over 85%, are government-run and funded, and these schools are required to follow the syllabus prescribed by the Federal Government. The national policy for school education (in government schools) is silent on art education and strong on character building and moral improvement. The schools therefore have almost no art education as part of the curriculum. Music is totally absent. In these schools education is nominally free at the primary level with, in some cases, free text books. Teaching resources such as libraries, teaching aids and demonstration material vary from totally non-existent to adequate.

A number of private schools, about 10% of the total, mostly in urban areas, follow the government school syllabus and the government examinations. They charge a higher fee than the government schools but lower than the schools providing instruction in English. Their teachers are more reliable but are usually untrained. These private schools train students to simply pass the exams, relying on rote learning. And since they attract students on the basis of exam performance, there are therefore very few extra-curricular activities.

Another category of private schools is those that follow an independent path and train students to take foreign exams such as the American High School Diploma. These schools, very limited in number, do teach art as required by the system being followed. However, teaching of art is largely driven by the syllabus requirements and is often limited. The absence of well-trained art-teachers is a serious problem faced by all schools in Pakistan.

A number of educationists and art educators have consistently pointed out the need for inclusion of art education as an integral part of the government schools syllabus. Suggestions for resolving issues such as inappropriately trained art teachers are also on the government's agenda. It is hoped that the new policy will adequately address the issue of art education in schools. In the meantime, however, people interested in promoting the understanding of art and creativity are exploring new avenues.

OBJECTIVES

The National College of Arts (NCA) has noted the glaring absence of art education in schools in Pakistan and promotes the view that art should form an integral part of school education. With this aim in mind and, in order to make a contribution, however minimal or indirect, to art education in schools, the NCA follows an outreach programme directed towards the less-advantaged members of the community, particularly school-aged children.

In June 2003, the school purchased a heritage property, a Mughal period *haveli* (mansion), in Chowk Maati, one of the ancient quarters of the Walled City of Lahore. The purpose of purchasing the heritage property was to set up a Centre for Conservation & Restoration Studies, (CCRS-NCA). This was to be an "Open House", with the aim of bringing together art professionals, students and the occupants and owners of heritage properties and to enable an interactive learning process which would create opportunities for positive intervention in the conservation of heritage buildings within the Walled City. The

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learning process was intended to create awareness among teachers and school children about the cultural heritage of the area and involve both schools and the community in social development and revitalization initiatives.

Over the first year of the initiative, several projects were undertaken using methodologies derived from art to communicate issues related to heritage. Projects were based on the success of the “Shalimar Gardens” project, which was organized within the framework of the UNDP – UNESCO – Government of Pakistan project “Cultural Tourism – Lahore and Peshawar”. UNESCO contracted the National College of Arts to organize activities at the Shalimar Gardens, a World Heritage Site, which would sensitize the community living in the surrounds of the gardens to its heritage value and its current state of degradation. They also aimed to facilitate cooperation between the community, the various government departments responsible for the Shalimar Gardens, and students. The activities were organized in close cooperation with the Department of Archeology and Museums, and the Shalimar Garden custodians. School children (31 girls and 32 boys) of Year 9 and 10 (aged between 13-and 15) from two schools in the vicinity of the World Heritage site participated in the activities, along with the Communication Design (3rd year) class of the National College of Arts and, led by NCA faculty.

The first activities involved informing students about the significance of the Shalimar Gardens, its history and its present status, as well as the issues surrounding the management of the site and a guided visit. A day was then set aside for the cleaning of the garden. The students organized the cleaning day and invited the community to be a part of this effort. This cleaning day was followed by an art workshop for the school children at the Shalimar Gardens. The students were provided with art material and were encouraged to draw and express themselves during the workshop. The school children created 50 drawings. The Communication Design students created 29 posters on the theme of “Save our Heritage”. UNESCO later printed two, one in English and one in Urdu, for distribution in schools throughout the country. These drawings and posters were displayed in an Exhibition, along with photographs of the various activities.

During this process the Communication Design students were introduced to the idea of involving the community and school children in heritage preservation efforts, and the importance of bringing all stakeholders together on a common platform. This was a major shift for these art students who had little experience outside of design and art issues.

The success of the Shalimar project, measured through the responses of the young participants, resulted in the decision to use the same methodologies to reach out to schools located in the Walled City of Lahore, the home base of the CCRS-NCA so as to create a network of CCRS Schools, thus enabling the Centre to create an entry point to meet its objectives in the Walled City. UNESCO gave a small grant through its Socio-Economic Revitalization of Urban Centers initiative, which was used for documentation of heritage buildings, and for awareness-raising.

21 schools within the Walled City (both public and private) were contacted. Initially, discussions were held regarding the value of cultural heritage and the importance of including heritage education in school, particularly focusing on this being a means to address issues of identity. Through a consultative process, a short term plan of action was outlined for each school. Following this a meeting of the schools was scheduled in which one teacher and the head teacher of each school was invited to discuss the central issue. The meeting also examined whether UNESCO’s kit for “World Heritage in Young Hands” could be adopted and used by the schools in their regular programme and a programme with school children was outlined.

NCA agreed to link the Art workshop activity with KARVAN, a private, non-profit organization from Karachi which has been active in Karachi over the last three years and has been involved in consciousness raising through street fests, art and theatre workshops and celebrating a heritage day in Karachi. KARVAN had invited schools in Lahore to prepare and present short plays and tableaux on the theme of the Mughals in which 100 school children representing schools from Karachi also participated. In connection

with this an art workshop was held at the Lahore Fort in which about 200 of the CCRS school children also participated. A group of children was provided fabric of one meter square, paints donated by a large paint company, and other essential materials and were asked to position themselves anywhere within the fort area and use the material to put across their feelings and ideas. The paintings were then exhibited at the Lahore Fort, and viewed by about 10,000 children who participated on the theatre day. At the end the Governor of the province invited the students to display their work at the Governor's house to lend support to this activity. It is hoped that this will become an annual event in Lahore and although it was designed to draw attention to cultural heritage, it will also serve as a vehicle to influence the activities and curriculum within the school itself. Our past experience has shown us that by creating a nexus between art and cultural heritage it is possible to reach out to school children and teachers.

PROJECT MONITORING AND EVALUATION

The monitoring of the projects was done throughout the duration of its activities, with the aim to resolve problems and come up with solutions to ensure its success. The response of the participants was keenly watched and evaluated so that methods could be suitably changed. Thus remarks and questioning by participants helped us gain an understanding of how best to proceed.

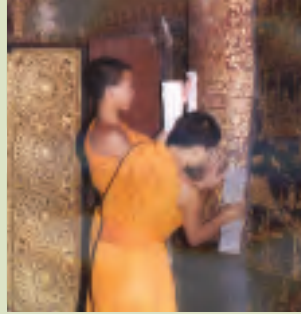
One surprising fact that emerged was that although these schools were in close proximity to the heritage sites the children had, by and large, never visited them. Additionally, there were issues relating to gender. The Shalimar gardens project had to be separately carried out for the girls school and the boys school. However, the later work at the Lahore fort combined both schools. The effect of rote learning was also apparent, with children lacking the confidence to paint freely. In some cases, images were produced which had no bearing on the site but were quite obviously a part of the child's rote learning.

Overall the projects were very successful in terms of the enthusiasm showed by the participating children and the school authorities. The impact of this activity on the school performance has not been evaluated, however. There are plans now to start a programme of heritage education in the walled city school by the CCRS-NCA in collaboration with the district Government.

CONCLUSIONS

The case study is primarily to be viewed as "work in progress". Rooted in the idea of cultural heritage education of school children the methodologies used are to be considered as a means of highlighting the issue of protection, safeguarding and promotion of the immense tangible and intangible cultural heritage in Pakistan which remains largely ignored and endangered. There is now a small, though increasing, group of people spread in various parts of the country who are taking an informal path to bring art and heritage education in the mainstream government schools system. They are committed to the idea that through art, a better understanding of the rich and diverse cultural heritage of Pakistan can be conveyed to young people and these young people can be informed and active participants in protecting their heritage.

Through art in education the intrinsic human values of tolerance and celebration of diversity can be introduced. In this there is support from the more open-minded members of the society who give moral as well as material support. This small group who risk the wrath of the more conservative and pseudo-religious sections of society needs to be encouraged and facilitated. The small artist community in the country is very cognizant of the effort required to keep this spirit alive and well. However, issues of continuity of such programmes, their sustainability are huge questions to be tackled. How possible is it to institutionalize such effort is a moot point. The role that art schools can play in this endeavor is being explored through the work carried out by the "Open House" at the Center for Conservation & Restoration Studies of the National College of Arts.



5. POLICY AND REFORM

This section discusses arts education policy issues and examines the obstacles to reform. It also provides a number of examples of arts education reform efforts in the Asian region. The first paper, by Victor Ordonez, highlights the important areas to focus on in any reform effort, namely, timing; learning-needs assessment; teacher training; and research. Leang Nguon's paper describes the situation in Cambodia and highlights the constraints to mainstreaming arts education: the lack of teachers, resources and the low priority accorded to the arts and culture. Endo Suanda's paper calls for curriculum reform in Indonesia and describes the constraints on arts education in terms of the existing approach to education, which does not adequately reflect the culture or realities of life in Indonesia and does acknowledge the interconnected nature of the arts. The paper by Santi Chitrachinda describes education reform in Thailand conducted through the Bright Child programme, which focuses on teacher training and local curriculum development. The following paper, by Hoseong Yong, describes policy and programme initiatives by the Ministry of Culture and Tourism in the Republic of Korea which aim to improve arts education, encourage creativity and promote cultural diversity. The next paper, by Akbar Khakimov, describes education reform in Uzbekistan and the remaining obstacles to arts education reform. The paper by Bolot Sadybakasov gives an overview of the situation faced by countries in Central Asia in terms of cultural policy reform and outlines the role of the Central Asian Academy of Arts in supporting teacher-training and the promotion of programmes to encourage and support culture in the Central Asian region. The following paper, by Madonna Stinson, demonstrates how an arts education curriculum can be developed, drawing on experiences in Australia. Finally, the paper by Pawan Sudhir describes her experiences in arts education at the primary school level in India and provides recommendations for reform of arts education policy and practice.

5.1 INFLUENCING POLICY AND EDUCATION REFORM

VICTOR ORDOÑEZ

Should arts education be looked at as a treasure, or as a tool? Is arts education an end to be pursued for its own sake, or is it a means for more general education goals? Is its value primarily intrinsic, or instrumental? The way policy makers answer these vital questions will fundamentally determine the size, shape, and direction of arts education programmes in a country's school system, and thus indirectly affect the work and careers of many of us.

Although I am not an arts educator as such, I have been both an educator and an artist, and because of my academic background in philosophy, and my work background in policy, I am happy to be able to share with you the lessons I have learned over the years and hope that this information is of use to those concerned about the role and place of arts education today.

Allow me then return to the initial question above: Is arts education a treasure or a tool? While there is much debate, in reality, of course, it is both. So it is important to make this clear to decision-makers as they will form their strategies based on the information they are provided. If we convince the policy makers that arts education is both a treasure and a tool, then the policy and curriculum guidelines that emerge will reflect this.

Victor Ordoñez is Senior Education Fellow at the East-West Center, Honolulu, USA. Mr Ordonez has seven academic degrees, and has experience in a wide range of education-related roles, including in the Philippine government as Undersecretary of the Department of Education, Culture and Sports; and Chair of the Presidential Commission on Education Reform.

In some situations it may be best to treat the arts and culture as a treasure, particularly when it comes to government ministries. For example, in the Philippines, before reforms were made after the collapse of the Marcos regime, the arts and culture were part of the Ministry of Education, Culture and Sports. Education ate up 95% of the resources, to the neglect of culture, including the neglect of the national museum and library and of historic monuments. Reform of the ministerial structure led to the creation of the Commission for Culture and the Arts, with a coordinative framework and a more effective policy environment. These changes enabled better support for artists and greater prominence for the arts and culture in Philippine society.

When it comes to art in education, the issue may be more complex. The debate over the role and place of arts education is part of a wider debate over education systems in general. There is an increasing sense of frustration among today's educators regarding the fact that education systems and programmes of study remain stubbornly unchanged while the world around us changes rapidly. There is a sense that education is supply driven: directed by teachers who have subject matter expertise that they will deliver to their students whether relevant or not, rather than being demand driven: providing students with content that is more appropriate, perhaps using new methods, in today's fast-changing, interdependent world. Curriculum planners, rightly or wrongly, are often the focus of criticism; they are reminded that their brightest students, with the highest academic grades, are often not the ones that are the most successful, and that the successful people often acquire their traits and skills outside the formal curriculum. In response to this criticism, there have been education and curriculum reform movements in many countries throughout the Asian region.

The place of arts education in a programme of study has become the subject of intense debate in these reforms. Those who valiantly defend its intrinsic value as "treasure", struggle to increase, or at least maintain, the already limited percentage of classroom time devoted to arts education. They argue that plans to integrate arts education into more general subject areas like "social sciences" or "holistic living" are vague and risk disintegrating arts education rather than integrating it. These art educators would rather have a visible, even if small, territory of their own.

Others point to the failure of an overloaded curriculum with too many subjects and too little time for each subject make any impact. They make the analogy with fertilizer, which when spread on top of soil is much more visible to the eye (and noticeable for the smell) but which cannot achieve its true value until it is mixed with the earth and becomes invisible. It then allows all other things to grow and develop. Hence the wave of interest in integrating arts education into other subjects, locating both the design and evaluation of arts education programmes within larger subject categories, and decentralizing curriculum and arts education planning.

The tide of reform around the region favours the second view, and there are examples in Malaysia, the Philippines, Vietnam and Korea of such reforms. Some of these countries have taken to heart the essence of the Jomtien *Declaration on Education for All*, which states that the purpose of Education For All (EFA) is to meet basic learning needs, and if one does not clarify and articulate these needs to assure relevance, it is not good basic education. These countries have been further guided by the Delores Commission, which lamented the fact that past education has focused too much on learning to know and learning to do, and not enough on learning to be and learning to live together.

Theoretically, these premises should help areas like arts and aesthetic education, values education, self-esteem, cultural identities, and tolerance and peace education. In reality, however, although much said about arts education and these other subjects being important and how they should permeate the entire curriculum, in actual fact there are very few cases where that has been achieved effectively.

In order to point out the hazards in any reform programme, allow me to share with you a case study from my personal experience with education reform.

In preparatory studies conducted by the Philippine Presidential Commission on Education Reform of 2000, of which I was the Chair, among the many findings was that Philippine public school teachers were among the best formally educated and credentialed in Asia, and yet produced among the worst-performing students of the region. Further analysis showed that the problem lay not in mastery of subject area, but in four key result areas in which teachers were chronically weak: analysis, creativity and flexibility, computer literacy, and values education. Consequently both in-service and pre-service teacher training programmes shifted to focus on these areas.

At the same time, a fundamental curriculum revamp took place, leading to the New Basic Education Curriculum of 2002. The major thrust of this design was to streamline and simplify an overloaded and over-compartmentalized curriculum, and to change to a more participative and relevant pedagogy. Subjects were clustered into five major categories, English, Tagalog (the national language), mathematics, science, and, the largest one in terms of time allocation, "*makabayan*," or "citizenship" in its holistic and comprehensive sense.

Under "*makabayan*" were grouped arts education, music, health, civics, physical education, etc. This change met with much controversy and debate, not least from the teachers affected. Specialists in music education, arts education and physical education felt very threatened and believed they would no longer have their own area to teach, and would have to expand their capacities quickly and dramatically. It did not help that specific implementation strategies to integrate these were left to decentralized and local decision makers.

Theoretically, this reform should have resulted in a more coherent, relevant programme, fueled by greater inter-disciplinary activity and team-teaching, but resistance to change and an insufficient number of successful role models for this, in a centralized bureaucracy, continue to create problems to this day.

From this example and experience with other reform processes, it is evident that there are several areas that need to be addressed in any reform effort:

- **Influencing policy makers:** My experience is that timing is crucial. The rhythm of a reform effort is rarely within the control of the administrator, but once launched it is important to for us to ride the wave and intervene at the appropriate times. It is also important to build allies, most importantly the media and public attention, in a team effort to influence policy makers.
- **Clarifying learning outcomes:** If arts education is to be demand driven rather than supply driven, it will be necessary to undertake a rigorous exercise of identifying learning needs and then translating them into desired learning outcomes. It is easier to sell the need for something than to sell the product itself.
- **Teacher training:** Policy change, even curriculum change, is ultimately effective only if it is accompanied by a systematically-planned teacher training and reorientation programme. In the inevitable tide towards inter-disciplinary approaches, the effectiveness, or even survival, of a vigorous arts education dimension will depend on team-teaching, and team-planning of curriculum modules, which demands significant capacity-building.
- **Innovation observatories:** In bureaucracies where new approaches are often discouraged rather than promoted, it would be immensely useful for ministries to institutionalize a mechanism to encourage innovation in such areas as integrative or successful arts education. It would also be of great use to then methodically disseminate information on this and provide examples of success stories so as to provide guidance for others. Such innovation observatories, or watchtowers, can play a crucial exemplary, and even advocacy, role.

By drawing your attention to these examples and issues, I hope to provide you with information and ideas so that you are able to influence policy makers and reform efforts so as to ultimately give arts education the place it deserves within our educational systems.

5.2 NEEDS ASSESSMENT FOR ARTS EDUCATION IN CAMBODIA

LEANG NGUONLY

INTRODUCTION

Cambodia is situated in Southeast Asia and shares borders with Thailand, Lao PDR and Viet Nam. Cambodia was a colony of France from 1864 until 1953. Internal conflict and upheaval began in the 1970s and lasted for more than two decades. During this time almost all of Cambodia's infrastructure and institutions were destroyed. During the Khmer Rouge period (1975-79), all educated people – including teachers, students and civil servants – were persecuted, and, according to the United Kingdom Department for International Development (DFID), "it is estimated that between 75% and 80% of Cambodia's teachers and higher education students fled or died". Even after the conflict subsided, this loss caused Cambodia to face severe human resource shortages.¹

After the 1993 election (sponsored by the United Nations Transitory Authority in Cambodia – UNTAC), a new constitution was promulgated and plans were made for socio-economic and political reforms, and since 1993 the country has gradually achieved socio-economic and political stability. It adopted economic liberalization and began to participate in the international free market economy, and attention has been paid to rehabilitating the country's infrastructure, particularly the education sector. The need for well-trained and educated people is great and the Ministry of Education Youth and Sports (MoEYS) must therefore meet the demand for human resources as soon as possible.

EDUCATION IN CAMBODIA

In only three decades, Cambodia has changed its education system several times. Prior to 1975, Cambodia had an educational system that required 13 years of schooling (six years in primary, four years in lower secondary and three in upper secondary school). During the Khmer-Rouge regime government infrastructure, especially educational, ceased to operate and all educational institutions were closed or destroyed. Education was not considered to be important and the Khmer-Rouge used schools as prisons, eating halls, storage buildings, etc.

In 1979, when Cambodia started reopening schools, there was an urgent need for trained teachers, and a need to develop school curricula and rehabilitate and construct school buildings. Because of this urgent need, an educational system requiring only ten years of schooling (4+3+3) was implemented. Later, in 1986, one more year was added to primary education to get 11 years (5+3+3). Since 1996, MoEYS has implemented a 12-year general education system (6+3+3).

ARTS EDUCATION IN CAMBODIAN SCHOOLS

Arts education was introduced to the Cambodian educational system in the 1996 curriculum, with the objective of contributing to fully develop children in all aspects, both mentally and physically. As with

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¹ United Kingdom Department for International Development (DFID), Cambodia Country Strategy Paper 2000-2002, quoting Klintworth, 1989, p.5. www.dfid.gov.uk/pubs/files/cspcambodia.pdf

other school subjects in Cambodia, the arts education curriculum was divided into three levels: primary (grades 1-6), lower secondary (grades 7-9) and upper secondary (grade 10-12). For primary education, arts education was to be integrated into social studies subjects and Khmer language. At this level, poems, songs, and dance are taught along with drawing and other craft-related activities. At the secondary level (both lower and upper), two hours and fifty minutes per week were allocated to arts education (as distinct art subjects such as music or dance).

