

World Alliance for Arts Education (WAAE) Report for the Development of the UNESCO Framework for Culture and Arts Education

Contents

1. Introduction and Context
2. World Alliance for Arts Education Survey, 2023
 - 2.1 Summary of Findings
 - 2.2 Survey Data and Commentary
3. WAAE Summit Consultation at World Summit on Arts Education, 1-3 March 2023, Madeira.
 - 3.1 Summary of Findings
 - 3.2 Arts organisations (InSEA, ISME, IDEA, WDA) results from the dialogue sessions held in Funchal.
 - 3.3 UNESCO Multistakeholder Dialogue, 25 and 26 May, 2023, Paris.
4. WAAE Recommendations within the UNESCO Framework for Arts Education and Culture.

This report was compiled in May 2023 by the WAAE Executive Council, who included:

Teresa Eca (Chair, and InSEA representative)
Sanja K.Tasic (IDEA representative)
Bo Wah Leung (ISME representative)
Ralph Buck (WDA representative)

1. Introduction and Context

- 1.1 The World Alliance for Arts Education (WAAE), representing approximately 3,000,000 arts educators and arts education practitioners, advocates for an urgent need to reaffirm commitment to arts and culture education in a post-COVID-19 Pandemic context, increased global tensions and uncertainty and environmental and social concerns. WAAE supports the development of the UNESCO Framework for Culture and Arts Education [Framework for Culture and Arts Education | UNESCO](#)
- 1.2 As a global advocate for arts educators, the WAAE hosted a Global Arts Education Conference, Funchal, Madeira 1-3 March 2023 where we sought arts educators input for the future needs and issues informing arts education in our respective communities. We gained grass roots qualitative data that informs the WAAE views expressed in the following report.
- 1.3 Further, WAAE worked with UNESCO to create and distribute an online arts education and Culture survey. This survey aimed to seek views of art educators as they identify current and future challenges and needs. WAAE acknowledge that the survey and the views gathered in Madeira do not represent all arts educators.
- 1.4 The WAAE advocacy notes that the UNESCO Framework for Arts and Culture Education being developed in 2023 builds on both the:
 - 2006 UNESCO Road Map for Arts Education <https://unesdoc.unesco.org/ark:/48223/pf0000384200>
 - 2010 UNESCO Seoul Agenda, <https://unesdoc.unesco.org/ark:/48223/pf0000190692> recognising the results from those initiatives while also acknowledging gaps in their implementation.
- 1.5 The UNESCO Framework for Arts and Culture Education, also makes reference to:
 - Re-imagining our Futures Together: A new social contract for education (UNESCO, 2021) [UNESCO Futures of Education - A NEW SOCIAL CONTRACT](#)
 - UNESCO Goals for Sustainable Development <https://en.unesco.org/sustainabledevelopmentgoals>
 - UNESCO World Conference on Cultural Policies and Sustainable Development – MONDIACULT 2022 (28-30 September 2022, Mexico City) [Resolution 76_214.pdf \(unesco.org\)](#)
- 1.6 WAAE strongly notes that the Framework for Culture and Arts Education will only have sustained meaning if it is implemented, and UNESCO members demonstrate action and are held accountable for achieving its recommendations.
- 1.7 WAAE notes that the educational needs of UNESCO members vary. The Framework must address widely varying needs, circumstances and capacity to implement arts and culture education. It is essential that the Framework states that :
 - Arts education and education through the arts and culture is lifelong.
 - It is an inalienable right of all to access and participate in arts and culture.
 - Arts education and culture is focused through school curriculum and specific programs in formal education.
 - Where there is a specific arts and culture school curriculum and programs there need to be clearly defined expectations and requirements.
 - Social engaged arts and cultural education programs should be implemented in diverse community settings and have continuous support by member states and local governments.

- 1.8 WAAE recognises that the 2023 UNESCO Framework recognises a diverse range of possible forms of arts and cultural education. Arts and cultural education are interwoven. Education is part of culture; culture reflects education.