Each educational level has different aims in terms of arts education. The purpose of arts education at the primary level was defined as follows:

- To strengthen basic skills such as reading and writing.
- To raise awareness of and preserve the arts and culture.
- To provide pupils with opportunities to develop their interest and understanding of Cambodian traditional arts.

At lower secondary education level, arts education has similar purpose to that at the primary school level, but the emphasis was put on educating students about the value of traditional Khmer and Cambodian arts, and on the value of beauty and aesthetics. Also, at this stage, skills in performance-art are to be introduced with the aim of encouraging students to become interested in participating in artistic entertainment activities. Other subjects, such as weaving and sculpting can also be taught.

At the upper education level, arts education is aimed at raising student awareness of the basic theories and practice of the arts and to encourage students to develop an interest in and engage in the arts, both national and international.

NEEDS ASSESSMENT FOR ARTS EDUCATION IN CAMBODIA

The Ministry of Education, Youth and Sport in Cambodia has encountered difficulties in introducing arts education into schools nationwide. The main constraints are the shortage of trained teachers for these subjects; a lack of textbooks and good instructional materials to be used by students and teachers; and the low priority given to arts education by schools.

TEACHERS

Few candidates apply to study to become arts teachers, therefore the number of graduates is still far behind the needs of schools and students. Data collected by the Life Skills Office of the Department of General Secondary Education, indicates that the proportion of existing teachers of the Arts, Home Economics and Technology (wood work, agriculture, craft) is around 1.8% of all teachers nationwide.

CAPACITY AND MATERIALS

Because of a lack of resources (human and financial), very few schools in Cambodia have been able to introduce arts education. These schools generally teach Khmer traditional musical instruments, songs, dance and poems and have achieved this mainly with the support of the community. Even at these schools, however, standards are still low.

LOW PRIORITY OF ARTS EDUCATION

Because arts education is not part of the national examination programme, some schools and teachers do not consider it to be important.

Also, because of a lack of classrooms in many schools, students learn either in the morning or the afternoon, rather than all day. With this limited time to cover all subjects, schools have often chosen to reduce the number of teaching hours for subjects which they consider less important, such as arts education.

RECOMMENDATIONS FOR PROMOTING ARTS EDUCATION IN CAMBODIA

Arts education in schools in Cambodia needs to be revised and given greater priority, and promoted within the framework of meeting the national goals for Education, which are to fully develop the talents and capacities of all students.

To improve Arts Education in Cambodia, we need to focus on four aspects:

- incorporating art into curricula
- teacher training (increase teacher appreciation of the value of arts education and build skills in teaching through the arts or in the arts)
- developing appropriate teaching and learning materials and methodologies
- monitoring and assessment.

Support is required, both technical and financial, from education partners, community, local and international organizations such as UNESCO.

The Ministry of Education Youth and Sports should strengthen the Arts Education as follows:

- revise the curriculum for arts education
- recruit and train teachers both in how to teach art and in how to use the arts as a tool in teaching about other subjects
- cooperate with communities and relevant institutions such as NGOs, and international organizations, to secure their assistance in terms of technical and financial resources
- use Information Communication Technology (ICT) for teaching and learning about the arts in schools.

5.3 ART EDUCATION IN INDONESIA TOWARDS AN INTEGRATED CURRICULUM

ENDO SUANDA

FORMAL EDUCATION IN THE ARTS

In Indonesia, as elsewhere in the world, elementary school classes are taught by general teachers, not by specialists; teachers teach all subjects. In high schools expert teachers are employed. Art is generally taught by specialized art teachers. These art teachers are generally skilled in one discipline, be it visual art, music, etc. Most schools only have one art teacher, with the result that generally only one type of art is taught. This is problematic, because students need to be made aware of the whole range of arts.

The art colleges in Indonesia have at least three departments: music, theatre and dance, sometimes they also teach puppetry. In Indonesia there are around 10 art colleges, which produce 500 graduates each year. These art schools are oriented towards teaching techniques. But if, for example, the teaching of music is restricted only to teaching technical aspects, students are not actually learning the meaning, context and value of music.

Almost all “art” that is taught is based on a Western art system. The colours in the visual arts, the tuning in the music, the plots, staging and design in theatre, all are based on Western (classical and modern) norms. This is problematic in a multicultural country such as Indonesia, which is so rich in its own art forms with a wide range of concepts of colours and space, and as much variety in art as there is in cultures – from the Javanese to the Sumatran. If the concept of “art” is taught as one, singular, Western based concept, the Indonesian students will not appreciate their own art-forms or even recognize them as arts.

There is a gap between concepts taught at school and the social reality. In reality we have complexity but we are not taught to appreciate it. Also, the art taught in school does not teach the students to understand complex phenomena. Students are taught to see things in a neat and orderly way. Subjects are divided and are the interconnections are ignored. Because of this, subjects such as music and theatre are taught separately.

CREATION OF AN INTEGRATED ARTS CURRICULUM

At the current time, living traditional culture is not brought into schools, and school curricula do not reflect the realities of community life. We therefore need to develop tools and means of bridging the gap between communities and schools and enabling students to learn about and appreciate their own cultures and heritage.

Our goal is not only to teach skills in the arts, we also want to impart a general appreciation of art. We want to give students the chance to become specialists on their own, but also want to develop an audience. We need a good audience to get good art.

We conceive art as a social phenomenon, as culture. The learning of art is of value in expressing culture. We want to teach people to enjoy and respect their own and other cultures. We therefore need to create a curriculum which does not separate dance, music and drama, because in reality these are not separate entities. We should not separate, for example, gong, mask and dance, because these are interconnected systems. We should not separate cognitive, psychological and affective, because in reality these belong together. We should try not only to teach technical aspects, but also the contextual.

Endo Suanda is an Ethnomusicologist and the head of Arts Education of the Archipelago, Indonesia. Mr Suando is a respected expert in *gamelan* music and *topeng* masked dance of Indonesia, and has lectured, taught, and performed throughout the world.

5.4 EDUCATIONAL REFORM IN THAILAND: THE ISAAN BRIGHT CHILD PROGRAMME

SANTI CHITRACHINDA

The Isaan Bright Child programme was established in 1999, building on experiences of the Art and Cultural Institute for Development (MAYA) at the local level. The programme takes place within the context of the Thai preschool system and is a cutting-edge example of profound educational reform. When MAYA started working on critical thinking and children's participation many years ago, such ideas were not well-known. At the time, early childhood programmes in Thailand concentrated on the physical wellbeing of children, on problems such as health and malnutrition. No attention was being given to the mental development of young children, to their thinking skills, to their emotions or to their values. Today, however, early childhood programmes are receptive to projects which concentrate not only on physical wellbeing but also on mental development.

Critical thinking is still a new feature within the Thai preschool system, however. In the conventional learning culture, school children are expected to be obedient and to keep a low profile in class. But over time teachers have become aware that a new approach to education is required, one in which young children learn to think creatively and critically and to equip themselves with the skills they need to be able to make important life-choices.

The launch of the Isaan Bright Child programme coincided with plans at the national level to introduce a universal preschool system which also allowed room for local education curriculum development. This was part of the profound political changes which followed the 1997 financial crisis in Thailand. The Government of Thailand announced plans for a national educational reform, which would include enabling universal preschool access, and opening up the curriculum to the influence from the grassroots. In 2002, the Government of Thailand announced that, for now, responsibility for Early Childhood Education would lie primarily with the community. The Isaan Bright Child programme plays a crucial role in helping to equip people to meet this challenge.

Local curriculum development is particularly relevant for Isaan and the northern regions of Thailand, which are historically and culturally distinct from the highly populated central plains. Lagging behind in human development, these regions are more vulnerable to poverty, HIV/AIDS, human trafficking, and the negative influences of television and advertising.

Through the Isaan Bright Child programme we have revitalized Thai traditions, putting them in a contemporary light, in order to address our contemporary problems. The Isaan Bright Child programme encourages the use of integrated arts and local cultural resources in learning: arts are not subjects on their own, but an important component in the learning process. Music, dance and popular theatre are important tools for learning in the programme. Other tools include visual media (such as flash cards, flip charts, posters, flannel boards and picture galleries), creative activities (drawing, sculpture, crafts and educational games), story-telling, and various forms of puppetry.

MAYA'S APPROACH TO EDUCATION

The Isaan Bright Child programme has four central aspects which are consistent with MAYA's educational aims:

- Supporting young children in developing their critical thinking skills.
- Curriculum development that is appropriate to the local culture and language.
- Teacher training and networking.
- Non-threatening advocacy.

Developing critical thinking skills is at the heart of MAYA's philosophy: we believe in questioning. Without a question there is no answer. In order to make sense of the rapid changes in Thai society which surround and bombard us in every walk of life, what is needed is mind development: enabling our children to learn how to ask important questions. Children should question their surroundings, and with this skill comes the capacity to take more control over their lives.

In addition, MAYA emphasizes the linkages between critical thinking and Buddhism. Buddhism, which is at the root of Thai culture, encourages critical thought: it involves identifying suffering, analyzing its cause and developing a solution. But the influence of western – or dominant – culture has made the Thai people a silent, obedient population which accepts consumerism and learns not to think too much.

ACTIVITIES

TEACHER TRAINING AND NETWORKING

The teachers networks carry most of the Isaan Bright Child programme. The networks are built from the community-level upwards, and the lower levels delegate members to district and provincial level network bodies. The networks at the provincial levels are accountable for what takes place there.

The programme revolves around the organization of the networks and the work carried out through them. Activities include: conducting workshops at the local level on new approaches to teaching and learning; supporting the development of local learning modules and curriculum handbooks; establishing networks of teachers at district and provincial levels; and organizing national seminars to disseminate ideas, to cultivate a nationwide debate, and to influence policy on Early Childhood development.

The Isaan Bright Child Programme does not work exclusively with teachers, but also involves parents and community members, drawing on their resources and knowledge. It also invites the relevant government offices at district and provincial levels, as well as universities and national institutions, to take part in the seminars and debates.

LOCAL CURRICULUM DEVELOPMENT

The networks work together with MAYA to create local learning modules. These modules are incorporated into curricula and handbooks. The result is a flexible curriculum that allows teachers to choose and develop the learning units according to whatever suits their local setting.

The Isaan Bright Child Curriculum includes themes such as the local culture and ways of life, the arts and crafts, natural resources, dishes, and festivals. It also introduces children to local wisdom and traditions, and to people in the community who can serve as role models. Artistic forms of expression from local traditional culture are used in the curriculum wherever possible. In this way, children develop pride in their own culture. At the same time, attention is paid to social concerns such as drug abuse, AIDS, and the environment.

Our programmes encourage the use of integrated arts and cultural approach in learning facilitation. Arts are not separate subjects but an important component in the procedure of learning facilitation or in local learning units. Learning units are developed by teachers according to local problems, needs, visions and possible solutions and consist of six steps:

1. Warm-up
2. Problem identification
3. Individual exploration
4. Group work (including brainstorming, dialectical discourse)
5. Communication (feedback, presentations)
6. Debriefing (feeling, recalling, comprehension, options, commitment and actions).

The 50 units of the Isaan Bright Child curriculum present useful resources such as games, songs, stories, play-scripts, critical information or suggestions for further study.

CONCLUSIONS

After two years of great success in Isaan, in 2001 the programme was extended to 17 provinces in the north of Thailand, building on what was learned from the experiences in Isaan. The programme in the North was carried out in just one year, instead of the two years it took in Isaan. In both regions, teachers show a great enthusiasm and interest in participating.

The Isaan Bright Child Programme has been successful in the following areas:

- **Children's cognitive development:** The Isaan Bright Child Programme is helping children to develop critical thinking skills, and to improve self-esteem, creativity and a positive appreciation of their cultural heritage. These are lifetime assets that will continue to develop during their education and which will be of benefit to the participants well into adulthood.
- **Local curriculum development:** To date 11,452 local learning units have been developed by the teachers and have been used to improve Early Childhood Development across Isaan and the Northern regions. This work has been synthesized in various publications, such as the Isaan Bright Child Curriculum Handbook, the North Bright Child Curriculum Handbook and the Community Kindergarten Handbook, with 72 learning units. Other materials include an outline of how to develop and "Experiential Activities Planner" and various videos and slide shows.
- **Teacher training and networking:** Between 1999 and 2001, the Isaan Bright Child programme held 151 workshops and two national seminars to promote local capacity in managing early childhood education and development. The programme had reached out to 20,848 teachers from 5,057 schools of 36 provinces in Isaan and the northern region. Two early childhood teachers' networks have been established: the Isaan Kindergarten Teacher Network of 19 provinces (established in 2000) and the Northern Kindergarten Teacher Network of 17 provinces (2001).

The Isaan Bright Child programme has given an enormous boost to preschool teachers as they are finally earning respect for what they do. The curriculum enables teachers to improve the academic quality of their work by trying out methods in the classroom, and allows them to use the outcomes to further their career opportunities. Dedicated teachers who elaborate on the teaching-learning methodology can achieve the "Third Level Teacher" status, which is in itself a very prestigious accomplishment.

- **Non-threatening advocacy:** Through its rapid growth, the Isaan Bright Child Programme has been able to achieve significant advocacy for Early Childhood Development. This is having an impact on public education policy at local, district and provincial levels.

MAYA has recently begun extending the programme to the Southern region of Thailand. In December 2004, a workshop on the Southern Bright Child was held in Phuket. As a response to the tragedy of the tsunami (26 December 2004), a new programme has been launched in the south, entitled the tsunami Children Curriculum Programme, which will be carried out between 2005 and 2007.

Ultimately, the idea is to link all four regional streams and create a strong, representative national teacher's network. With this aim in mind, two programmes will be launched in 2006, the Central Bright Child and the District (*Or-bor-tor*) Childcare Centre Teacher Network.

5.5 A NEW VISION FOR ARTS EDUCATION IN RURAL AREAS OF THE REPUBLIC OF KOREA

HOSEONG YONG

I. THE CURRENT SITUATION OF ARTS EDUCATION IN THE REPUBLIC OF KOREA

The Korean national curriculum offers a diverse range of arts education programmes in schools. There are regular classes in the arts, interdisciplinary activities, as well as club and after-school activities. Regular classes are mostly dedicated to music and fine arts and are allocated one hour per week. The schools have autonomy over interdisciplinary activities and these are carried out by students, teachers and the school steering committee. Club activities enable students to participate in the fields that interest them, including the arts. The interdisciplinary and club activities are allocated one hour per week respectively. After-school activities enable students to further develop their artistic talents under the guidance of specialized educators.

Despite this curriculum, quality arts education is not readily available. This is largely because current arts education focuses only on learning artistic skills and theories, it does not encourage creativity. In addition, the curriculum programme is inefficient and there is a shortage of specialized educators. There is also a lack of appropriate facilities, with facilities concentrated in big cities such as Seoul. This is an indication of the immediate need to develop supporting policies for people in rural areas.

These problems in schools can also be found in institutions for lifelong arts education such as universities, museums, galleries and local cultural centres. The programmes in these institutions emphasize learning artistic skills, such as learning how to play the piano or violin. The level of public satisfaction in lifelong arts education is low due to the issues outlined above and a gap between institutions in the quality of their programmes.

II. THE JOINT MINISTERIAL DECLARATION AND JOINT ACTION PLAN TO PROMOTE ARTS EDUCATION

BACKGROUND

The Korean Government recognizes that the creative mind plays an important role in strengthening national strength and has begun to turn its attention to arts education. The Government has endeavored to develop their arts education policy, which aims to promote cultural diversity by increasing understanding between different cultures and to improve the quality of life by bridging the gap between people and the arts.

Summary of Recent Arts Education Initiatives by the Korean Government:

June 2003	Set up the Task Force team for arts education, a joint team of the Ministry of Culture & Tourism (MCT) and the Ministry of Education and Human Resources Development (MEH)
July 2003	Developed a joint strategy to promote arts education
Feb 2003	Established the Culture & Arts Education Division in the MCT
Nov 2004	Launched the Joint Ministerial Declaration and Joint Action Plan

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Dec 2004 - Jan 2005	Budgeted US\$30.2 million for the 2005 arts education policy and established an implementation strategy
Dec 2004	Proposed the Arts Education Act (to be enacted in June 2005)
Feb 2005	Created the Korea Arts & Culture Education Service

THE JOINT MINISTERIAL DECLARATION AND JOINT ACTION PLAN

This comprises five areas as outlined below:

School Arts Education

Aims:

- to support arts education programmes that are implemented in partnership with schools
- to support art education and art therapy programmes for school dropouts

Lifelong Arts Education

Aims:

- to expand arts education programmes for local communities that are carried out in liaison with cultural facilities
- to support arts education and arts therapy programmes for culturally marginalized people including the disabled and foreign workers

Fostering and Training Professionals in Arts Education

Aims:

- to develop and implement training programmes for enhancing the expertise of teachers
- to foster and train specialized educators in collaboration with educational institutions

Establishing Institutional and Legal Grounds for Arts Education

Aims:

- to establish an 'arts education committee' that involves relevant ministries and NGOs
- to enact the Arts Education Act, which includes duties of parents, government and schools, license of visiting instructors and subsidies for arts education
- to establish arts education support centers and to build education infrastructure for children

Promoting the Government's Arts Education Policy

Aims:

- to support the organization of arts education workshops nationwide
- to produce television programmes on arts education

ACHIEVEMENTS

The declaration and action plan had five main outcomes:

- The diversification of arts education programmes at schools by providing 4,500 schools with 1,600 specialized educators in five disciplines (Korean traditional performing arts, theatre, dance, film and animation).
- The implementation of several pilot projects in schools and local communities. In 2004, pilot projects were implemented in four regions and US\$100,000 was budgeted per project. In cities, these projects were carried out through partnerships with museums, galleries, cultural centres, universities and schools. In rural areas, they were organized through partnerships with schools and arts organizations that use and manage the facilities of schools which have closed down. In 2005, the projects will be expanded to 32 regions to develop 32 different model cases.

- Support for arts education programmes for 7,000 orphans and abandoned children living in child care facilities, as part of 'We Start in Art' Movement that was initiated by the national Government and a major Korean newspaper. The programmes were carried out in six disciplines including fine arts, music, theatre, Korean traditional performing arts, dance and film.
- The development of several model programmes for disadvantaged groups. They include programmes for 'children in crisis', healing programmes for ex-prostitutes and North Korean defectors, and special programmes for the elderly and the disabled.
- The creation of an online hub for Korean arts education, www.arte.ne.kr Networks, with 14 domestic and three overseas correspondents, have been effective in identifying up-to-date information and contributed to compiling examples of quality educational approaches developed and implemented by community activists and teachers.

III. FOSTERING ARTS EDUCATION IN RURAL AREAS BY USING THE FACILITIES OF CLOSED-DOWN SCHOOLS

BACKGROUND

Recently, as a result of unbalanced development in the Republic of Korea, there has been a huge influx of people from the rural areas into the cities. As a result, between 1982 and 20,042,993 schools out of 10,351 schools nationwide were closed. This resulted in low learning incentives for youth in rural areas and created a gap between the cities and rural areas in learning capacities and access to the arts. This cultural and educational impoverishment has diminished the cohesion of rural communities and it has been recognized by authorities that if this trend continues, rural communities are vulnerable to collapse.

FRAMEWORK OF ARTS EDUCATION POLICY FOR RURAL AREAS

The Government's arts education policy supports school programmes that nurture the creative mind and community spirit and has done so through using the buildings and facilities of closed schools as local cultural centres for arts education. The policy is implemented through partnerships between the Ministry of Culture & Tourism (MCT), the Ministry of Education and Human Resources Development (MEH), and local governments and arts organizations. The partnership model below illustrates these relationships.



PARTNERSHIP MODEL

HISTORY OF THE INITIATIVE

- May - Dec 2004 Implemented arts education pilot projects in rural areas, using closed school facilities.
- Dec 2004 Created legal grounds¹ for using closed school facilities in an effort to promote arts education in rural areas.