Arts Education

- Underpinning this field of human expression and communication, is a broad focus on aesthetic knowing, being, doing, making and understanding.
- Within this broad aesthetic field there are specific forms of making meaning – specific arts forms, listed alphabetically as Dance, Drama, Media Arts, Music and Visual Arts but including many various ways of being realised.
- A UNESCO Framework recognises and builds on existing art forms while supporting innovation and human creativity to develop and evolve them.

Cultural Education

- Underpinning human societies are behaviours, institutions, and norms reflecting knowledge, beliefs, arts, laws, customs, capabilities, and habits of the individuals in these groups.
- Culture is specific to regions, places, groups of people and times. Culture reflects diversity, difference and specificity.
- A UNESCO Framework recognises the specific complexity of cultural education located within personal, social and community identities building on what exists yet open to what may develop.

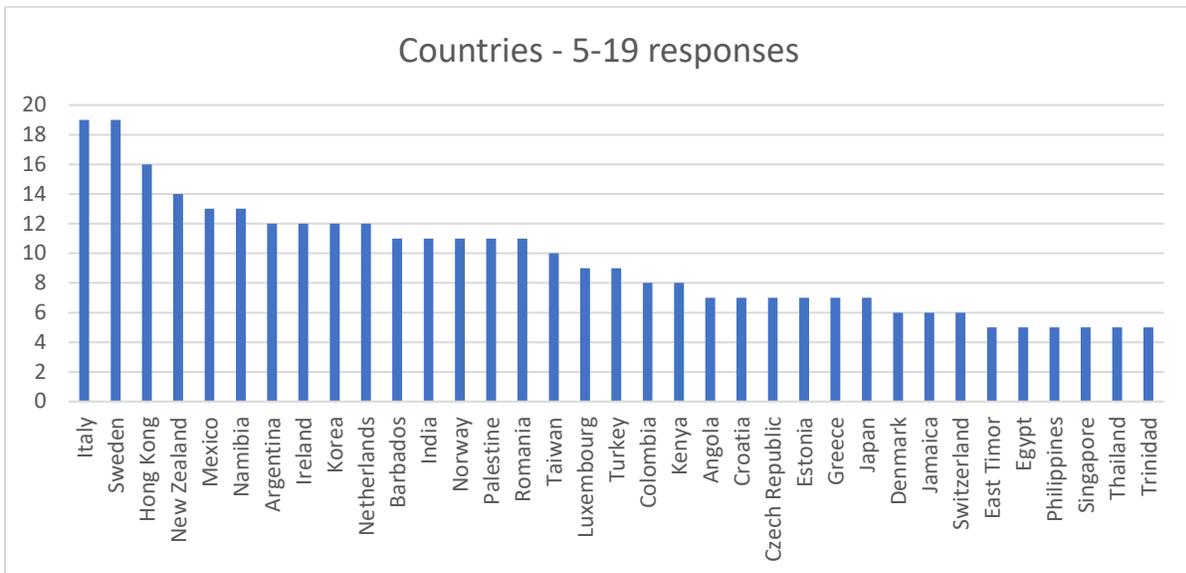
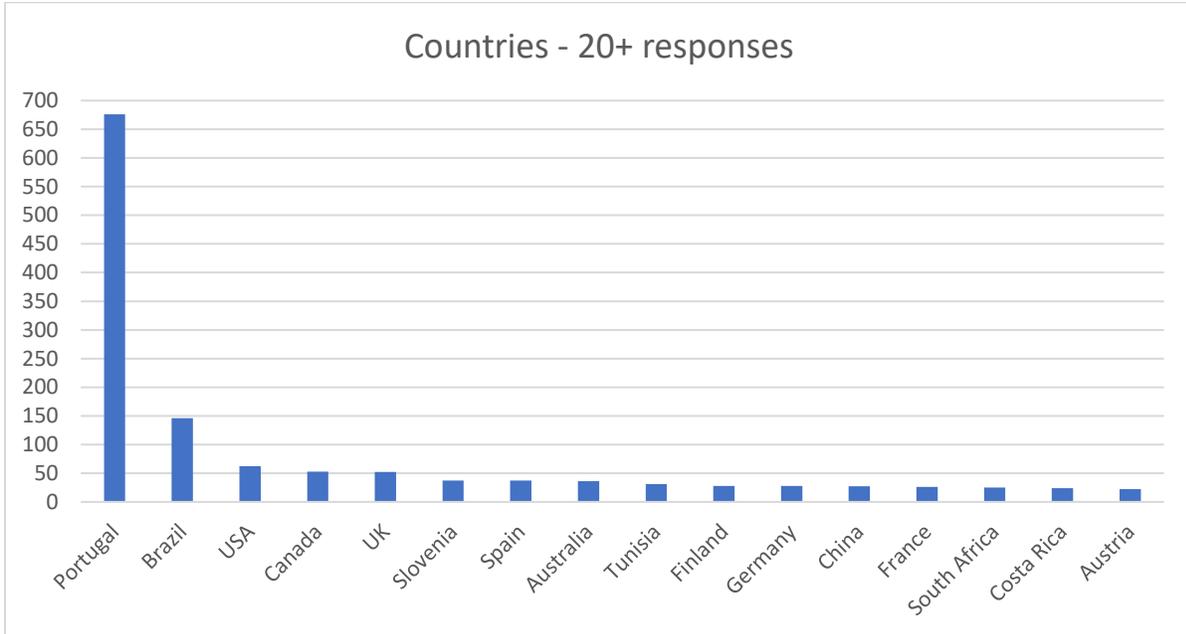
2. World Alliance for Arts Education Survey