ACTION PLAN

In 2004, two projects involving the use of facilities of closed schools received support and in 2005 this number increased to five. The number of projects receiving support will gradually increase so as to develop and promote model programmes across the nation. The aim is to rebuild cultural landscapes in rural areas, in particular by converting closed schools into arts education centres.

CASE STUDIES

REBUILDING CULTURAL LANDSCAPES IN THE COMMUNITY: 'FALLING IN LOVE WITH OUR PLACE'

This project took place in Milmuri School, Yeosu County in 2004. Yeosu County is situated in Gyeonggi Province, about one hour away from Seoul. Four out of 76 schools in this county have closed down.

Participants in the project were 1st year high school students (aged 16) who resided in the County. When the project started many participants did not have much interest in their community. The aim was to encourage students to learn about the community park, (located near Milmuri School), in their own ways, and to challenge the students to create a cultural space in the park.

The students participated in several activities. They first worked on transforming the community park, and an abandoned bus located there, into cultural spaces, and then they organized community festivals to be held in the cultural spaces. The entire process was recorded and the participants created a book from these notes and from interviews with participants.

CERAMIC WALL PAINTING

This programme also took place in Yeosu County in 2004, and was conducted with the participation of elementary school students aged between 6 and 12. The aim was to provide these children with an opportunity to explore their community through learning about its history, arts and heritage, and to enhance their creativity and self-expression through hands-on activities engaging with local cultural heritage.

The children first participated in field trips to several places in the County. They were then asked to express what they felt and thought about the places through drawing cartoons. They drew the cartoons on ceramic tiles and after baking them they decorated the walls of the closed school with the ceramic tiles and with paintings.

¹ Article 27 of the Arts Education Act, enacted in June 2005, refers to the use of school facilities for lifelong arts education as follows:

Municipal and provincial school superintendents can permit educational facilities and organizations to use closed school facilities in accordance with Article 2(1) in the Special Act for Stimulating Use of Closed School Assets in order to support school and lifelong arts education and to foster educational facilities and organization.

GAMJAGGOK TRADITIONAL KOREAN MUSIC CAMP

The Camp took place in Gamjaggok Studio, Peongchang County in 2004. Peongchang County is situated in Gangwon Province, in the eastern part of Korea and is about two hours away from Seoul. Gamjaggok Studio is a lively community cultural centre that used to be a school. It is a good example of successfully transforming a closed school into a cultural centre. 70 teachers and students in the province participated in the Camp. The aim was to enhance interaction between teachers and students and to promote an understanding of Korean traditional music.

The teachers and students first learned theories of Korean traditional music, and then learned how to play traditional instruments including piri and haegeum. They closely interacted with each other through diverse cultural activities including traditional collective dance, *ganggansulrae*.

5.6 ARTS EDUCATION IN CENTRAL ASIA

AKBAR KHAKIMOV

INTRODUCTION

Central Asia is a region with a long history of art traditions, reaching as far back as the 2nd century AD. In this region of Asia, masters in the arts who wished to pass on their craft-skills and knowledge to students used the tradition of *usto-shogird*. This form of one-on-one apprenticeship between master and student was traditionally an oral form of teaching that was common in the sphere of arts and crafts, and has endured for many centuries. It remains popular in rural areas of Uzbekistan today. Baysun, the southern region of Uzbekistan, has been identified as a continuous centre for *usto-shogird* for nearly two-thousand years.

Influential European forms of art such as theatre, cinema, painting, sculpture, ballet and opera, became very popular in the 20th century and developed quickly alongside the more traditional forms of culture in Uzbekistan such as ceramics, weaving and textiles. These two branches of the arts follow very different methods of teaching. *Usto-shogird* persisted for the traditional forms of art whereas a European style of classroom-based mass education emerged for the newly introduced arts. The modern system of learning was introduced even though art teaching already had deep roots here. This mass education system was introduced in the region in the early 20th century after the formation of the USSR and the joining of the new states of Central Asia and Kazakhstan.

EDUCATION REFORM IN UZBEKISTAN

Before we can look at Art Education we have to examine the general situation and changes in the field of education in Uzbekistan. Following the collapse of the Soviet system in 1990 and after gaining independence, the young State of Uzbekistan faced the necessity of reforming its education system to meet international norms and standards. The modern system of education in Uzbekistan is based upon the "National Programme of Preparation of Human Resources and Education", established on the initiative of President Islam Karimov and accepted as a Law of the State during the Independence period in 1997.

Education specialists who introduced the above new national programme studied the experiences of both domestic and foreign environments before implementing changes. These changes were designed to improve the quality of higher education and to provide qualified specialists to meet modern requirements.

The main changes were as follows:

- Beginning in 1998, basic schooling in Uzbekistan was set as a period of 11 years. However, after completing eight years students are able to enter specialist educational establishments for the remaining three years. This allows for specialisation to take place if it is appropriate.
- The three-year specialist secondary education takes place in two types of educational establishment: academic lyceums and professional colleges, which are organized along the lines of higher educational establishments.

- A two-level system of achievement recognition was introduced for higher education; Baccalaureate (BA) for four years, followed by Master of Arts (MA) for two years.

When the President of Uzbekistan, Islam Karimov, was asked what realization of the new national programme will give, he answered that *“the ... measures will positively affect the social-political climate and radically change the environment in the country”,* and *“the new model of education will speed up the process of individuals identifying their place in society”.*

ART EDUCATION IN UZBEKISTAN

These changes naturally also included art education. Therefore, today, art education in Uzbekistan has two parts: the teaching of art in schools and specialized training in the specialist art educational establishments (secondary schools, colleges and institutes) that prepare students to be professional actors, stage directors, dancers, artists and art teachers.

There are issues relating to the sphere of painting, sculpture and applied art in Uzbekistan during the Soviet period. During this period there were schools of painting and sculpture at educational institutes and colleges in Uzbekistan. However this higher level of education was only available in the cities of Tashkent, Moscow, Leningrad and other major cities of the USSR. This meant that smaller but culturally rich cities such as Samarkand and Bukhara did not benefit from the new training centres. In addition, Communist ideology strongly affected the methods of teaching and often only one method or style of art was recognized and followed. This method was determined centrally in Moscow. All art educational centres throughout the USSR had to adhere to the same principles. Use of any other methods was not permitted.

The prohibitions on different styles were removed after independence and more attention was paid to the uniqueness of national arts and styles. Interest in “Miniature Painting of the East”, a style of Islamic art from the Middle Ages, was reborn. In addition, Uzbek artists began to practice various forms of avant-garde art. Post-modernist, conceptual works and different installations began to appear in exhibitions more and more often. Nevertheless, the region’s traditional arts endured and the method of academic drawing remains the same. But whilst the forms of teaching in traditional kinds of applied arts remain effective, the teaching of fine art requires innovative change. The ‘Border’ project organized in 2003 by the Swiss Bureau for Co-operation for educational institutes and colleges at the Academy of Art was very interesting in this respect since it acknowledged this very fact.

The Academy of Art of Uzbekistan was founded in 1997 by the Decree of President Islam Karimov, and is considered a Government Ministry in its own right. One of the Academy’s priorities was to establish the system of ‘continuous art education’. As a result, educational secondary schools of applied and fine arts were opened in 12 regions of the republic. Three colleges were founded in Tashkent and one in Kokand. The First National Institute of Arts and Design was established on the basis of the art faculty of the Institute of Arts in Tashkent. The name of this Institute reflects the desire to develop what has been a weak area: design. The full cycle of art education is therefore now complete: the basic one (secondary school from 5th to 8th years), medium one (from 8 to 11th years and colleges from 1st to 3rd year) and the advanced (Baccalaureate 1st till 4th year in Institute and MA from 5th until 6th year).

The Academy has demonstrably widened the geographical spread of teaching of art and increased the number of students enrolled to study art. The results of this process, which has been going on over the last five to six years, have been very encouraging. One of the indications of success is the fact that students of these educational lyceums, from various regions of Uzbekistan, have begun to win major prizes and other big awards in prestigious international art competitions.

The state government has paid particular attention to the provision of technical infrastructure in specialized secondary education institutes, which has ensured that they are provided with up-to-date computers and equipment. Teachers often don't have the skills, however, to work with this equipment or with the new media and Internet. Nevertheless, Uzbekistan is making attempts to use information technology in the field of art. In addition to electronic textbooks on the history of world art, multi-media programmes are being created for different types of the arts and culture. Programmes include: Eastern Miniatures, Blue ceramics of Samarkand, Baysun Folklore, *Shashmakom*, Culture and Art of Uzbekistan and others. The establishment in 2004 of the UNESCO Chair in Arts Management and Marketing at the Uzbekistan National Institute of Art and Design has been an important factor in the expansion of information technology in art education.

While the structure of education in Uzbekistan has changed significantly and improvements have been made, the reforms have not been complete and there have been drawbacks to the changes. For example, while the previous art curriculum took place over four years, now only three years are allocated for this curriculum. Only some disciplines (such as painting and sculpture) have retained the four years, by special dispensation of the government.

The topic of the role and place of art education remains a very important one and requires attention in Uzbekistan. In spite of a rich heritage of art, art education is not given a high priority in the modern education system of Uzbekistan. It is clear that the authorities do not appreciate the significance of art and its importance in child development and in forming the child's view of the world. While much attention is dedicated to education in fields such as economics, foreign languages, and history, there is very little focused on the methods and theory of art (i.e. music or fine arts) or of art education. The option of using art as a tool for teaching other subjects has not even been considered. The situation is especially critical in rural and remote regions.

It is therefore vital that the republics of Central Asia are included in international discussions regarding the issues surrounding art education and are thereby in a position to find solutions and improve this situation of art in education in this region.

5.7 THE CENTRAL ASIAN ACADEMY OF ARTS AND REGIONAL CULTURAL POLICY

BOLOT K. SADYBAKASOV

Central Asia is gradually moving from being the object of the geopolitical interests of the world powers to being an independent player on the international scene. Central Asian countries, perhaps to a greater extent than countries in other regions, have an aspiration to affirm their cultural and national identities and contend in the international scene. Over the past several years, however, the political atmosphere in Central Asia has become appreciably more complicated. The most complex problems in mutual relations between the countries of the region are caused by such factors as issues over natural resources such as water or raw materials, and by the demographic features and geographical peculiarities of the region. The situation is made difficult, by, on the one hand, the tendency to self-isolation, and on the other hand by numerous clashes between the various ethnic groups occupying republics of the Central Asia. Such conflicts are continual and are actively exploited by politicians.

In these conditions, the cultural policy pursued by each country of the region is very important. The contents and level of the policy pursued in the sphere of arts and culture will define life for many years ahead, as they influence how ideals and morals are generated and inculcated in society, and will define the cast of the minds of future generations. The direction and level of this cultural policy need to be re-considered. They are defined not only by the general line of policy pursued by one or another leader, but also by a professional level of managers of cultural policy. It is no secret that even if it officially promotes institutions to train art managers, in practice it appears to be producing Soviet-style workers for 'cultural houses' on the basis of out-of-date curriculums.

In May 2003, under the initiative of prominent art workers of Kyrgyzstan, Kazakhstan, Tajikistan, Turkmenistan and Uzbekistan, the Central Asian Academy of Arts (CAAA) was created. The purpose of the creation of this international organization was to consolidate efforts in the development and promotion of progressive cultural policy, and the development of cultural and creative ties between the peoples of Central Asia.

CAAA undertakes both research and public work. International forums are convened in which outstanding public figures and experts participate to discuss topics of arts and culture. In addition, CAAA employees, outside experts and consultants take active roles in various regional and international projects. CAAA has many partners and supporting institutions in realization of its projects, such as UNDP, UNESCO, Soros Foundation, the Swiss Agency for Cooperation, the Christensen Fund, and many others.

In its work, CAAA is guided by certain concepts and strategies it has developed, and pursues professional and creative approaches to solving problems. The organization has an advanced network of partnership and cooperation with both domestic and foreign NGOs and experts within the framework of various programmes, and an extensive database in the field of arts and culture, which allows CAAA to address a diverse range of issues, leading to various solutions – from undertaking small actions to the development of extensive state programmes.

Among the priorities in its activities, CAAA emphasizes the importance of training and professional education of art managers who are needed so much today. CAAA's efforts and the actions it pursues to achieve different forms of professional training for art managers include: training seminars, masters classes, publication of school-books, and participation in development of curricula. These and other

actions have put CAAA on the level of the art managers, and have drawn the attention of the state to the necessity of developing training institutions for this area.

Special attention is paid by CAAA to the remote areas of the region. Here we undertake activities such as meetings with artistic people, workshops, cultural expeditions and caravans of culture, cultural landings, and presenting books.

Inspired by the ideas and recommendations of the UNESCO and IIC-Asia Project meeting in Delhi in March 2005, CAAA will establish a special Art Council in the near future, which will carry out development, promotion and monitoring of international cultural programmes, playing the role of a cultural "observatory" in the Central Asia region. Within this initiative, a cultural database will be developed which will be linked to a common Asian cultural database developed in cooperation with art centres in Korea.

Currently, with the support of the government and international funds, the Central Asian Academy of Arts is researching and developing innovative methods in the field of education through the arts, as well as concept, strategy and state programmes in the field of cultural policy. This experience has enabled us to make a proposal to the top state authorities of Kyrgyzstan, from which led to the Kyrgyz Government asking CAAA to prepare a plan for the development of the concept and strategy in the field of cultural policy. There are also plans to develop a state programme on culture, in cooperation with the government. Local and international experts will take part in this important and necessary work. All experience gained through these activities will be passed on through the partnership network that spreads throughout the Central Asian countries, for the benefit of all.

5.8 CURRICULUM DEVELOPMENT AS A COLLABORATIVE PROCESS

MADONNA STINSON³⁴

ENVISIONING A CURRICULUM

The role of curriculum planner is to look to the future and to mould that future according to desired outcomes. The task is not merely to react to current conditions, but to anticipate the conditions and needs of the future and plan ahead so as to make the desired future happen (Beane, Toepfer Jr, & Alessi Jr, 1986). Therefore it is essential for curriculum planners to understand and appreciate the current conditions that influence curricula in schools, as well as to be able to articulate a shared vision of potential programmes of study. One of the most accessible means of understanding the current conditions is to consult widely with stakeholders in the education of our young people.

In its most direct form, the lived curriculum of the classroom is the result of the dynamic between the teacher and a specific group of students at a particular time. These moment - by - moment interactions are influenced by countless factors, including location, resources, interpersonal interactions, teacher and student preparedness, and so on. Largely, the classroom curriculum evolves from a syllabus document or a set of guidelines endorsed by an education authority. These documents are regarded as 'authoritative' and provide the content and conceptual framework for the planning to be implemented in the classroom. Usually syllabi and other authoritative curriculum documents have been prepared either by academics; long-term, full-time curriculum officers employed by a Ministry or Education Authority; or by a group of curriculum developers employed on a short-term basis.

This article provides a brief description of a curriculum development project which employed a group of subject specialists for three to four years. The project described had the aim of developing the Arts syllabus and support materials for the compulsory years of schooling in Queensland (QSCC, 2002). This curriculum development project was managed by the Queensland School Curriculum Council (QSCC) and was grounded in wide-ranging and accountable consultation procedures.

BACKGROUND: ESTABLISHMENT AND DEMISE OF THE QSCC

In 1996, the Queensland Government established the Queensland School Curriculum Council (QSCC, 1997) a statutory government body, responsible directly to the Minister of Education. The genesis of the QSCC was in The Wiltshire Report (1994) commissioned by the Government to look into the scope of education and curriculum in Queensland. One of the report's recommendations was to establish a curriculum development authority which was independent of the Education Department and directly responsible to the Minister of Education. Thus the QSCC was established.

The main task of the QSCC was to develop syllabi and curriculum support materials for the eight Key Learning Areas designated as the core curriculum: English, Health and Physical Education (HPE), Languages Other Than English (LOTE), Mathematics, Science, Studies of Society and the Environment (SOSE), Technology, and The Arts. Enshrined in the legislation describing the role of the QSCC, was the directive to consult widely in order to gain agreement from the three schooling authorities operating in the State: Education Queensland (EQ) (responsible for all government schools), the Queensland Catholic Education Commission (QCEC), and the Association of Independent Schools in Queensland (AISQ). The Council was to be responsible for curriculum design and development but individual systemic authorities retained the responsibilities of implementation, assessment and reporting.

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The Council was fated to be a short-lived institution. In 2002 it was amalgamated with the Queensland Board of Senior Secondary School Studies (QBSSSS) and the Tertiary Entrance Procedures Authority (TEPA) to form the Queensland Studies Authority (QSA) which has a broader mandate but fewer consultation requirements. During its six years of existence the office of the QSCC developed syllabi and curriculum support materials for Science, HPE, LOTE, SOSE, Technology, and The Arts.

DEVELOPMENT OF THE ARTS CURRICULUM

The Arts Curriculum Development project began in January 1998 with the employment of three officers who were experienced teachers in one or more of the arts disciplines. These three formed the basis of the curriculum development team which was to work on the documents for the next four years.

The phases of the first year of the project were as follows:

1. Research and investigate curriculum documents, nationally and internationally so as to establish the current position of arts in education.
2. Establish processes of consultation (including consultation with academics and researchers writing in the field of arts education).
3. Prepare the design brief to be presented to a meeting of the Council and, once it was approved, prepare the first Draft Syllabus. (QSA, 2002e).

RESEARCHING CURRICULUM DOCUMENTS

Arts curriculum documents, collected from national and international sources, were analyzed to find commonalities and significant differences. In addition four respected Australian arts academics were commissioned to write papers to inform the direction of the syllabus development (QSA, 2002f). The team also studied a range of academic texts ranging in topics from aesthetics to learning theories to psychology and child development.¹

ESTABLISHING PROCESSES FOR ONGOING CONSULTATION

Because the Arts curriculum was to be compulsory for all students in Queensland government schools it had to be written in such a way to be 'deliverable' in all schooling contexts, including large inner-city schools and remote one-teacher schools, regardless of socio-economic status, ethnicity or abilities of students.

Queensland is a large and diverse state, and many of the remote towns bear additional burdens of erratic transport and communications. The Arts team was committed to producing a syllabus that would be accessible to all students, even those without access to computers and regular classroom interaction. Some children, on remote properties for example, attend the "school of the air" and connect with teachers via radio at given times of the week. Such students needed to be considered in the consultation process.

The first step towards consultation was to hold forums with representatives from a range of stakeholder groups and listen to the issues raised in the ensuing discussions. The first meetings were held with groups of arts academics, arts education professional associations, representatives from teacher-training institutions, and representatives from each of the three education authorities: EQ, QCEC and AISQ. In addition, a questionnaire was faxed to over 100 schools throughout the state. The team also held informal discussion groups with a range of arts educators and placed advertisements seeking public responses in newspapers.

¹ An annotated bibliography can be found at www.qsa.qld.edu.au/yrs1to10/kla/arts/docs/brief_1.pdf

From these early forums a range of issues arose:

Use of specialists (especially in primary schools)

Many respondents felt that students would gain the most benefit from studying with a teacher with specialist training in a particular area of the arts. Other respondents felt that primary specialists should be used as support for general classroom teachers and that artists-in-residence programmes could provide valuable expertise.

Cumulative and sequential learning

The respondents claimed that there must be the opportunity to develop sustained and continuing programmes of learning which built on prior knowledge, understanding and skills.

Access to more than one art form (especially in the early years of high school)

A number of respondents emphasized the importance of student access to more than one art form. It was seen by many to be valuable for students to have access to all five arts disciplines in the primary school, with increasing specialization as they moved through the years of schooling. In most Queensland high schools at this time, students could choose to study more than one art form in Years 9 and 10 of high school. The maintenance of this practice was seen to be desirable.

Discrete disciplines versus integrated arts

There was some concern that the syllabus would promote an 'integrated arts' approach and the majority of representatives pleaded for the maintenance of the integrity of each arts discipline. It was argued that learning in one art form is not necessarily transferable to another.