2.1 Summary of Findings

- a. WAAE created and distributed an online arts education and Culture survey. This survey aimed to seek views of art educators as they identified current and future challenges and needs. The survey comprised of 17 questions. The formulation of the survey was informed by WAAE arts educators and distributed online through WAAE networks from 1st March to 13th April 2023. Participation was voluntary and data was anonymous.
- b. A total of 1361 respondents completed the survey.
- c. The following outlines the key findings from the survey:
 - Arts educators strongly endorse the compulsory presence of arts education within quality formal and non formal education.
 - Arts and Culture educators strongly advocate for the role arts education plays in creating and maintaining healthy, creative, informed, critical, safe and civic societies. That is, arts and culture education has a large role in achieving the UNESCO 17 SDG's.
 - Arts educators identified significant gaps in pre-service teacher education in the arts disciplines.
 - Arts educators clearly stated a need for better quality institutional leadership and support for arts and culture education training for early childhood, primary generalist and secondary specialist teachers.
 - Arts educators expressed a need for cross-disciplinary/integrated arts and culture education skill development for generalist educators.
 - Arts educators noted need for better inclusion and acknowledgement of local cultures/arts and cultural praxis within arts and culture education contexts.
 - Arts educators want more support in developing and implementing arts and cultural education products and process through digital media.
 - Arts educators have a strong belief in the efficacy of arts and culture education in developing 21st century competencies.
 - Arts educators want high quality systemic support for teacher pre-service and in-service teacher education.
 - Arts educators recognise that Government funding has considerable influence on the provision of arts and culture education.
 - Arts educators recognise that arts and culture education inform holistic quality of life across the life span of individuals.
 - Arts educators noted that where there are specific UNESCO Member States with arts and culture school curriculum, there needs to be ongoing monitoring of the achievement of defined expectations and uptake of those curriculum by those Member States. In short, implementation and monitoring of any future Arts Education and Culture Framework is vital.

2.2 WAAE Survey Data and Commentary

Question 1: In which country or countries have you carried out your professional experiences in culture and arts education?