Maintenance of meaningful learning in each art form (skill development and processes)

Many respondents felt that there were specific learning areas particular to each art form and that these were not necessarily transferable to other art forms. For example, music knowledge and skills were not transferable to visual art or to drama. For students to have meaningful learning in any one art form the specific skills, processes, knowledge pertinent to that art form must be developed.

Articulation to existing senior courses

High school arts educators requested a syllabus with clear links to the existing Senior Syllabus documents.

Access to quality performances and/or artists –in-residence

While this was desirable, problems of access because of distance or lack of funding were identified. Most respondents thought it vital that their students be exposed to a high degree of expertise in terms of practitioners of the art forms. Some mentioned teacher as model.

Teacher training and ongoing professional development

This was seen to be fundamental to successful arts education. It was believed that the current primary pre-service did not provide their students with enough art-related subjects for them to feel confident in implementing arts programmes in their own teaching practice. Neither were many practicing teachers confident to begin implementation of a new arts syllabus without significant, thorough and continuing professional development.

Resources

It is clear that everyone would be happier with more: more teachers, more space, more money, more books, more equipment, and more opportunities to upgrade and maintain resources.

Technology

Most teachers suggested they would use a wider range of technologies (not only computers) if the financial resources supported this, and if they could access professional development. The internet was seen as a valuable tool, especially for those schools at a distance.

To ensure ongoing consultation was possible an email network was established. Towards the end of the project it had almost 250 members who received updated drafts of all documents and provided feedback on these works-in-progress.

Part of the QSCC requirements was the establishment of an Arts Syllabus Advisory Committee (SAC) which met four times per year and provided formal feedback on the documents at hand. The Arts SAC consisted of 35 delegates from diverse contexts. Some were teachers from schools in remote locations while others were teachers of children with special needs. Early childhood, primary and secondary educators were represented, as were the teachers' unions and each of the education authorities, as well as academics, and parent and community representatives. The quarterly meetings were recorded in detail and each of the delegates was sent a consultation package in advance of each of the meetings.

Professional Associations of Arts Educators provided valuable and ongoing advice throughout the project. In August 1998, writing teams from each of the professional associations were employed to write, in consultation with the Arts Project Officers from the QSCC, the first draft of outcomes for each strand of the draft syllabus: dance, drama, media, music and visual arts.

Each week the QSCC development team met for a formal meeting where issues and concerns were raised. Members of the team were responsible for considering all advice that came in from the participants of formal consultation procedures. The meticulous nature of the ongoing consultation process, with representation from professional associations, schooling systems, parent groups and groups representing students with special needs, assisted in developing relevant and usable materials for all Queensland school contexts.

DEVELOPING THE DESIGN BRIEF

From the early research and consultation process the members of the curriculum development team wrote a 'design brief' for the syllabus. This contained the collective wisdom of the various consultations and the proposed conceptual framework of the syllabus itself.

Some of the decisions about the framing of the syllabus and support materials had been decided in advance. The QSCC had adopted an "outcomes" approach, an adaptation of the model developed by William Spady (Spady, 1993, 1994) which outlined sequences of learning in short statements, stepping up in six levels. Each outcome was to be a statement of 'what students must know and be able to do with what they know', and each level was to build on the learnings from previous levels.

Each curriculum document was underpinned by a set of guiding principles which promote lifelong learning. All support materials were to address means of making cross-curricular links by embedding literacy, numeracy, life-skills, and a future perspective into learning activities. The syllabus and support materials were constructed to be as fair and unbiased as possible, promoting equity of access and participation. Additionally, the intent was that they employ practices that provide means of exploring and challenging inequities in and through the arts.

The draft syllabus created by the Arts Project team and the outcomes writing teams was approved by Council in November 1998.

All official documents prepared in the Office of the QSCC went to the formal meeting of the Council for approval. The Council members met six times a year and were representative of EQ, QCEC, AISQ, QBSSSS, and delegates from teachers' unions, from industry and parent and community. Here was another level of formal consultation and this committee was the final arbiter of what was to become a compulsory curriculum. All amendments suggested by Council had to be implemented as the documents were developed.

TRIALLING THE MATERIALS

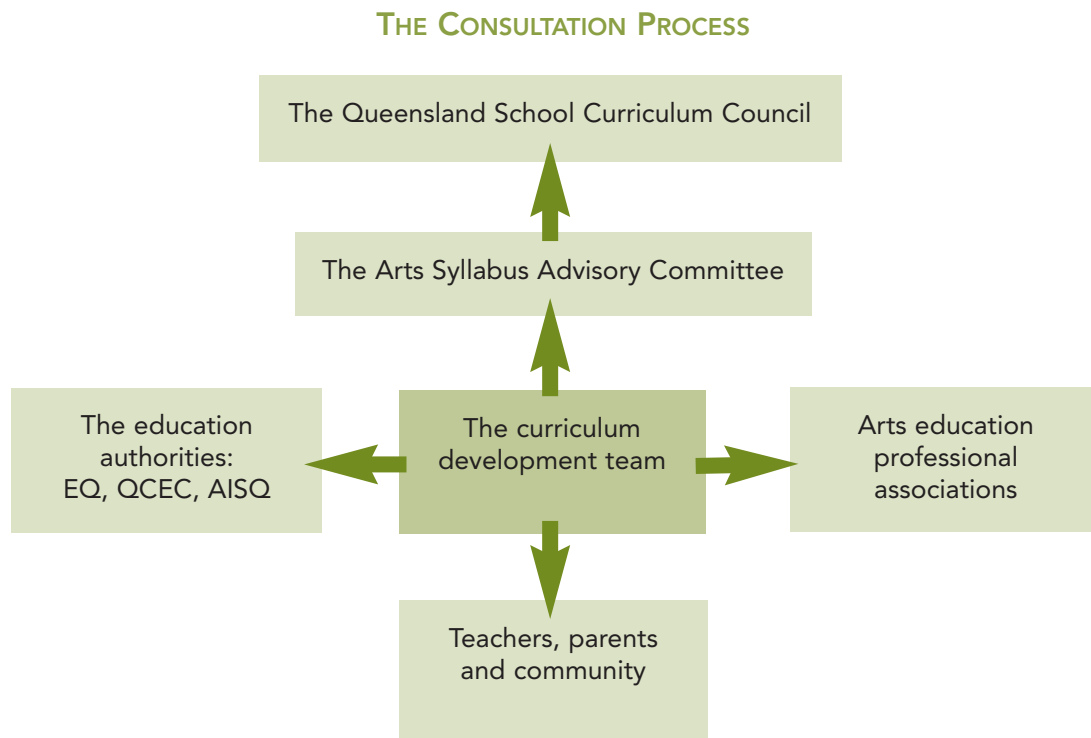
A further strand of consultation began in February 1999, with the first conference for trial schools. An independent external evaluation company was employed to oversee the ongoing development of the syllabus and support materials. The evaluator's role was to connect with teachers in the schools and monitor the trial consultation process. Twelve schools self-nominated to participate in trialling the materials and offering feedback to the writing team.

At this stage five additional curriculum developers were employed, each with a specific area of expertise. Members of the curriculum team were each allocated a cluster of schools to manage. This involved developing a close relationship with the teachers and administrators of the schools, visiting them as often as possible, and providing professional support for the syllabus materials. Teachers in the trial schools implemented, tested and revised materials and provided feedback to the curriculum writing team.

After the first six months the initial 12 schools were joined by an additional 27. The range of schools involved in the formal trialling of materials included remote and rural schools as well as inner-city schools. In-school trials lasted for 18 months and concluded in July 2000, when the final syllabus was presented to the Council for endorsement.

Syllabus support materials were developed concurrently with the trials and in consultation with schools and teachers (QSA, 2002a, 2002b, 2002d). Revisions continued until August 2001 when they were absorbed into the curriculum documents as they were readied for publication and general implementation (QSA, 2002c). The SAC continued to meet and offer advice throughout this period and the email consultative network was provided with regular opportunities for feedback. In all cases consultation was a multi-dimensional and dialogic process.

The following diagram simplifies the process but indicates the range of groups and individuals involved in the consultation process throughout the project:



RESULTS

The consultative processes embedded in this curriculum development project allowed the curriculum developers the flexibility of being able to draw on a range of expert contributors. There were many revisions and compromises along the way but these were informed and considered in light of the practicalities of implementation in the Queensland context.

While it is clear that consultation with a wide range of stakeholders (teachers, academics, professional associations, systems/policy makers and parents and community groups) was vital to this project, it is significant that, nowhere in the consultation process, were students' voices heard. These were the silent stakeholders. These "clients" or "end-users" may not feel the same way about the curriculum as the adults who were consulted, whether those adults are academics, business people, governments or parents. Young people have a view of themselves and their world, they have aspirations and dreams, and it may be that the way we currently put together the curriculum is not always able to meet these concerns (Brady & Kennedy, 1999). It is problematic and significant that so much effort, time and expense was put in to hear the voices of adult stakeholders but so little to facilitate students contributions to this project. In future we should acknowledge that the voices of the students who are to engage with the curriculum should have opportunities to be heard.

The Arts curriculum for Years 1 to 10 in Queensland schools is now available for full implementation. Early plans for support personnel have gone awry and the new Queensland Studies Authority has been unable or unwilling to provide adequate support for teachers and schools to implement the syllabus. Funding has not been forthcoming to support ongoing professional development for teachers. Yet, perhaps because of the wide consultation or, because the support materials are accessible and grounded in practices with which classroom teachers are familiar, it seems that many schools are taking up the materials and sharing them within their own school and community networks. The collaboration is ongoing, but now it is where it truly belongs – in the hands of teachers and students in classrooms throughout Queensland.

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5.9 ARTS EDUCATION: THE FOUNDATION OF EDUCATION

PAWAN SUDHIR

As a Visual-Arts Educator with the State Council of Educational Research and Training (SCERT), one of my responsibilities is in-service training to primary school teachers in Delhi. After conducting a study to assess the status of visual-arts education in Municipal Corporation primary schools in Delhi, I initiated a pilot study to understand the developmental stages of a child in learning in the visual arts, guided by Victor Lowenfeld's book, *Creative and Mental Growth*¹. My experiences during this study served as an eye-opener for me, giving me insights into the issues and challenges in visual arts education.

This paper describes some of my experiences and the experiments I conducted and my recommendations for the reform of visual arts education policies and practices.

ART-EXPERIENCE IN HUMAN DEVELOPMENT

I began this process of discovery by visiting NDMC Crèche, which cares for 13 children, aged between 14 months and 4+ years. The crèche has two staff. My intention in visiting this crèche was to observe and assess the effect of simply providing the children with art-making materials. On my first visit to the crèche I made myself known to the children and staff. On my second visit, the following day, after saying hello I placed paper, pencils and pastels on the floor in ready-to-use manner and moved away to speak to the staff. The children looked at the materials and the younger ones started picking the pastels and pencils. The older children looked at me as if to complain about the actions of the younger children. I smiled and explained that the materials were there for their use. After that the children did not hold back.

I observed from this experiment that the children had a spontaneous response to the art materials, recognizing them and being keen to use them. There was visible excitement and confidence in what they were doing. The children were fully involved in the activity and were not conscious of my presence. The children were very quick, producing art works one after another and every piece of paper they took was a new work for them. The children also rapidly switched from one material to another – the younger ones switched from paper to the walls and floor immediately! Most of them were not able to recognize their works but they greatly enjoyed the experience. I kept a record of their works so as to have a basis for studying the evolution and development of skills in art.

Following my visit to the crèche, I went to MC Primary School, where I sat-in on and observed Classes I to III. The intention was to study the developmental stages in art education but upon providing art materials I was surprised to see hesitation among the students about engaging in creating art. I found that the level of hesitation increased with their class and age.

As I observed the students making art works in the time set aside for “art class”, I noticed that the students all tended to draw the same objects, such as flags, flowers, apples, kites, balloons, and the same landscapes, such as the sun in-between the mountains, a hut with a slanting roof, and so on. I observed that there was no spontaneity in their actions or expression. The students would wait for directions and instructions from their teacher. They would take the drawing sheet, and draw an object with a blank look on their face. The class teachers’ explanation of this occurrence was that they were not trained as art

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¹ Lowenfeld, V. (1947) Macmillan Co., New York

teachers and were therefore unable to teach the children to draw any other objects and landscapes and were not able to guide beyond the little knowledge that they had.

On the third day of my visit to the school, while waiting for the art class to start, I went through the text books for Classes I to V and found that there is lot of potential for art-experience in Environmental Studies and Language subjects.

I decided to make a beginning without waiting for the art class. In Class One, I explained to the children that I was going to tell them a story, so they sat down and I told them the following fairy-tale.

“There was once a wonderful fairy who had a truck full of food, beautiful toys and special gifts. The fairy could give people whatever they wanted most.”

At this point, I asked the students “Do you know what you want and what you like?” The students answered that they did, and I went on with the story.

“But, there was a problem. This fairy is a special one, who cannot hear things that people say. She can only understand what we think and what we draw. So, when people ask her for what they like and want they have to draw it.”

I then asked the students to draw, using the materials provided, whatever they want and like. The children eagerly began drawing, making different objects of their liking, including food, clothes, umbrellas, and many other objects they had never drawn in their art class. One girl kept coming to look at something near the teacher, and I found out that she had been coming to look at the teacher’s purse so that she could draw it more accurately.

I observed that the children’s facial expressions during this activity were one of creative involvement in the process of creating a visual expression. Their faces did not express the disinterest or fears they had felt while drawing in the art classes I had observed in previous days. It was clear that the children enjoyed, and were very involved in, what they were doing when they did not have the compulsion to create an object with which they had no relation at all.

The children were then asked to explain their drawings. One child had drawn a pair of legs, and explained that this was because if he met the fairy he would ask for legs for his brother who had been stricken with Polio. Another child had drawn a “magic stick” and explained that it would be for his grandfather because this “magic stick” would get the grandfather everything he wanted so the child would not be troubled to do all the jobs his grandfather asked him to do.

These were the same children who had always drawn the same objects, such as flags and flowers, in art class. Although the teacher thought that the children did not know how to draw anything beyond those four or five objects they had been “taught”, it was clear that the children could draw anything they wanted to. Furthermore, the children were very capable in explaining their drawings. The activity demonstrated that art can be used to determine a child’s needs, problems, desires, likes and dislikes, and the child’s ability to express ideas and knowledge.

My experiences in the crèche and subsequently in the primary school have led me to make the following conclusions:

- The way in which children are currently asked to do art activities in the formal school system is ineffective and counter-productive. The current approach, which assumes that children can only draw what they have been taught, makes children view art merely as a skill rather than a tool of expression. Using the existing formal approach to art education, does not allow children to exercise their creativity, but instead makes children lose their creative impulse.

- When the child is asked to make an artwork in a new way, as described through the fairy-tale example above, we are able to understand what the child knows and are able to assess the child's ability to express that knowledge in more than one way.

After this experience I began using this technique to interact with the children in various classes in subjects such as: food, personal hygiene, clothing, shelter, flowers, vegetables, fruit, plants, the sun and the moon. The students of Class III completed their Environmental Studies course, which usually takes one year, in only five days.

This new approach required only timely and non-prescriptive facilitation by the teacher. It required a teacher who can spark the imagination of children, and a teacher who understands that children know many things and it is the teacher who must learn the skill of asking the right questions. Such an approach requires a teacher who understands the role of art-experience in human development, in terms of the ways children explore and how the thinking, feeling and creative abilities of an individual are nurtured and developed. Such an approach also requires understanding of the way these abilities serve as the foundation of education.

If so much can be achieved in only five days, imagine the strong base for the child that can be created by using this approach for the whole year.

My purpose in sharing this experience is to demonstrate how easy it is to start this process of learning and development, and how rewarding it is for the children, teachers, and education system.

We, the administrators, teachers and parents need to understand the art-experience and its role in human development. Hence, my support for the "Education through the Arts" approach.

LEARNING TO "TEACH" THE ARTS

The District Institute of Education and Training (DIET) and the State Council of Educational Research and Training (SCERT), provide, as one of their regular functions, in-service-training to primary-level teachers (who teach all subjects in Classes I to V).

The course design of these training programmes has time and space allocated to each of the subjects studied in primary school. Art education had one day of the 18-day programme. It was my task to provide these teachers with training.

My previous experiences in the crèche and primary school had made me aware of the fact that these teachers have a deep-rooted perception that they do not know how to make art. Therefore, I took an unconventional and experimental approach so as to make them believe that they too can create art, and also to provide them with an opportunity to develop an appreciation for the arts in a very short time.

ACTIVITY 1: *DRAW YOUR HANDS*

In this activity the participants were divided into groups of two. One of each pair was asked to place his or her hands on a sheet of paper, in any manner or position, while the other would draw the outline of the hands. The participants were asked to place their hands repeatedly at various locations on the paper sheet and draw outlines. The participants were asked to then colour the art-work they had created, not with a brush, but with their fingers.

Following the activity, each group was asked to give a title to the work they had created and to display it for other participants.

ACTIVITY 2: MY DREAM CITY

In teams of five, the participants were asked to create art-works using the collage technique, with newspaper-cuttings, sand, clay, leaves and small pieces of wood. They had 30 minutes to do this activity.

Once completed, the groups were asked to display their work for others and talk about it, explaining what they had done.

In both activities, the participants were surprised at how different and varied each group's art-work was and how much variation there was in the explanations for their artworks. The two activities thereby demonstrated to the participants that everyone, including someone who is not "trained" in art, is capable of producing interesting and original artworks.

I then explained to the participants the theories of "art as a creative experience", "art as a learning process" and "art as a process of human development". The participants were then able to understand that, it is not so important *what* a child paints or draws, but what the child *feels* while doing that activity of painting or drawing, and what ideas are connected to these moments of feeling and creating.

I repeated these activities with teachers at different levels and also with "trained Art Teachers", who teach Classes VI to X, and "trained Post-graduate Teachers" who teach Classes XI and XII (students who have chosen arts as their future vocation).

This experience made me aware that it is possible to educate or orient every teacher (of any subject) to understand and implement art as learning process. However, this is only possible if our "teacher education curriculum" places art as the foundation component of learning rather than skills-development tasks such as "blackboard writing".

Teachers who see art as a foundation component of learning will not hesitate to participate in art experiences, and will use arts as a tool in teaching and learning and thereby nurture the creativity of every child in the classroom without any special effort or investment.

RECOMMENDATIONS

In summary, I made the following recommendations for the implementation of "Arts Education" and "Education through the Arts" in formal education system:

- Simultaneous changes in the curricula for: Teacher educators²; Pre-service teachers³; In-service teachers (all levels); Schools.
- Implement orientation programmes and in-service training on concepts relating to "Education through the Arts" for administrators and supervisory staff at all levels, and for resource persons of all the training programmes, so as to inform them of the benefits and value of the "Education through the Arts" approach.
- Review and revise text books and teaching-learning materials:
 - School textbooks for all levels must be reviewed and revised so as to ensure that they have art activities carefully integrated in them, keeping the nature of the subject in view.

² M.Ed – Masters in Education; M.El.Ed – Masters in Elementary Education; M.Art.Ed – Masters in Arts Education

³ B.Art.Ed – Bachelors of Arts Education; B.El.Ed – Bachelors of Elementary Education; B.Ed – Bachelors of Education; E.T.E. – Elementary Teacher Education; A.C.T. – Art & Craft Teacher; N.T.T. – Nursery Teacher Training.

- The proportion of art experiences in the learning of subjects should be such that the more junior the class, more the art experience.
 - The content of all subjects at primary level should be art-experience based.
 - Teacher-training manuals should be revised to include “education through the arts” concepts and methodology.
- Form links and networks with art institutions of various levels, including museums, art galleries, national and international centres for art and cultural resources, university art colleges, colleges of art education, schools of arts, art-related non-governmental organizations (NGOs), and folk and tribal-art centres. Such links and networks will hasten the development of the conditions conducive to integrating the “Education through the Arts” approach and facilitate its effective implementation.
 - Start with the material and infrastructure already in place. We must start with whatever little we have and keep on adding from every possible source. Scarcity of materials does not obstruct creativity, it is other way around. A creative teacher can make the best of existing physical facilities, such as art rooms and locally specific art materials.
 - Conduct research and collect information on how learning through the arts affects children and other learners:
 - Initiate and support research into the implementation and effects of “Education through the Arts”.
 - Record and document findings and success stories and lessons learned.
 - Disseminate and circulate reports and teaching-learning materials.
 - Conduct research into related subjects such as: Art and Cultural Heritage; Tribal Art and education; Folk Art and its roots.

PART II

THE WAY FORWARD



6



6. RESEARCH FOR THE FUTURE

An important area of discussion at the two symposia concerned how to assess the impact that learning in the arts has on improving cognitive abilities and the quality of education, and considered the direction of future arts education research in Asia. This section, “Research for the Future” contains two of the symposium presentations on assessment and research. These papers discuss research needs and provide information and guidelines for conducting research and initiating projects. The paper by Larry O’Farrell and Margaret Meban deals with the relative advantages and characteristic methodologies of qualitative and quantitative research in the context of the arts education, and provides recommendations for future research in this area. The following paper, by Lindy Joubert, provides, through describing the “Arts in Action” project, a well-defined example of an arts education research project.

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6.1 ARTS EDUCATION AND INSTRUMENTAL OUTCOMES: AN INTRODUCTION TO RESEARCH METHODS

LARRY O’FARRELL AND MARGARET MEBAN

QUALITATIVE RESEARCH

While quantitative research tests the claims of its advocates through controlled, experimental methods, qualitative research methods is applied using more interpretive means. In the case of studies of arts education, quantitative research aims to measure the impact of the arts on student learning while qualitative research is heuristic and operates within the world of arts education practice, a world in which random factors tend to impede the effectiveness of experimental design.

Beginning with assumptions derived from the theoretical literature, qualitative researchers look directly into the arts classroom or community setting. They are especially interested in the development of theory through interpretive, inductive analysis of data.

Thomas Barone expressed the motivation that has led many arts education researchers to follow qualitative methods, focused specifically on the interpersonal and aesthetic experience of the arts, as follows:

Most of all, can we, who are interested in what the theatrical and other arts offer those children, imagine a research programme that is not guided exclusively by scientific premises, principles and procedures but sometimes built upon a real appreciation of what art itself can provide? (Barone 1997, 114)

In a typical qualitative study, the researcher will spend a substantial length of time observing practical work and instructional interactions in an arts education setting, recording his or her observations in the form of detailed field notes. In addition to this direct observation, the researcher may interview teachers and school administrators, examine lesson plans and support materials, interview students and parents and

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conduct focus group discussions with selected participants. The researcher may make sound or video recordings or take photographs of lessons, performances, exhibitions or community events related to the arts education programme. An important outcome of such a study is a richly detailed description of the arts programme and an articulation of the impressions of those involved as students, teachers, etc. The summary report may include extensive excerpts from statements made by participants in interviews, journals, working sessions or group discussions. In some cases, one of the participants (often the researcher in the dual role of participant observer) will make use of insights discovered at one stage of the study to initiate improvements to the programme that will affect the outcome of a subsequent phase of the research. In such an instance, the study may be identified as action research.

An imperative of qualitative research is that the study must respond to the nature of reality as it emerges in the course of the research. The researcher is expected to begin the study with a specific purpose – an aspect of teaching or learning that is intended to be the focus of the study. However, implicit in the approach is an understanding that the dynamics of arts education practice are likely to produce unexpected themes and issues that the researcher cannot ignore when they appear. This means that the researcher may find it necessary to respond by shifting the emphasis of the study onto the emerging theme either as a relevant side issue or as a major focus of the research. Also, if factors are discovered which diverge from the original aim, then the objective may have to be modified or changed altogether.

Qualitative methods can be extremely flexible, allowing the researcher to effectively capture important aspects of the ephemeral life of an arts education programme that might be overlooked in a controlled experimental study. They also permit considerable latitude for the researcher in reporting the insights provided by the study. These insights can be reported through a wide range of literary and theatrical devices, graphic images and artistic presentations. The strength of the methodology is its capacity to convey personal interaction, mood and aesthetic effect in a direct and vivid way.

It is important to acknowledge, however, that these flexible methods effectively limit the general applicability of the findings of each study. Whereas a quantitative study will aim to make general statements that are supported by verifiable statistics and results that can be replicated in future studies conducted in other settings, qualitative research aims to present an in-depth portrait of a single, localized programme, event or situation. This is not to suggest that qualitative studies lack rigour. Qualitative insights and conclusions can be validated by the extent and diversity of the researcher's data collection and by the systematic approach that he or she applies to analyzing the data. Researchers are expected to analyze and communicate their impressions using methodical, transparent procedures. The best qualitative research can be demonstrably as rigorous as the best quantitative research. The difference lies in the intended outcome of each approach.

EXAMPLES OF QUALITATIVE STUDIES

An exemplary qualitative study dealing with the impact of the arts in education was conducted by Laura A. McCammon and David Betts of the University of Arizona (McCammon and Betts, 1999 and 2001). This study, entitled, "Helping Kids to 'Imaginate': The story of drama education in one elementary school", won a prestigious research award presented by the American Alliance for Theatre and Education in 1999. What makes this study particularly interesting as an example for other researchers is the way it combines case-study research with action research elements in one, continuous, study. The background paper demonstrates how the methodical approach taken by McCammon and Betts led to rich insight which subsequently led to corrective action.

The study was divided into two components. The first was a rich description of the culture of the school and its effect on teacher's capacity to adopt new teaching methods and the impact that the arts lessons had on students, teachers and the school community. The emphasis was on giving a reliable description of the impact from the perspective of the participants rather than on trying to quantify the impact

according to external criteria. The second component of the research was the description of a staff development programme that was established to meet teacher needs (identified earlier in the case study).

This exemplary study exhibited the key components that characterize qualitative research:

- Careful selection of a subject (in this case a school with a demonstrated commitment to the arts),
- A clearly articulated initial focus of enquiry,
- A substantive theoretical foundation,
- A diversified and methodical approach to the collection and analysis of data,
- An openness to emergent themes and issues, and
- A method of reporting results that reveals the complexity of the human environment and that respects the voices of all participants.

Beyond this, the study illustrated how the findings of a qualitative study can form the basis for practical intervention to solve a problem or pursue a recognized goal.

The qualitative methods exemplified in the study by McCammon and Betts have been used by researchers to examine a wide range of issues arising in arts education programmes around the world. Some examples include: Mentzer and Boswell 1995; Wilhelm 1995; Kariuki and Honeycutt 1998; Lo 1989; and Ng and Morris 1999.

QUANTITATIVE RESEARCH

While qualitative research focuses on interpreting the construction of meaning in social processes, quantitative research emphasizes the measurement and analysis of relationships between and among variables. Rather than creating richly detailed accounts of particular cases of social phenomena as in qualitative research, quantitative research results in statistical relationships that communicate the amount, intensity, or frequency of particular variables.

In quantitative studies researchers test or verify a theory by engaging in deductive logic rather than developing a theory through the use of inductive reasoning. A theory guides the entire research framework: hypothesis or research questions, data collection procedures, and ultimately, the interpretation of the results as a confirmation or disconfirmation of the theory under investigation. Based on theory, the researcher selects a construct(s) to be empirically examined through observable behaviours and responses. A construct is an abstract theoretical construction that is not directly observable, in other words a concept. For example, creativity, motivation, mental ability, and self-esteem are examples of constructs. Because constructs are not directly observable, quantitative researchers employ indicators to measure the construct in question. For instance, a researcher may select flexibility, originality, and elaboration of thought as indicators of the construct "creativity".

Indicators of the particular construct in question are referred to as variables in quantitative research. Creswell (2002: p.93) defines a variable as "a characteristic or attribute of an individual or an organization that can be measured or observed and that varies among the people or organization being studied".

In quantitative research the variable that is considered to cause or influence a particular outcome is referred to as the independent variable (also termed treatment, manipulated, antecedent, or predictor variable). The variable that is considered to be the outcome of the influence of the independent variable is referred to as the dependent variable (also termed criterion, outcome, and effect variable). For example, in a study that examines the effect of arts study (for example, as measured by number of arts courses taken or number of years of arts study) on students' performance on a creativity test, the dependent variable is "performance on the creativity test" and it is dependent upon the student's "arts study" (the independent variable). In other words, creativity test scores in this case are considered to be an outcome of the variable "arts study".

There are several other variables important in quantitative research: mediating, control, and confounding variables. A mediating variable is a one that comes between the independent and dependent variable. For example, in a study that examines the effect of “arts study” (independent variable) on students’ “performance on a mathematics test” (dependent variable), there may be other mediating variables such as the type of arts instruction (for example: integrated-arts approach; discipline-based approach) that influence the independent variable. Thus, the type of arts instruction (mediating variable) affects how much effect “arts study” has on “performance on a mathematics test”. Further, other variables that may influence the independent variable such as demographic or personal variables (for example: socio-economic status (SES); parental education) that may be controlled through statistical analysis (e.g. analysis of covariance) are called control variables. By controlling such variables the influence of the independent variable may be seen more clearly and the internal validity of study increased.

Variables that may influence the independent variable but cannot be easily detected or were not statistically controlled for in a study are considered confounding variables. To continue our example, in a study examining the impact of arts study on students’ mathematics performance a researcher may have controlled for SES, but may not have controlled for previous mathematics achievement. Previous mathematics achievement would likely have an effect on the independent variable and in this case would be considered a confounding variable.

EXPERIMENTAL RESEARCH

Quantitative research studies may be one of two types: experimental or non-experimental. Experimental research is concerned with establishing cause-and-effect relationships and involves a high degree of control in that the researcher manipulates particular conditions that the participants do and do not experience. This type of research involves an experimental group of participants who receives a particular treatment (e.g., arts study) and a control group (also termed “comparison group”) of participants who does not receive treatment. Researchers then compare the experimental and the control group with respect to a particular variable(s). In true experimental research, participants are randomly assigned to groups (experimental and control).

A true experimental design is the best approach for examining cause-and-effect relationships as random assignment of participants increases the chances of there being no differences between the control and experimental groups prior to treatment. Thus a clearer indication of the impact of the treatment (independent variable) is more likely in true experimental research. Through rigorous attention to issues of control and the manipulation of particular variables experimental research provides the best research approach for determining causal relationships in social phenomena.

QUASI-EXPERIMENTAL RESEARCH

The degree of control becomes an issue within the context of educational research. The need for a high degree of control in experimental research means that the research setting may become artificial and restricted and thus does not accurately represent the natural setting to which the results will be generalized (e.g. a classroom setting). In applied research, such as educational research, it is often difficult to conduct true experimental research as the process of random assignment is difficult in educational contexts. Thus, experimental research in education often employs a quasi-experimental design in which intact groups of participants are used such as a school, a classroom, or a group of students participating in particular programming. A quasi-experimental design is similar to a true experimental design in that experimental and control groups are employed and conditions are manipulated. However, participants are not randomly assigned to control and experimental groups. Researchers conducting a quasi-experimental study must employ statistical measures to control for group differences (control variables) that may impact the results of the study. While cause-and-effect

relationships are still the focus of quasi-experimental research, the lack of random assignment of participants decreases the ability to generalize results. Further, Rosenthal and Rosnow (1991) state "When dealing with studies in the natural setting and with humans, researchers cannot absolutely 'prove' cause and effect (Rosenthal & Rosnow, 1991)" (Creswell, 2003, p.94). Thus, as Creswell states, a more apt research statement is one that states "probable causation" between variables (p. 94).

EXAMPLE OF QUASI-EXPERIMENTAL RESEARCH

Park's (2003) study of the impact of a music programme on students' creativity is as an example of quasi-experimental research. This study employed the basic features of quasi-experimental research and also described an initiative in Korea for developing students' creativity. Park stated that "a creative learning atmosphere in music education has not been effectively implemented in Korea" (p. 306). Thus, in an effort to address this shortcoming in Korean music education, the Creativity-Enhancing Music Programme (CEMP) was developed with the aim of cultivating elementary students' creative abilities. Park's study of the effectiveness of the CEMP in enhancing creativity as measured by pre-and post-tests of creativity was part of a larger research project that initially involved the development of a preliminary CEMP based on the creativity literature, the Seventh Curriculum of Music for Elementary Schools in Korea, and the recommendations of teachers and experts in the educational field.

Park's study illustrated the need to state the specific purpose of a quantitative study and the need to select quasi-experimental groups that contain no initial group differences, or if differences exist, statistically controlling for them, as initial group differences jeopardize the integrity of the results. The study made use of pretest-post-test quasi-experimental design. The instrument used for pre- and post-test measures of creativity in this study were Im's (1998) Personality Trait test of creativity (PT) and Torrance's (1988) Tests of Creative Thinking (TTCT Verbal Forms-A type & TTCT Figural Forms-A type).

The study's findings showed that the experimental group (CEMP) increased significantly on cognitive creativity measures of verbal-fluency, figural fluency, flexibility, verbal-originality, figural originality whereas the control group did not. Elaboration was the only creativity trait that showed no significant difference. However, an analysis of observations revealed that elaboration was beginning to develop in the later stages of the CEMP. A post-test analysis of the PT test however, did not show a significant difference from pre-test scores for the two groups. An analysis of observation and interview data, however, showed enhancement of the creative personality traits (it must be noted that in this case Park's addition of qualitative interview and observational methods to the experimental design actually make this study overall a mixed-methods study).

Further, with respect to creativity research, Park's finding that creative personality traits (independence, risk-taking, persistence, openness) did not develop in the three month period of CEMP is consistent with current literature that states that creative personality traits generally do not show changes in a short period of time, i.e. the three month period of the CEMP. (Wilson, 1976; Allen, 1997; Feist, 1999). However, interview and observation data did reveal improvements in creative personality traits.

This may indicate that different types of measures are needed to tap into the impact of the arts on personality traits. Further, Park's effort to assess creative personality traits is a step in the right direction for arts education research as such traits are often overlooked in favour of the more cognitive traits. If we are to assess the instrumental impact of the arts, an assessment of creative personality traits such as independence, risk-taking, persistence, and openness, are critical to understanding the positive impact of the arts. Another Asian example of quantitative research is Kim (1998) and an Asian example of a survey is that by Lam (2003).

META-ANALYSIS AND RESEARCH REVIEWS

In order to examine what the research actually shows with respect to transfer of arts learning, an extensive survey of quantitative research that examined the effects of arts education on academic achievement was conducted by Harvard's Project Zero under the direction of Ellen Winner and Lois Hetland (2000). In this research review, comprehensive and exhaustive searches were conducted to find all relevant research, published and unpublished, that linked an individual art form (music, drama, visual art, and dance) or the arts generally (all forms combined) with specific cognitive and academic outcomes. The studies were analyzed using the method of meta-analysis.

Meta-analysis is a group of quantitative methods used to integrate the statistical results from a number of quantitative studies to assess the size of the effect of some variable or condition (e.g. the effect of learning in the arts on academic achievement). The key data for meta-analysis is the "effect size", which indicates the degree of relationship between two variables. An effect size is calculated for each study and then combined and compared with the effect sizes calculated for all the studies included in the analysis. Meta-analysis can show the moderating effect of sample size, research design, specific outcome measures, and other moderating variables that may impact the results. Thus meta-analysis provides a valuable means for identifying possible explanatory variables in the area of research being examined.

In brief summary, some of the conclusions of these meta-analyses are respectively:

- There is evidence of a positive correlation between arts study and enhanced academic achievement (Winner & Cooper, 2000).
- There is evidence of a positive correlation between students who take art classes in high school and higher SAT scores (math and verbal) in the United States (Vaughn & Winner, 2000).
- There is evidence of a positive correlation between students who study music and higher scores on standardized reading tests (Butzlaff, 2000).
- There is evidence for a causal relationship between enhanced spatial-temporal reasoning performance and listening to music (i.e. the "Mozart" effect). This effect is limited to the particular spatial task of mental rotation in the absence of a physical model. Music other than Mozart was also found to enhance spatial-temporal performance (Hetland, 2000).
- There is evidence for a correlation between drama study and enhanced verbal skills performance (story understanding, reading achievement, reading readiness, and writing) (Podlozny, 2000).
- There is evidence that when reading is taught through art (visual) projects children may be more motivated to read and as a result their reading performance may improve (Burger & Winner, 2000).

However, one of the central points that Winner and Hetland emphasize in this report is that a correlation between arts study and academic achievement does not provide evidence for a causal link.

THE ARTS EDUCATION PARTNERSHIP REVIEW

Another substantial and important survey of research in arts education was recently conducted by the Arts Education Partnership (Deasy, 2002) in the United States, which examined the impact of arts education on student academic achievement and social development: *Critical Links: Learning in the Arts and Student Academic and Social Development*. The purpose of this research survey was to provide researchers and funding agencies with guidance and recommendations for the most promising directions for future research in arts education. As well, this research survey provides valuable insights for those designing curriculum and for teaching practices in the arts. The review process resulted in 62 studies that the committee deemed as being representative of the best work in the field at the time of the review.

The studies (quantitative and qualitative) reviewed for the multi-arts section of the Critical Links Compendium revealed a positive link between experience in the arts and improved academic

achievement. General cognitive and social capacities such as creative thinking, decision-making, perceptiveness, motivation, and verbal skills were also linked with arts participation (Horowitz & Webb-Dempsey, 2002). The review of dance education research suggests that dance is an effective means for developing creative thinking skills and a possible means for improving reading skills (Bradley, 2002). The most significant finding in the review of research in drama and theatre education was that research to date shows a positive relationship between drama and narrative understanding. Specific skills such as reading comprehension and oral and written story understanding were consistently related to dramatic enactment of a story (Catterall, 2002b). The music education research reviewed in the Critical Links Compendium reveals significant evidence for a strong positive link between music and spatial-temporal reasoning, mathematics achievement, and reading achievement (Scripp, 2002) (this conclusion is primarily based upon the meta-analyses studies conducted by Project Zero discussed above). And further, there is evidence of a positive relationship between music and the reinforcement of social and learning behaviour.

Due to methodological criteria guidelines for the review and to the paucity of research addressing the instrumental outcomes of visual arts education, the Critical Links Compendium only contains four studies concerning the visual arts. Thus while the evidence for the instrumental outcomes of visual arts learning is limited at the present, the research studies included in the Compendium indicate that certain writing and reading skills, reading readiness, and reasoning about scientific images may be enhanced through the visual arts.

While the authors of the Critical Links Compendium state that the research reviewed suggests a positive link between rich arts learning experiences and positive social and academic performance, they also state that there is an urgent need for research to address the specific nature of the arts teaching and learning experiences that produce such positive effects.

RECOMMENDATIONS FOR FUTURE RESEARCH

The Project Zero meta-analyses and the Critical Links Compendium respectively conclude that there is a need for more “good” research – both quantitative and qualitative. The research reviewed in this paper indicates that the arts have the capacity to cultivate habits of mind such as persistence, focused perception, and divergent thinking, and personal and social capacities such as empathy for others, collaboration, self-esteem, and positive-risk taking. While these outcomes may be more difficult to assess, they are more authentic indicators of the cognitive, social, and personal capacities that rich arts experiences may cultivate than outcomes measured on standardized tests. Standardized tests do not lend themselves to creative solutions, alternative means of expression, and the affective dimensions that the arts engender.

Further, it is also recommended that arts programme evaluations assess the effect that the arts have on school culture. For example, students may become more engaged and motivated to learn in a school where the arts have a lively presence which may impact learning in non-arts areas of study. Thus there is a strong recommendation for more “richly textured” qualitative research that attends to the complexity and contextual nature of the arts learning experience and the diversity of outcomes (cognitive, emotional, and social) that the arts may foster (Deasy, 2002). A better understanding of the nature of arts learning, and how arts learning outcomes transfer to other domains of learning and life may be generated through descriptive ethnographic accounts.