Country	#	Country	#	Country	#	Country	#
Portugal	676	Palestine	11	Ghana	3	Federated States of Micronesia	1
Brazil	146	Romania	11	Israel	3	Guinea Bissau	1
USA	62	Taiwan	10	Kuwait	3	Guyana	1
Canada	53	Luxembourg	9	Malaysia	3	Honduras	1
UK	52	Turkey	9	Malta	3	Iran	1
Slovenia	37	Colombia	8	Nigeria	3	Lesotho	1
Spain	37	Kenya	8	Russia	3	Malawi	1
Australia	36	Angola	7	Togo	3	Mongolia	1
Tunisia	31	Croatia	7	Chile	2	Morocco	1
Finland	28	Czech Republic	7	Ecuador	2	Nepal	1
Germany	28	Estonia	7	Guatemala	2	Pakistan	1
China	27	Greece	7	Holland	2	Paraguay	1
France	26	Japan	7	Lithuania	2	Republic of Marshall Islands	1
South Africa	25	Denmark	6	Mozambique	2	Saint Kitts	1
Costa Rica	24	Jamaica	6	Peru	2	Saudi Arabia	1
Austria	22	Switzerland	6	Alaska	1	Scotland	1
Italy	19	East Timor	5	American Samoa	1	Slovakia	1
Sweden	19	Egypt	5	Armenia	1	St Lucia	1
Hong Kong	16	Philippines	5	Aruba	1	Swaziland	1
New Zealand	14	Singapore	5	Bangladesh	1	Uganda	1
Mexico	13	Thailand	5	Belorussia	1	United Arab Emirates	1
Namibia	13	Trinidad	5	Bolivia	1	Venezuela	1
Argentina	12	Cyprus	4	Botswana	1	Vietnam	1
Ireland	12	Hungary	4	Burkina Faso	1	Wales	1
Korea	12	Iceland	4	Cambodia	1	Zambia	1
Netherlands	12	Indonesia	4	Cameroon	1	Zimbabwe	1
Barbados	11	Poland	4	Cape Verde	1		
India	11	Serbia	4	Cuba	1		
Norway	11	Belgium	3	Curacao	1		

Commentary

• Observations

- The survey reached a total of 113 countries. Portugal represented nearly 50% of all respondents. This could be explained in respect to the location of the WSAE WAAE summit in Funchal, Madeira (Portugal), 1-3 March 2023, and the Ministry of Education in Portugal supporting the distribution of the survey.
- 153 (12,2%) respondents stated they have professional experience in various countries, in the same continent or in different continents.
- Are further surveys needed for a more comprehensive understanding?

• Implications

- Face to face meetings motivates action and community awareness, as does government leadership.
- Looking to the future, an implementation/ action plan will be more effective when delivered face to face.
- It remains that survey's can be strongly influenced by dominant numbers from few countries.

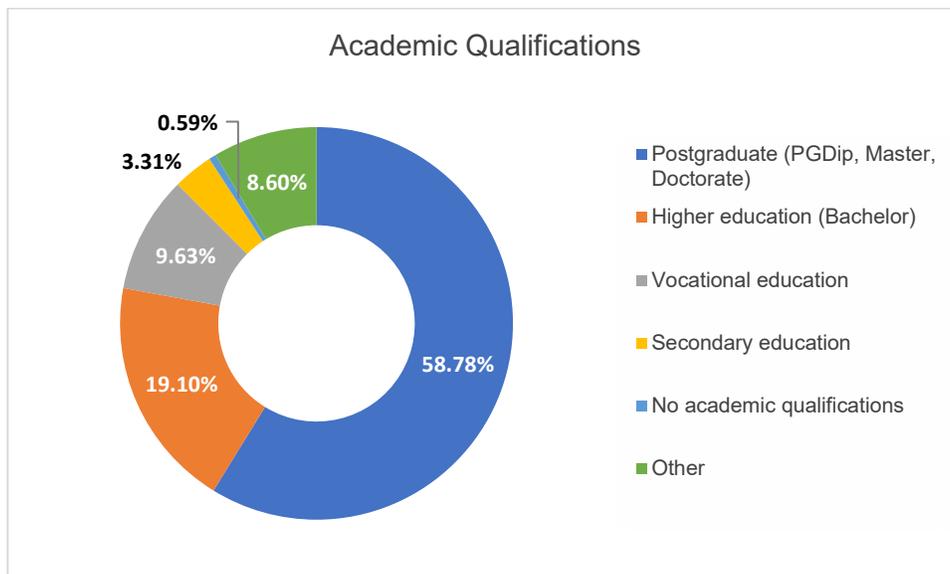
Question 3: Which of the following best describes your professional training?