The nature of learning transfer is central to any research addressing the instrumental outcomes of the arts. Thus it is recommended that future research be based upon a theoretical framework that reflects current perspectives of learning transfer (e.g., see Catterall, 2000c; Bransford & Schwartz, 2000). Contemporary perspectives of transfer reflect the current situated and interactive perspectives of learning and knowledge (e.g., Brown, Collins & Duguid, 1989; Lave, 1988; Kirshner & Whitson, 1997; Resnick, Levine,

& Teasley, 1991). Such perspectives suggest that transfer is extremely complex, not necessarily direct, and may not be detected in a short period of time (Catterall, 2000c). Catterall states that "current studies on the roles of the arts in academic and social development do not unpack either in fine detail or within comprehensive cognitive models the learning processes accounting for transfer" (p. 156).

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6.2 COMMUNITY ARTS THROUGH ACTION AND EDUCATION: DEVELOPMENT OF A FRAMEWORK FOR EVALUATION

LINDY JOUBERT

INTRODUCTION

The presentations by the eminent speakers at the Asian regional symposia on Arts in Education were interesting and enlightening. Science professor, Dr Yash Pal, for example, spoke of his interest in linking the arts and sciences and referred to the rigidity of contemporary education and its tendency to separate subjects into distinct categories. This brought to mind the education system devised by the ancient Greeks, known as the Quadrivium, in which children were taught four interlinked disciplines: astronomy, geometry, arithmetic and music. Students were encouraged to study the links between the subjects as much as the subjects themselves, so as to be able to recognize connections and patterns and enable greater understanding of our world. While the Quadrivium faded out in the 17th century, today we continue to be faced with evidence of connections between the spatial, structural, mathematical and musical spheres. For example, neurology has determined that music and mathematics come from the same part of the brain, evidence of a connection that the Ancient Greeks understood. Yet our education systems today continue to separate the subjects.

How fascinating it was to hear performing arts specialist Mrs Shanta Serbjeet Singh speak of the impact of dance on healing, and of the connections between the health of the mind and the health of the body. This is particularly relevant to my discussion here.

Less than twenty years ago, in the face of scepticism and opposition, a small band of people, with few resources, started an association which became the Arts in Healthcare movement. This movement grew from a small group of individuals bound together by the arts, zeal and vision and dedicated to improving a very tired and antiquated healthcare system, to a recognized and funded element of the health care system with a presence across a number of hospitals in several countries. The success of the Arts in Health care movement and its positive impact on shortening hospital stays and halving the amount of medication taken, is changing the face of the conservative medical culture.

I give this example to demonstrate how the arts, whether it be in healthcare or in education, have the power to sustain communities and generate change.

COMMUNITY ARTS

Community Arts is another growing movement, advocated by another small band of people. Community Arts practice is increasingly prevalent in Australia and other countries of the world. In contrast with traditional Western conceptions of art as a “personal journey” or “commodity production”, Community Arts practice is conceived of as action-centred and outcome driven. There are several aspects of Community Arts practice that are important to this research programme, including its role as an educational tool. That is, its role as an instrument for building individual and community capacity among disadvantaged groups, and as a pathway to life skills development.

Lindy Joubert is a Senior Lecturer in the Faculty of Architecture, Building and Planning, University of Melbourne, Australia; the Team Leader for the Evaluation of the Community Arts Development Scheme Project for Vic Health; and the Manager of Community Arts Programmes with Social Action Research (SAR) at the Brotherhood of St Laurence. Ms Joubert is also a practicing artist and has had 34 exhibitions of her paintings, both in Australia and overseas, including regular exhibits in New York.

Through this instrumental use of art, Community Arts practice has links to the emerging pedagogical paradigm known as the Arts-in-Education approach, which uses the arts as an educational medium through which to develop and encourage all forms of intelligence, promote active learning and integrate traditional skills and culture into educational curricula. Community Arts practice also has links to approaches employed by aid and development agencies and domestic welfare agencies which are implementing projects that use arts practice to promote social integration, prepare participants for paid work or formal education and build capacity.

ISSUES

Despite the widespread use of arts practice in these fields, there is a paucity of reliable quantitative data proving its effectiveness. In particular, Community Arts practice outside of formal educational settings is under-researched. A recent literature search commissioned by my project with the Brotherhood of St Lawrence in Australia collated a large body of anecdotal and qualitative data confirming the effectiveness of arts projects, but no significant body of quantitative data.

The lack of data raises a number of concerns. Our primary concern is a lack of benchmarks against which the outcomes of projects can be measured. This raises the prospect of a bias in post hoc reporting wherein participants and project workers adjust their expectations in accordance with their actual experiences. In turn this leaves open the possibility of a significant discrepancy between the expectations of funding agencies and those of people actually delivering programmes. There is also room for disjunction between the expectations of workers and those of their clients. In the current environment of project-specific funding and accountability reporting it is essential that all stakeholders in arts-in-education and Community Arts share a common set of expectations, values and goals.

One urgent need is for reliable analysis of the nature and quality of the relationships between stakeholder groups, and the ways in which communication between them is managed. Ethical and public policy analysis will focus on the ways in which project goals and their underlying values are articulated and the extent to which they are successfully shared.

Accountability and reliability issues aside, the lack of a systematic understanding of what does and does not work in arts-in-education and Community Arts means that practitioners cannot design future programmes with confidence that projects will deliver the desired outcomes. Therefore, a reliable framework for evaluating the outcomes of arts education projects is essential. Such a framework would lead to improvements in the design, delivery and evaluation of projects. It would also provide a body of reliable theoretical data for use by teachers and art practitioners in curriculum development in teacher colleges and art schools, and would equip them for work in arts in education and Community Arts settings on a local, national and global scale.

THE 'ARTS IN ACTION' RESEARCH PROJECT

This paper presents a community action project "Arts in Action" which has a long range plan with a focus on researching and analyzing arts in education and Community Arts programmes. The multi-disciplinary partners have a broad base of expertise in research, evaluation and analysis across a wide section of the community.

This project grew out of the project "L'Art pour L'Espoir" which operated in Paris between 2000 and 2003. Directed at classified refugees (both adults and children), the "L'Art pour L'Espoir" project aimed to use the arts as a means of improving lives, not only as a source of enjoyable activities, but as a catalyst for the learning of new skills, vocational training and psycho-social development.

CONTEXT

The 'Arts in Action' research project is designed to be the first step in a broader and longer-term project to create a reliable body of theory which will in turn lead to curriculum elements and best-practice models for project design and delivery.

In the first phase we are seeking to gather a body of quantitative and supporting qualitative data from which further research work can develop. In the medium term this work will provide a basis for other research: providing cross-cultural and international comparisons with the original data set, the development and trial of curricula, and trial programme development models in real-world settings. In the long term this research will in turn lead to the promulgation of teaching and practice resources.

Among other initiatives, we will seek either to establish or to engage with an Australian "clearinghouse" (Observatory) for arts education research. To this end we will seek infrastructure for an on-line database and information sharing facility.

All elements of the wider research project are based on the initial phase: the gathering and multi-disciplinary analysis of data concerning the outcomes of existing arts in education and community arts projects, so as to provide a baseline database for the design of further research. The more ambitious aim of the research programme, the attainment of a reliable set of quantitative data, will fill a significant gap in our knowledge of arts in education and Community Arts practice and will represent a significant resource for Australian and international researchers in this field.

METHODOLOGY

The Community Arts in Action project is a joint, multi-disciplinary project involving the Victorian College of the Arts; the Brotherhood of St Laurence and three divisions of the University of Melbourne: the Faculty of Architecture, the Programme Evaluation Unit (PEU) within the School of Population Health, and the Centre for Applied Philosophy and Public Ethics. This partnership provides access to a large number of suitable arts projects for study, delivers expertise in designing and implementing appropriate data collection methodologies, and allows for preliminary analysis of this data from the appropriate disciplinary perspectives.

The aim is to access a representative sample of programmes to provide baseline data for future research. The basis for the research programme is a longitudinal study of existing and proposed arts-in-education and Community Arts projects. The majority of these will be projects run by the Brotherhood of St Laurence, which is a major provider of arts-based programmes in a wide range of areas, including projects targeted at young people (both in and out of school); migrant communities; abused women; indigenous children; drug users; the homeless and other disadvantaged groups. If a sufficient sample of programmes is not available, other community organizations have agreed to participate in the study. Overseas comparisons will be sought in a later phase of the research, along with educational settings.

The data collection phase will utilize well-established quantitative and qualitative social research methodologies, making use of expertise provided by the Programme Evaluation Unit (PEU) within the School of Population Health at the University of Melbourne and by researchers associated with the Centre for Applied Philosophy and Public Ethics as well as members of the Brotherhood's own research staff.

ANTICIPATED OUTCOMES

By drawing on the philosophy behind the Quadrivium, with its emphasis on cross-disciplinary analysis, and applying the lessons learned from the Arts in Healthcare movement, the Arts in Action project will engage

a multi-disciplinary team to research and document the benefits that Community Arts and arts-in-education projects provide.

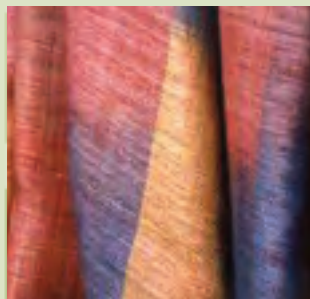
The major outcomes of the research will be aggregated data sets that can be used by researchers in generating analyses and developing further research. One of these sets will be the collection of project documents.

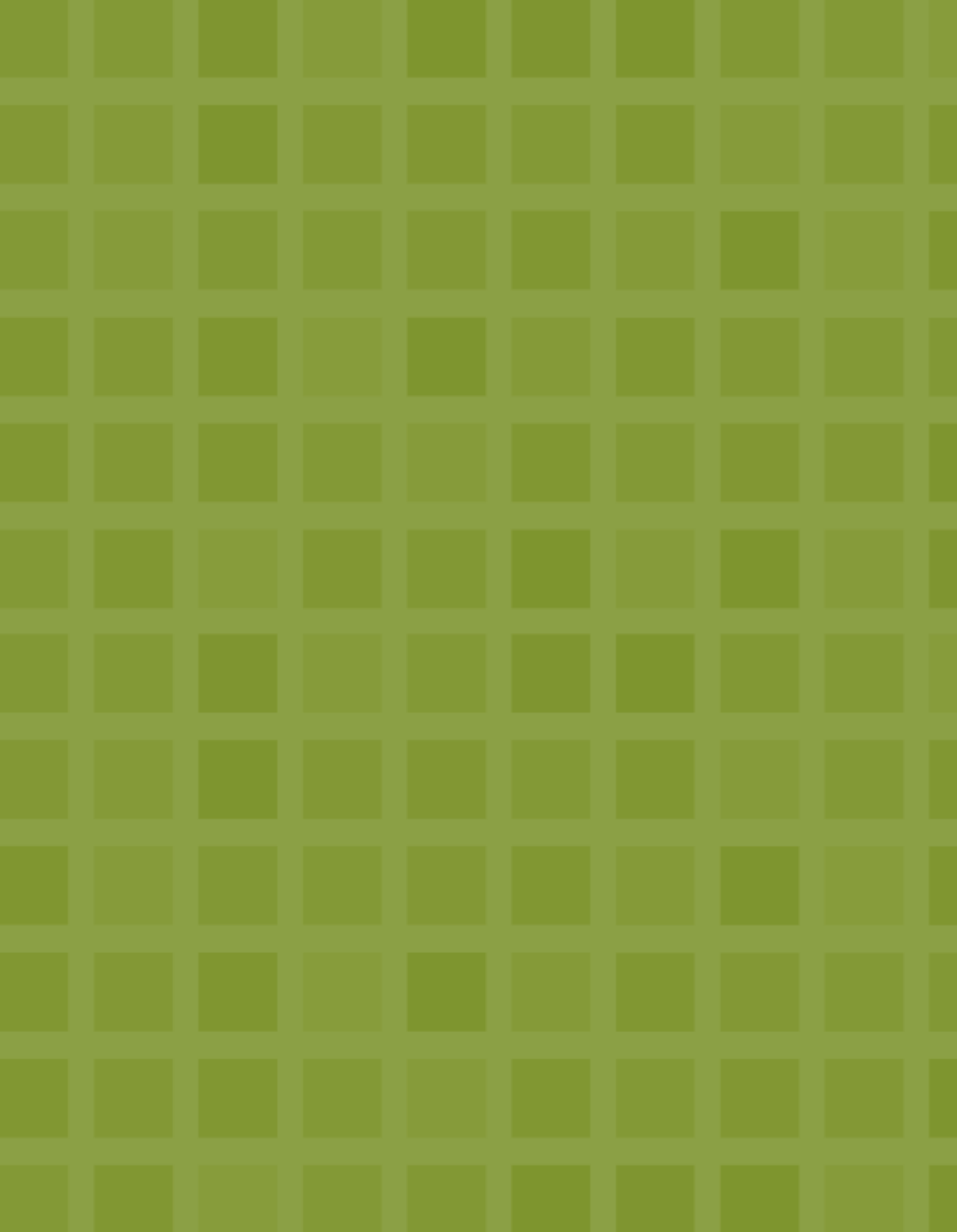
Another major outcome will be a conference, planned for December 2006, which will enable discussion of the multi-disciplinary analyses of the data and dissemination of the results among academics, professionals and arts practitioners. This conference will be supported by a series of workshops held throughout the duration of the project. These workshops will focus on specific disciplinary areas or specific issues and will involve research team members and other experts and practitioners. The workshops will be forums for developing and reflecting upon the research, collaboratively analyzing the results, and disseminating preliminary results.

A variety of academic and other publications will result from this work. We anticipate at least one collection of papers emerging from the conference, and we also intend to produce a co-authored book. Research-team members will produce a series of papers for conferences and journals relevant to their discipline, and we will also aim to co-author papers for journals aimed at practitioners in relevant fields.



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7. ACTION INITIATIVES

In this section, two initiatives are described which seek to take forward the debate and bring about real change in terms of mainstreaming the arts into education. The first paper, by Danny Yung, May Fung and Eno Yim, describes a project to develop a school based on the philosophy behind the arts-in-education approach. The school is also intended to serve as a centre for research and information exchange, with the goal of promoting the mainstreaming of the arts in Asian education. The second paper, by Richard Engelhardt, describes the proposed UNESCO Arts in Asian Education Observatories, which will be clearinghouses for information about arts education and will provide a source of material for advocacy and reform programmes.

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7.1 NURTURING CREATIVITY IN A KNOWLEDGE-BASED CITY: THE HONG KONG SCHOOL OF CREATIVITY

DANNY YUNG, MAY FUNG AND ENO YIM

INTRODUCTION

The Hong Kong School of Creativity (HKSC) was initiated by the Hong Kong Institute of Contemporary Culture (HKICC) in response to deficiencies in the existing educational system in terms of its ability to respond to the substantial and rapid changes underway in society, both locally and globally. The HKSC is envisioned as a means of providing the local young generation, parents and educators with an alternative education system that cultivates an exploratory spirit, creativity and other values that are considered critical to the sustainable development of society, culturally and economically. In the long run, HKSC will cater for students and education professionals from all over the region and the world. The concept of HKSC is in fact in line with the educational aims of the current reforms initiated by the Government of the Hong Kong Special Administrative Region of the People's Republic of China.

CREATIVE INDUSTRIES

Since the end of the last decade, in adapting to the global trend towards a knowledge-based economy, policy-makers have begun to focus on creative industries. Since the early 90's, with the restructuring of the economy, an increasing portion of the manufacturing sector of Hong Kong has shifted to mainland China, and there has been a rapid growth in market demand for high-end products and services that emphasize cultural content. Local policy-makers have gradually become aware of this and the Hong Kong Government has aspired to developing creative industries. This was clearly illustrated in the Chief

Danny Yung is an architect, artist and film director. Mr Yung is the Programme Director of the Hong Kong Institute of Contemporary Culture (HKICC) and the Artistic Director of the artists collective Zuni Icosahedron. May Fung is the Project Director at HKICC and is the Chairperson of the Film and Media Committee, Hong Kong Arts Development Council. Eno Yim is a Programme Coordinator and Researcher at the HKICC. The full report on the Hong Kong School of Creativity (HKSC) can be found on the HKICC website: <http://www.hk-icc.org/hksc>

Executive Tung Chee Hwa's Policy Address in 2003¹. However, in spite of the enthusiasm for developing creative industries, the current education system, which has a long tradition of one-way transmission of academic knowledge, is inadequate in terms of nurturing the creative talents required. Although practitioners and creators in local creative industries are strong in technical and media skills, their work is more often than not lacking in cultural sensibility and content. Taking this into consideration, the HKSC has endeavoured to cultivate an innovative mindset and insight into such social and cultural issues by designing an alternative, creative educational programme.

INADEQUACIES OF THE LOCAL EDUCATION SYSTEM

The local education system and curriculum have long been criticized. The inadequacies can be summarized as follows:

- Knowledge is strictly segregated by subjects – an obsolete principle that no longer meets the increasing demand for interdisciplinary knowledge and its usage in daily life.
- The assessment and evaluation mechanism is excessively examination-driven, which leads to over-emphasis on memorization of data, and results in producing students who lack flexibility in problem-solving and critical thinking.
- Teachers are overloaded and tied up with administrative duties, with no time to modify and improve their out-dated pedagogical content and practices;
- Secondary schools are operated as traditional grammar schools and deprived of communication and exchange with art, cultural, industrial and commercial players and are therefore of little value in developing relevant human resources for the workplace.

ALTERNATIVE MODEL

Children and youth in Hong Kong currently have only one choice in terms of education: the public-examination system. This system puts students under so much pressure that many capable students are frustrated and become "dissatisfied". In addition, there has been an absence of appropriate nurturing for a great number of "unconventional" students. Their poor academic performance has resulted from the existing education environment in which there is a standardized and static mode of practice in pedagogy and knowledge management.

The HKICC supports the belief that every individual embodies different and multiple aptitudes and abilities, and therefore, through the HKSC, will endeavour to provide local students and educators with an alternative and innovative education system that aims to attain the optimum potential and intelligence of every individual.

The HKSC is intended to be:

- A creative institution for senior secondary school and community college levels;
- An incubator for nurturing talent for civil society and the creative industries;
- A proactive platform for innovation and exchange;
- A base for community-oriented multi-media arts and cultural programmes.

As well as providing the normal examination-based subjects, the HKSC will give senior-secondary students (aged between 15 and 18) an "alternative environment" whereby they can learn arts and take up media and design education in a relatively "examination-free" environment.

¹ Chief Executive's Policy Address 2003: "Creative industries are important elements of a knowledge-based economy....The Secretary for Home Affairs, the Secretary for Commerce, Industry and Technology, and relevant bureaus and departments will work together to devise a concrete plan and create the necessary favourable environment to promote and facilitate the development of these creative industries."

The HKSC is intended to help students to develop their capacity in a liberal environment more conducive to their emotional and intellectual needs. This educational environment will have less pressure and greater vitality. To create such an environment the HKSC will follow the arts-in-education approach.

INTER-DISCIPLINARY CURRICULUM

To address the inadequacies of the education system and to offer an alternative option for local education, the HKSC will deploy an innovative approach, and will have an inter-disciplinary curriculum and learner-centred pedagogy. The curriculum of HKSC will provide an all-round liberal arts education with an emphasis on creative arts, design and multimedia. In this connection, the admission policy of the school focuses on assessing the students' potential and enthusiasm for creativity, instead of relying solely on their academic achievements.

CONTINUOUS ASSESSMENT

Assessment in HKSC will be a continuous process of observing students' performances in all aspects of creation and presentations. Students are set free from a passive role of mechanical practices and memorization of hard facts, and unleashed from the overwhelming pressure of incessant tests and examinations. Following this premise, while other schools may offer students the final two years of schooling only if they pass the public examination at the end of S.5, HKSC has set the policy of offering students the opportunity to complete all four years of the senior secondary schooling stage (S.4 to S.7) as long as they remain enthusiastic about pursuing creative education. In other words, even students who fail in the HK Certificate of Education Examination can still be accepted to S.6 and can still qualify for a certificate issued by HKSC upon finishing the whole four-year course, as long as they meet school-based assessment standards. HKSC graduates will be qualified, with necessary basic knowledge and relevant skills, to either enter the creative industries or to continue their tertiary education by applying to the *Community College of Creative Industries*, a sister-institute of HKSC currently being planned, or other similar institutions.

THE CREATIVE LINK

HKSC will serve as a proactive platform that facilitates interactive exchanges among secondary school educators, creative industries professionals and tertiary education institutions. HKSC will nurture talents by joining forces with the cultural and commercial sectors and bridging the gap between the education environment and the workplace. Students of HKSC will be equipped with fundamental knowledge and enhanced mindsets for contributing their potential to the creative industries and other professions that require critical and creative thinking and a holistic approach. The Multimedia Arts Theatre, a major architectural and cultural component of HKSC adjacent to the school's teaching blocks, will perform as the base for the collaborative projects in the format of research, production and professional development, in collaboration with invited creative industries experts, artists, designers, practitioners, educators and academia from local communities and from overseas.

To equip students with a wider perspective, the HKSC will also develop itself into a 'research and development' centre for academic and professional exchanges in the context of creative industries, arts and culture. The aim is to encourage local and international exchanges (in the form of artist-in-residence, atelier, conference and workshop projects). This approach will generate innovative thinking and energy which will act as an impetus to both the students and the creative community of Hong Kong. In the long run it is expected that a think tank on creative education and cultural enterprises, and innovative technologies for teacher development for creative education, will naturally evolve through the HKSC.

HOLISTIC KNOWLEDGE

It must be emphasized that the HKSC does not aim simply to produce professionals for the creative industries in Hong Kong. The curriculum is designed with art and culture as its fulcrum and it is hoped that such an approach will endow students with *holistic knowledge, an appreciative attitude and creative competence*. This approach is a meaningful way for students to develop their capacity to be creative as well as developing their holistic knowledge. Such an approach will ensure that students enjoy learning and benefit from it. Graduates will be prepared for careers in the creative industries but will also have competencies and abilities in other areas and fields.

MULTIMEDIA ARTS CENTRE

The HKSC is envisaged as more than simply a school. The HKSC has been designed by renowned architect Mr Rocco Yim to encourage contact between the school and the public. The campus is designed around a central walkway which enables access to all of the major sections of the school, including the Multimedia Arts centre which will be open to the public. The arts centre will hold local and international exhibitions, performances and forums. Through these activities, the HKSC will provide wide exposure to real-life artistic and cultural events for its students, enhancing both their education and career development. Furthermore, by being a community cultural centre, the HKSC will help strengthen the cultural environment of Hong Kong.

ISSUES TO ADDRESS

There are several factors that must be taken into consideration and managed so as to ensure the goal of HKSC is realized. Three such factors are described below:

- It is foreseen that parents and students may have difficulty in appreciating the unique features of the HKSC since most parents still have strong belief in the normal examination system and the traditional way of studying. These parents may not be ready to let their children join the HKSC in view of its alternative approach – one which they have never previously been exposed to. As a result, the HKSC will need to launch a comprehensive marketing programme to inform parents and students about the benefits of the alternative approach to teaching and the excellent career prospects for graduates. Parents and teachers will also need to be provided with examples of schools which follow the arts-in-education approach and “success stories” of graduates from those schools.
- Given the relatively new approach, integrative teaching methods and innovative curriculum that the HKSC plans to adopt, there will be a shortage of teachers with experience in this type of educative process. Many teachers who are trained to teach examination-based subjects may not be prepared to embrace the concept of arts-in-education in their teaching, while the artist-teachers may need more pedagogical discipline in working with the students. Hence, there exists a practical need for the HKSC to develop its human resources for implementing the arts-in-education approach and for the effective delivery of its innovative curriculum.
- While students and teachers are the essence of a school, other entities are also important – as partners. Such entities include individuals or organizations from the local and international education sector, members of the art and culture community and commercial businesses. Academically, HKSC will need to establish links with local and international tertiary education institutes so that its students are given due recognition and have the opportunity to further their studies elsewhere. Employment-wise, the HKSC will need to have an effective placement scheme with suitable organizations in the art and culture community and the commercial sector so as to enhance career prospects for students. Much effort must be devoted to developing and sustaining meaningful links with its partners.

CONCLUSION

The School is now at an advanced stage of planning and organization. It is envisaged that it will become operational in late 2005. It is hoped that with the actualization of the school, the HKICC and the HKSC will go beyond what the HKICC has contributed so far to art and cultural development in Hong Kong, and will be in a position to help to develop young people with holistic knowledge, an appreciative attitude and creative competence.

7.2 ACTION PLAN ASIA: ARTS IN ASIAN EDUCATION OBSERVATORIES

RICHARD A. ENGELHARDT

INTRODUCTION

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

The six meetings on arts education were held between 2000 and 2004 in six regions: Africa, Latin America & the Caribbean, the Arab States, Europe, the Pacific and Asia. The Asian meeting was held in Hong Kong, in January 2004. Among other subjects, this meeting discussed the obstacles to the integration of the arts in Asian educational systems. One key obstacle identified at this meeting was the lack of research and evidence in Asia to support the benefits of incorporating the arts in education. Consequently, the symposium participants recommended greater research into arts education and called on UNESCO to encourage sharing of knowledge and information in the field and to act as an advocate for the reform of current educational systems to incorporate the arts. It was recommended that UNESCO create networks of institutions which will provide frameworks and useful data to support advocacy processes, influence policy making and encourage reform.

In response, UNESCO has developed a plan, entitled *Action Plan Asia*, which aims to establish a number of "Arts in Education Observatories": clearinghouses of information pertaining to the instrumental uses of the arts in Asian education. The proposed Observatories were discussed at a second Asian regional meeting, in New Delhi, in March 2005, and a number of institutions have begun to prepare plans for establishing pilot Observatories in the region.

In the long term, the Observatories are to become the basis for informed advocacy processes, and will also be supported by educators, artists and other members of the arts education community. In this way, the Observatories are expected to perform a valuable role in efforts to mainstream arts, creativity and culture in both formal and non-formal education across Asia.

RATIONALE FOR THE OBSERVATORIES

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

Richard A. Engelhardt is the UNESCO Regional Advisor for Culture in Asia and the Pacific, at UNESCO Bangkok, Thailand. Mr Engelhardt has been part of the United Nations system for almost 25 years, and has directed numerous archaeology and heritage conservation projects throughout the Asia-Pacific region. He has gained recognition from several countries for his services in the conservation of cultural heritage, including a knighthood, the title of "Commandeur de l'Ordre Royal du Cambodge", awarded by H.M. King Norodom Sihanouk of Cambodia.

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

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

OBJECTIVES

The UNESCO *Arts in Asian Education Observatories* will function as clearinghouses of information pertaining to the instrumental uses of the arts in Asian education. The Observatories will collect, analyze, synthesize and disseminate information from a network of input-providing institutions or individuals. This will ensure that information is adequately collected and appropriately utilized by the networked institutions, UNESCO and its Member States. In the long term, the Observatories are to become the basis for informed advocacy processes, which lies close to UNESCO's mandate and will also be supported by those concerned about the future of education and the role of the arts therein. It is hoped that the Observatories will thereby contribute to mainstreaming arts, creativity and culture in formal and non-formal educational systems.

ORGANIZATIONAL STRUCTURE

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

A Network of Institutions. A voluntary network of teaching, research and support institutions or individuals (including universities, teacher-training institutes, educational NGOs, professional artists' associations and artist support groups) will provide information on the use of arts in education to the Observatories in the form of best-practice case studies, analyzed research or raw statistical data. This information will be largely generated from their own research and the in-house experience of the networked institutions.

Observatories. Certain institutions with a solid background as a focal point for arts education and a demonstrated ability to act as a clearinghouse of information will be requested by UNESCO to host *Arts in Asian Education Observatories*. According to its own interests and capabilities, each Observatory will be assigned a specialized scope of observation (ref. section 3.4 and 4).

These UNESCO Observatories will collect the information provided by the network of institutions, synthesize it and repackage it for delivery in print and electronic formats to the networked institutions and other relevant organizations. In addition, the Observatories, being in the privileged position as a knowledge hub, will be encouraged to steer complementary research and to support advocacy activities (ref. section 5).

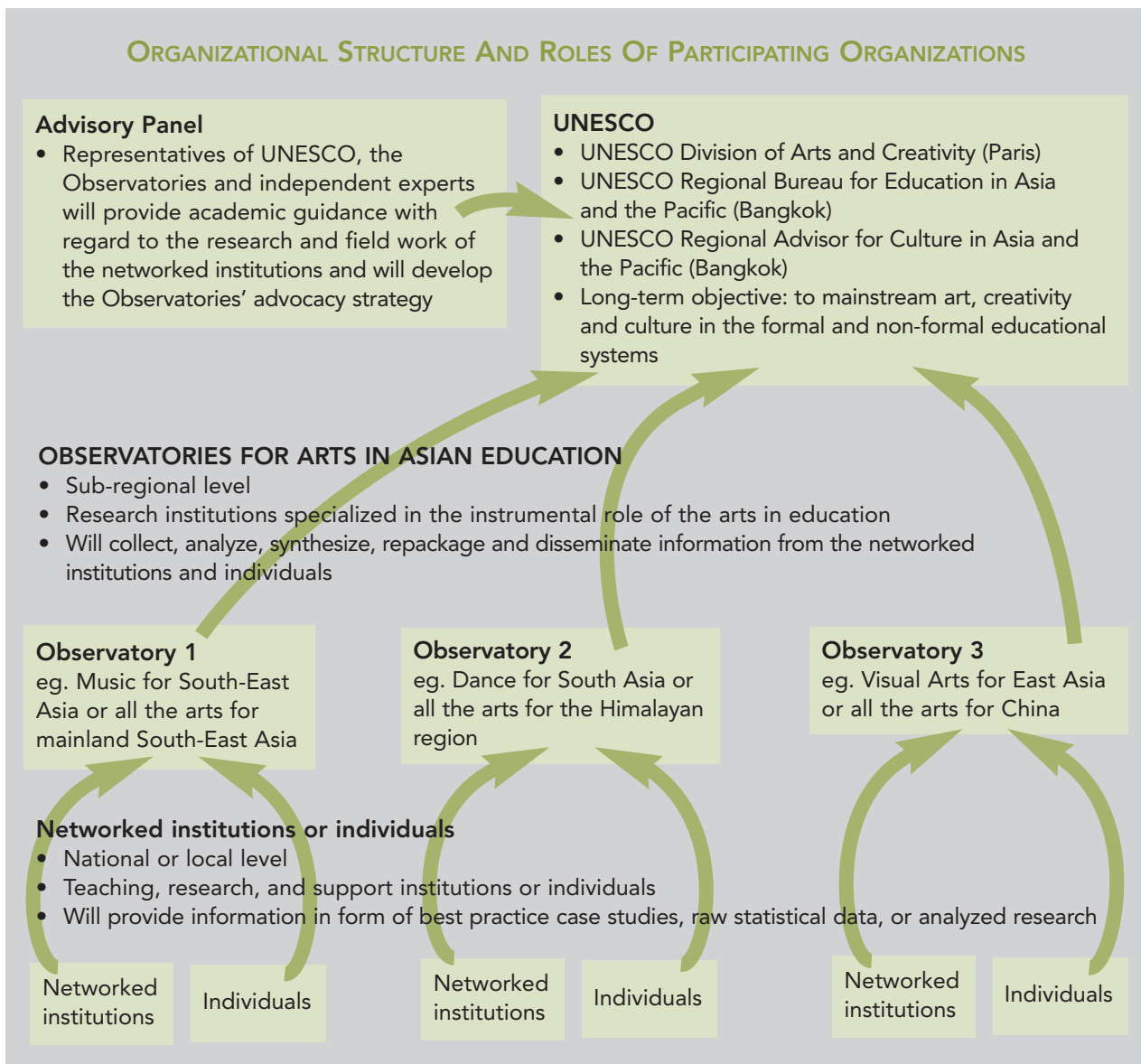
UNESCO Chairs. To support the work of the Observatories, UNESCO will encourage the establishment of UNESCO Chairs in Arts in Education in certain types of institutions which host a UNESCO Observatory.

An Advisory Panel. In order to coordinate the work of the Observatories an Advisory Panel will be established which will be made up of:

- (i) the UNESCO Chair Holders (or other representatives of institutions which have been designated to host an Observatory);
- (ii) the UNESCO Regional Advisor for Culture in Asia and the Pacific and the Director of the UNESCO Regional Bureau for Education in Asia and the Pacific; and
- (iii) other experts which the Panel may wish to co-opt.

The basic functions of the Panel will include:

- To provide academic guidance with regard to the analysis/repackaging of information and the facilitation of research and field-work by the Observatories.
- To develop the Observatories' advocacy strategy.
- To advise on Observatory functions.
- To assist in identifying new areas for research and study.



RESEARCH FOCUS

In furtherance of the Summary Statement of the Asia Regional Meeting (Hong Kong, January 2004), the Observatories will support UNESCO's goals by collecting data and facilitating or conducting research on the role and effect of incorporating the arts within educational systems. Research will focus on the effect of AiE on the following areas:

CHILDREN'S INTELLECTUAL AND SOCIAL DEVELOPMENT:

- (i) cognitive (skill-based) transfer: music and spatial reasoning; drama and verbal skills; reflective thinking and "meta-cognition" through arts; and
- (ii) affective (motivation-based) transfer: artistic performance and self-concept; developing intra-personal and inter-personal skills through the arts.

QUALITY OF EDUCATION:

- (i) motivation and engagement of students with learning;
- (ii) relevant curriculum which cultivates reflective thinking, problem solving skills and capacity to innovate; promotes the interdisciplinary learning of arts and science; and uses the potential of ICT for self-expression and communication;
- (iii) respect for and engagement with local communities and cultures by using the arts to reflect on topics such as local endogenous development, peace and social cohesion and sustainable development;
- (iv) the development of indicators to reflect the contribution of the arts to an education of quality;

CREATIVITY, INNOVATION, AND SAFEGUARDING OF CULTURAL DIVERSITY:

- (i) integration of artists, traditional master artisans and bearers of traditional knowledge;
- (ii) the promotion of heritage education through multi-arts programmes.

SCOPE OF OBSERVATION

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

- Observatories should have a holistic approach to the use of different artistic disciplines (performing arts, visual arts and music) in education.
- Although the initial geographical scope may be national, Observatories should have the capacity to carry out their job beyond their national borders into a wider sub-regional cultural area (e.g. the Himalayas, inland Southeast Asia).
- Observatories should focus on best practice case studies from both formal and non-formal education – ranging from early childhood education through to secondary, tertiary and adult education.

CHARACTERISTICS OF THE OBSERVATORIES (IDENTIFICATION AND SELECTION CRITERIA)

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

- (1) Background as focal point of arts and education, including:
 - Linkages to educational and cultural NGOs and networks;
 - Relevant publications in the field of arts in education;
 - Support from government and donor agencies;
 - Capacity to work across borders and boundaries; and
 - Institutional credibility and personal leadership

- (2) Ability to act as an active clearinghouse, including:
- Set-up and management of websites and databases;
 - Analysis and repackaging of information both in print and electronic formats;
 - Virtual networking (running of discussion groups, information exchange and sharing procedures);
 - Advocacy and promotion of clearinghouse activities and outputs; and
 - Human resources (ideally a full-time officer who can coordinate and mobilize assistance in the various aspects of clearinghouse activities)

ACTIVITIES OF THE OBSERVATORIES

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

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

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

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

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

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

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

OPERATIONAL PRINCIPLES OF THE OBSERVATORIES

Objectives and evaluation: The Observatories will function as a “community of practice”. This approach will entail the establishment of commonly agreed objectives and accountability measures among the Observatories (quarterly reports, electronic output sharing, electronic discussions on issues and concerns, etc.). Face-to-face meetings with staff will also improve the Observatories’ motivation and performance.

Financial and human self-sustainability: The Observatories are expected to function within the scope of existing programmes and resources of the host institution.

Use of ICT: In the nature of clearinghouses for the instrumental use of arts in education, the output of the Observatories will be web-accessible. The Observatories’ websites will be linked to:

- The Arts in Education website of the Office of the UNESCO Regional Advisor for Culture, Bangkok Office, www.unescobkk.org/culture/artseduasias
- Regional UNESCO Education websites such as www.unescobkk.org/EFA/index.htm
- UNESCO Headquarters websites, such as www.unesco.org/culture/lea.

Virtual Networking: The Observatories draw their strength from the networked institutions. In order to ensure that the networked institutions contribute voluntarily and on a regular basis, the Observatories will establish activities such as:

- An initial collection and upload of readily available information (compilation through correspondence, web-search or access to library holdings), so that potential networked institutions are encouraged to also contribute their own work;
- The establishment of clear criteria for submission of (high quality) information and research by the networked institutions (which will be monitored by a peer review committee);
- Display of the most recent contributions on the home web-page of the Observatories and feature active Network Institutions (for example, A “Contributors of the Month” section in the newsletter);
- Commissioning of particular editorial or networking roles to dynamic institutions.

UNESCO’S SUPPORT TO THE OBSERVATORIES

In cooperation with the Advisory Panel, the Office of the UNESCO Regional Advisor for Culture in Asia and the Pacific will support the Observatories by providing content and technical guidance. This support will aim to:

- Develop a shared vocabulary with regard to the research focus of the Observatories;
- Develop common information-processing tools which can allow information exchange and analysis (which will entail the presentation and training in database software and content management systems).

In its initial stages, UNESCO will provide secretariat support to the Observatories by:

- Establishing a project-related website for information-exchange and discussion;
- Organizing and supporting face-to-face working sessions.

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

As well as providing initial assistance to new Observatories, UNESCO will support the establishment of a UNESCO Chair in Arts in Education at certain types of successful Observatories. Project-specific funding may also be available through a number of UNESCO financing arrangements, most notably through the UNESCO Participation Programme.

IMPLEMENTATION

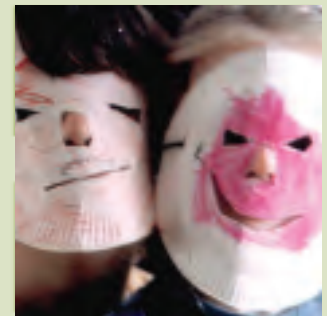
- Initially, three Observatories will be designated by UNESCO. Due to existing commitments of UNESCO regular programme funds, one Observatory will be established in Pakistan and another in China. A third one is expected to be established in Australia. Other Observatories will be designated once the first three are established.
- UNESCO will meet with the directors of the three Observatories and with other experts in the AiE field to:
 - Discuss each Observatory's (a) research focus and (b) scope of observation;
 - Consider the Action Plan of each Observatory and the required technical and financial assistance;
 - Discuss the recommended software, tools and applications to be used by all the Observatories;
 - Designate the Advisory Panel and discuss fundraising strategies.
- As a follow-up to this meeting, the Observatories may:
 - Undertake information needs-assessment surveys with information users (network institutions and Governmental bodies);
 - Design and undertake information collection, analysis, repackaging and dissemination activities – which may take the initial form of a country-based situational analysis of the use of the arts in formal and non-formal education; and
 - Agree on common mechanisms to collect, analyze, repackage and disseminate information. This will be undertaken by UNESCO and the Observatories and will entail:
 - Developing a shared vocabulary;
 - Designing database formats and parameters for information processing;
 - Designing the prototype website (structure and content) and agreeing on guidelines for information exchange, management of electronic discussion groups, etc.; and
 - Installing common software or applications.

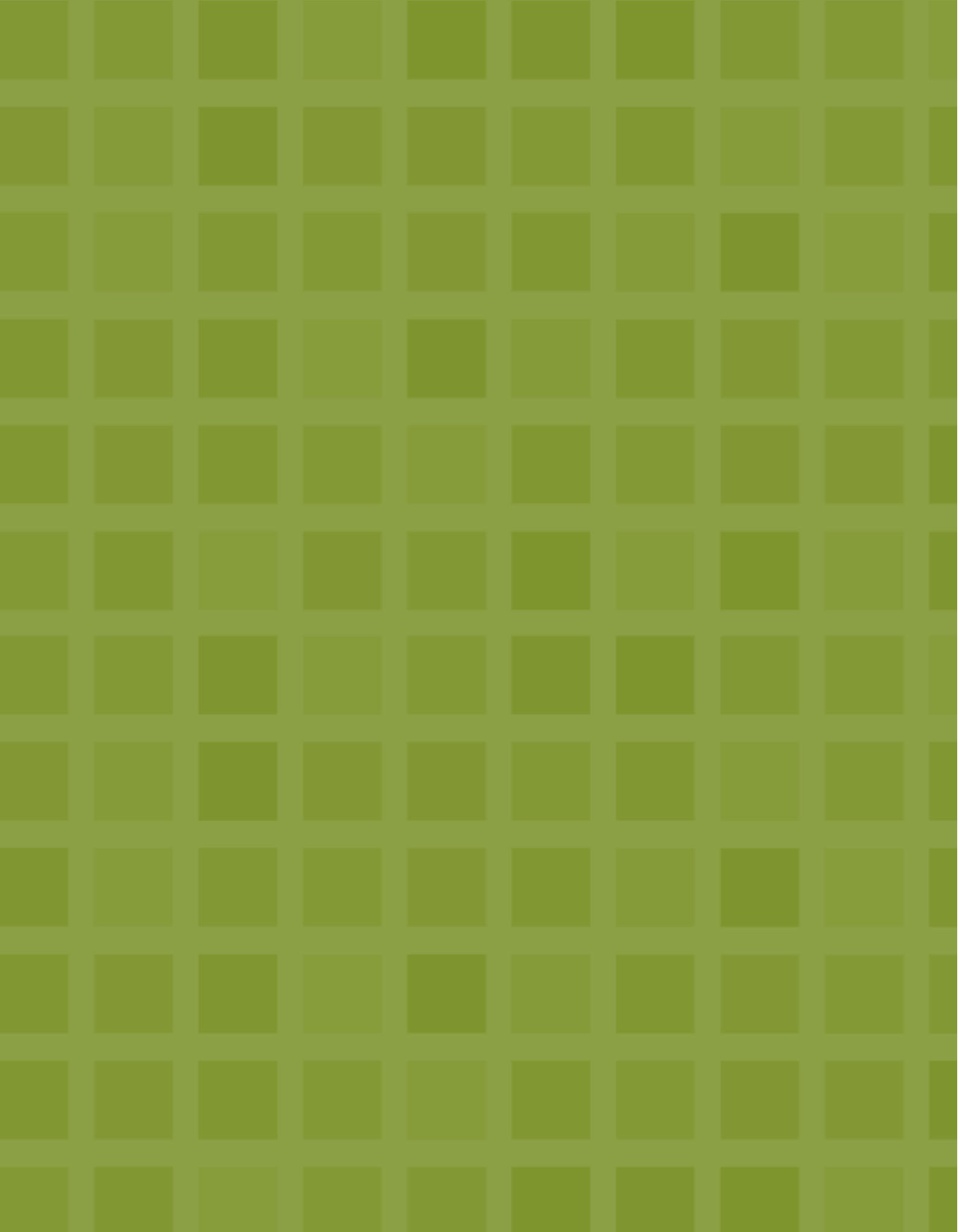
PROCEDURES FOR HOSTING AN OBSERVATORY

Universities, higher learning institutions and research institutes which have implemented projects or are engaged in research related to the instrumental use of arts in education are invited to apply to host a UNESCO *Arts in Asian Education* Observatory. The application details and form can be obtained from the UNESCO (Bangkok) Arts in Education website: www.unescobkk.org/culture/artsineducation.

The activities of the Observatories will be supported by the cooperation of individual experts, educators and networked institutions. With this cooperation, the Observatories will serve as valuable hubs for the exchange of information on arts education in Asia, supporting arts education advocacy processes and contributing to mainstreaming the arts, creativity and culture in Asian education.

ANNEXES





ANNEX I

APPEAL BY THE UNESCO DIRECTOR GENERAL KOÏICHIRO MATSUURA

Appeal for the Promotion of Arts Education and Creativity at School as Part of the Construction of a Culture of Peace

30th session of the UNESCO General Conference, Paris, 3 November 1999

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“There is a lack of mediation and creativity everywhere, especially in schools. The arts are missing from our lives and we are giving way to violence”. This is what the famous violinist and conductor Lord Yehudi Menuhin saw around him at the close of the last century, after having devoted his life to music and the quest for a better world.

Today we are clearly and strongly aware of the important influence of the creative spirit in shaping the human personality, bringing out the full potential of children and adolescents and maintaining their emotional balance – all factors which foster harmonious behaviour.

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 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.

A more balanced kind of education is now needed, with scientific, technical and sports disciplines, the human sciences and arts education placed on an equal footing at the different stages of schooling, during which children and adolescents must be able to accede to a learning process that is beneficial, more broadly, to their intellectual and emotional balance. In that respect play activities, as a vital form of creativity, are one of the factors that deserve to be encouraged in the teaching of the arts. Arts teaching should stimulate the body as well as the mind. By setting the senses in motion, it creates a memory which sharpens the sensitivity of the child and makes him or her more receptive to other forms of knowledge, notably scientific knowledge. Furthermore, it develops individuals’ creative faculty and directs their aggressiveness towards the symbolic objects of their choice.

The time has come to give all school-going children the benefit of such teaching.

The Constitution of UNESCO provides that since “the wide diffusion of culture, and the education of humanity for justice and liberty and peace are indispensable to the dignity of man”, all nations are duty-bound to ensure, in a spirit of mutual assistance, that this task is effectively fulfilled.

Accordingly, on behalf of the United Nations Educational, Scientific and Cultural Organization,

I solemnly call upon the Member States of UNESCO to take appropriate administrative, financial and legal measures to ensure that the teaching of the arts – which covers disciplines such as poetry, the visual arts, music, drama, dance and film – is compulsory throughout the school cycle, from nursery school up until the last year of secondary school. To that end, encouragement must be given to the participation of artists, musicians, poets, playwrights, producers, film directors, actors and dancers in workshops held within school establishments to stimulate creativity and creative work.

I invite school arts teachers to cooperate with artists called in to work in their schools so that arts education can play its educational role—which is to stimulate children’s and adolescents’ creativity – to the full.

I invite teachers of all disciplines to pool their efforts and work towards breaking down the barriers between the teaching of scientific, technical, general, literary and artistic subjects. This interdisciplinary approach is fundamental to enabling young people to understand the universal nature of the world.

I invite artistic and cultural institutions such as theatres, opera houses and concert halls, cinemas, literary and poetry centres, museums, cultural centres and libraries to open their doors to pupils from the schools in their neighbourhood, district or city, running special activities for them and opening their facilities to them so that they can exhibit their own work as well.

I invite producers of artistic and musical material and equipment, and civil society, especially sponsoring firms, to take part in this effort by providing financial backing for artistic creation projects for children and adolescents.

I call upon the written press and audiovisual media to run art, music, drama and poetry programmes designed for children and young people, and to open their columns and programmes to outstanding examples of practice developed in the school environment.

I invite art, music, theatre, film and poetry festivals, and also contemporary art fairs and book fairs, to create a section for children and adolescents.

Lastly, I invite parents, members of the international community and international, regional and national non-governmental organizations specializing in the promotion of arts education to do their utmost to publicize this Appeal as widely as possible.

ANNEX II

PAPERS PRESENTED AT THE SYMPOSIA

MEASURING THE IMPACT OF ARTS IN EDUCATION: UNESCO EXPERT SYMPOSIUM ON ARTS EDUCATION IN ASIA HONG KONG, SAR CHINA, 9-11 JANUARY 2004

Welcome Addresses and Keynote Presentations

Welcome Address

Tereza Wagner, UNESCO Division of Arts and Cultural Enterprise

Introduction to Meeting Objectives and Expected Outcome

Richard Engelhardt, UNESCO Regional Advisor for Culture in Asia and the Pacific

Arts in Education for a Knowledge Society

Cheng Kai Ming, Senior Advisor to the Vice-Chancellor, Hong Kong University

Education for All (EFA) and Arts in Education

Vibeke Jensen, Programme Specialist, UNESCO Bangkok Office

Session 1: Case Studies and Reform Efforts

Traditional Music in Education: Indonesian Experience, a Case Study from Indonesia

Endo Suanda, Indonesian Performing Arts Society

Claymation Trial – Children’s Creativity and Communication, a Case Study from Japan

Ichiya Nakamura, Vice President, CANVAS, MIT Media Lab

Art for All: The Metropolitan Museum of Manila, a Case Study from the Philippines

Victorino Manalo, Director, Metropolitan Museum of Manila

Art Education in Central Asia, a Case Study from Uzbekistan

Akbar Khakimov, Director, Fine Arts Institute, Uzbekistan

Art Education in Pakistan: A Case Study of Bringing Art to School Children at the Informal Level

Sajida Haider Vandal, National College of Arts, Lahore

Creative Attempts at Justifying Creativity in the Regular School Curriculum

Sangeeta Isvaran, Dancer/Researcher/Teacher/Social Worker with Abhinayasudha

Growing Up Into Theatre: A Look At Teater Muda, Malaysia

Charlene Rajendran, National Institute of Education, Singapore

Non-Formal Arts Education – New Relational Structures to Facilitate Access to Resources

Janet Pillai, Coordinator, School of Arts, University Science Malaysia

The Isaan Bright Child Programme

Santi Chitrachinda, Artistic Director, MAYA, The Art and Cultural Institute for Development

Session 2: Evaluating The Impact Of Arts In Education

Arts Education and Instrumental Outcomes: An Introduction to Research, Methods and Indicators – Background paper
Larry O'Farrell and Margaret Meban, Queens University, Canada

The Realities of Music Education in Korea and a Case Study on the Influence of Musical Abilities
Ki-Beom Jang, Department of Music Education, Seoul National University of Education

The Development of an Arts Curriculum in Queensland, Australia
Madonna Stinson, National Institute of Education, Singapore

Artists in Schools: the Arts-in-Education Project
Jane Cheung, Hong Kong Institute of Education

Session 3: Effecting Change – Policy Debate

Arts Education: Influencing Policy and Education Reform, a Panel Presentation
Victor Ordonez, East-West Center, Hawaii

Needs Assessment for Arts Education in Cambodia, a Panel Presentation
Leang Ngunonly, Deputy Director General of Education, Ministry of Education, Youth and Sport, Cambodia

Government Policy to Enhance Arts Education in the Republic of Korea, a Panel Presentation
Hoseong Yong, Arts Education Task Force, Ministry of Culture & Tourism, Republic of Korea

The 2005 World Summit on Arts Education and Creativity
Tereza Wagner, UNESCO Division of Arts and Cultural Enterprise

The European Perspective
Tintti Karppinen, Finnish Drama/Theatre Education Association

Session Reports

Evaluating the Impact of Arts in Education, Session Two report
Robin Pascoe

Recommendations and Ideas: Notes from the Concluding Roundtable
Robin Pascoe

**TRANSMISSIONS AND TRANSFORMATIONS: LEARNING THROUGH THE ARTS IN ASIA:
AN INVITATIONAL SYMPOSIUM ON ARTS IN ASIAN EDUCATION
NEW DELHI, INDIA, 21-24 MARCH, 2005**

Inaugural Session

Welcome Address

Shakti Maira, Author and Artist

Inaugural Address

Karan Singh, Chairman, Auroville Foundation

Address

Prabha Sahasrabudhe, Director/Secretary, Center for International Art Education

Address

Richard A. Engelhardt, UNESCO Regional Advisor for Culture in Asia and Pacific

Addresses by Guests of Honour:

- Yash Pal, Chairman, National Steering Committee for National Curriculum Programme
- Krishna Kumar, Director, National Council for Educational Research and Training

Concluding remarks by IIC-Asia Project Chairperson Kapila Vatsyayan

Session 1: Transmission Through Art

Chairperson: Kapila Vatsyayan

Video Presentation about a Heritage Education programme: Stories on the Wall

Janet Pillai (Malaysia)

Learning Through Dance Empowers and Heals the Body and the Mind

Shanta Serbjeet Singh (India)

Design for Learning Through the Arts

Prabha Sahasrabudhe (USA)

L'Art pour l'Espoir – a Community Arts Challenge

Lindy Joubert (Australia)

Identifying Creative Potential of Children from the Very Beginning

Madhu Pant (India)

Session 2: Introducing the Arts in Education Observatories

Chairperson: M.G.K. Menon

Action Plan Asia

Richard A. Engelhardt (UNESCO)

Hong Kong School of Creativity

Eno Yim (China)

Session 3: Art in Asian Education Today

Chairperson: M.G.K. Menon

New Vision for Arts Education in Rural Areas
Hoseong Yong (Korea)

Art Education and the Art Council of Mongolia
Ariunaa Tserenpil (Mongolia)

The Central Asian Academy of Arts as a Local and Regional Cultural Factor
Bolot K. Sadybakasov (Kyrgyzstan)

My Experience in the Field of Art Education – Suggestions for Restructuring Curricula in the Formal System
Pawan Sudhir (India)

Perspectives in Art Education – National Curriculum Framework Review – 2005
Jyotsna Tiwari (India)

Experiences in Learning Through the Use of Video
Jai Chandiram (India)

The Role of Sound and Music in the Development of Mind
Shruti (India)

Session 4: New Initiatives and New Ideas in Learning Through the Arts

Chairperson: Krishna Kumar and Shakti Maira

NGO Activities in School Reform in Lahore
Sajida Vandal (Pakistan)

Exploring Alternatives in Arts Education
Vibha Parthasarathi (India)

Kala Kutir: A Learning Centre in an Urban Slum
Ranjana Ray (India)

Heritage and Conservation: Experience of Working with Six Schools in Jaipur
Faizal Alkazi (India)

Arts in Education – Holistic Approach
Adeline Kwok (Singapore)

The New Necessity: Design
Chaira Nath (India)

Heritage Education: A Beginning
Shobita Punja (India)

Relationship of Contemporary Art Practice with Education
Keshav Malik (India)

MEASURING THE IMPACT OF ARTS IN EDUCATION
UNESCO EXPERT SYMPOSIUM ON ARTS EDUCATION IN ASIA
HONG KONG SAR, CHINA, 9-11 JANUARY 2004

Convened by:

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<http://www.yamaha-mf.or.jp/onken>

International Community

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<http://aep-arts.org/>
- OECD Education
<http://www.oecd.org/education>
- OECD PISA – Programme for International Student Assessment
<http://www.pisa.oecd.org>
- UNESCO-Aschberg Bursaries for Artists Programme
<http://www.unesco.org/culture/ifpc>

Networks

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<http://aphrodite.unb.ca>
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<http://educ.queensu.ca/~idea>
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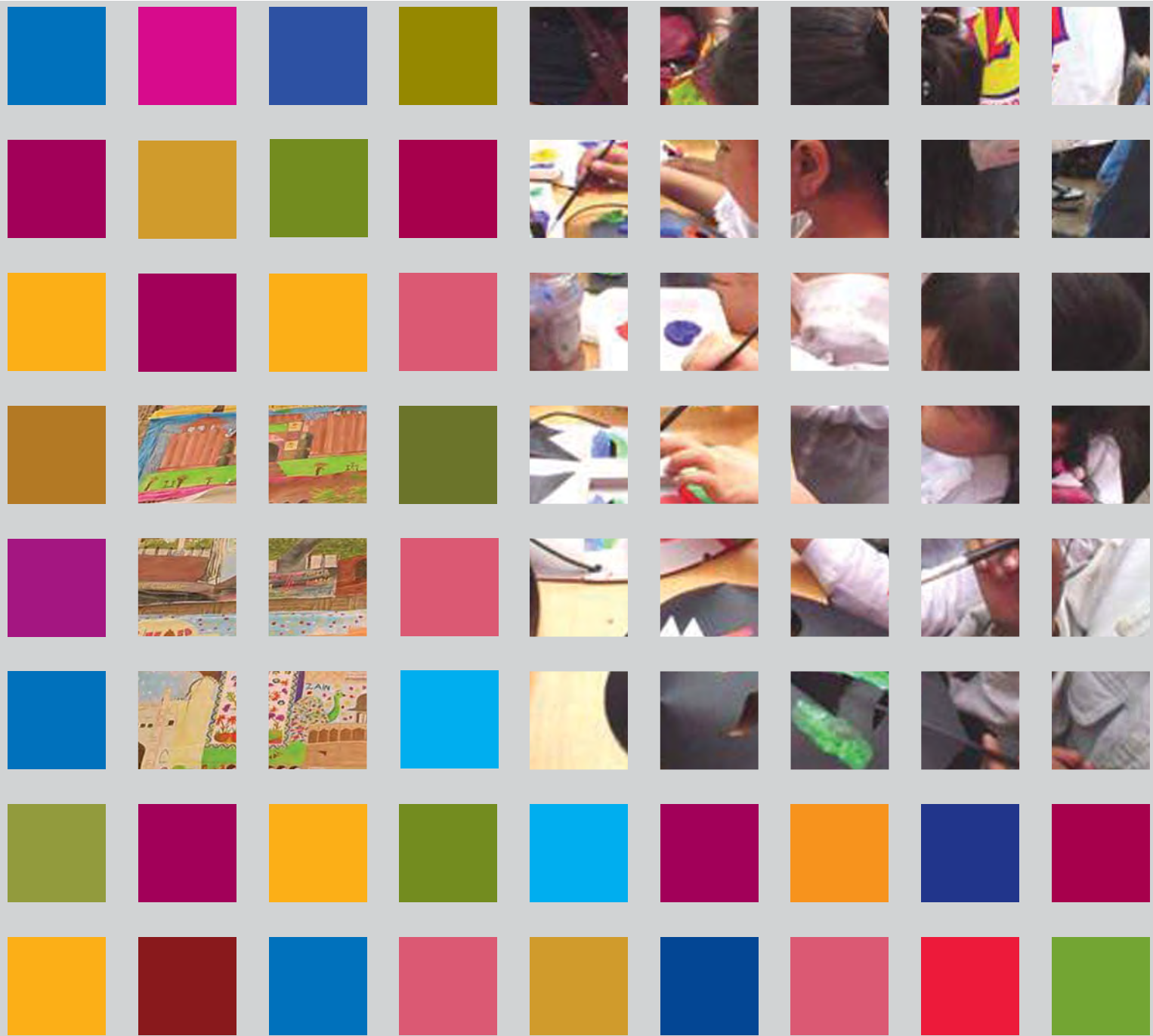
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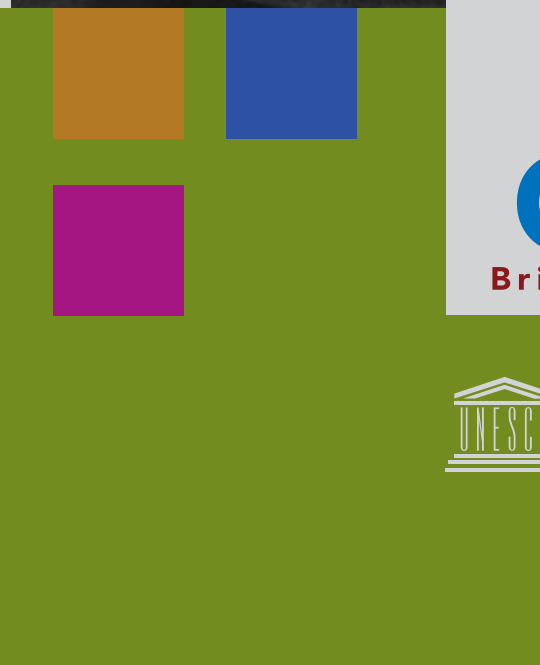


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