Professional Training	Count	Percentage
Continuous professional development (in-service training) with a specific component on culture and arts	429	31.52%
Initial training in specific artistic areas (arts; design; crafts; architecture; performative arts; dance; music; theatre; etc.)	421	30.93%
Continuous professional development (in-service training) with no specific component on culture and arts	220	16.16%
Initial humanistic training	89	6.54%
Initial training in specific culture areas (museology; history of arts and culture; cultural mediation; cultural management; etc.)	45	3.31%
Initial social sciences training	38	2.79%
Initial science training	27	1.98%
Initial technology training	16	1.18%
Other	76	5.58%

Commentary

- **Observations**
 - The breakdown of raw data gathered showed that 208 out of 352 (59%) of generalist non-arts educators engaged in continuous training. Most of this training does not have an arts component.
 - The raw data also showed that 404 out of 885 (45.6%) of arts educators engaged in continuous training. Most of this training has an arts-specific component.
- **Questions**
 - What are the implications of the diversification of Initial training of Professionals in arts and cultural sector?
 - What are the implications of the lack of artistic training in generalist teachers initial training and in-service training?
- **Implications**
 - On average more generalist teachers engage in ongoing training, but the training doesn't include arts education components. Generalists are accustomed to ongoing training, but not yet including arts/culture into that training. Generalist teachers training can better include arts and culture skill development.
 - Teacher education programs within tertiary institutions require greater hours allocated to each of the arts disciplines, to support better arts education practices.
 - Professional training of teachers needs to include pedagogical training specific to arts education.

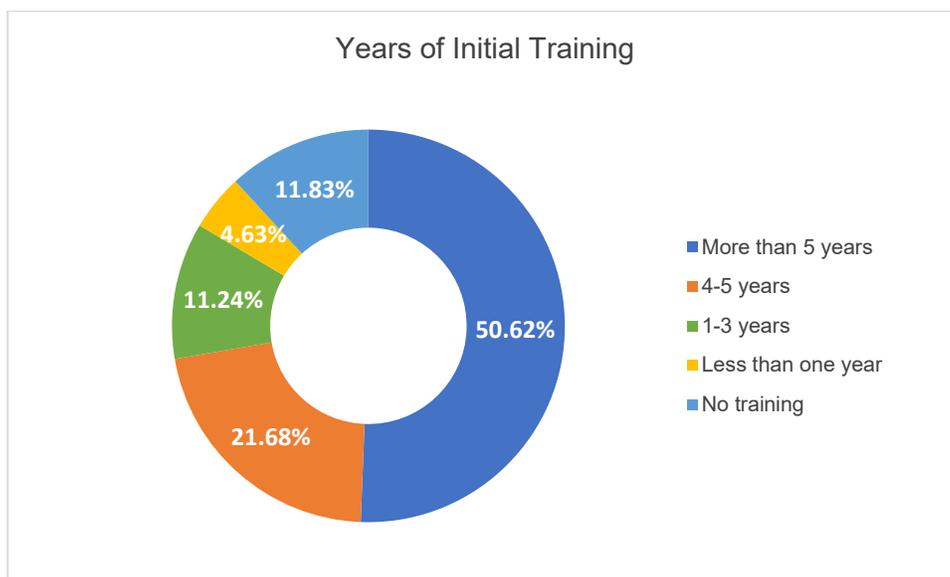
Question 4: What are your academic qualifications?



Commentary

- **Observations**
 - In addition to being educators in formal education settings (see question 6b), most respondents have extensively experienced the formal education system first hand as learners.
 - The great majority of respondents have postgraduate or higher education qualifications.
- **Questions**
 - Is this survey missing arts and culture educators without higher or postgraduate qualifications?
- **Implications**
 - Our arts education organizations may have most of the membership in higher education. We need to involve more practitioners and community arts educators in our organizations and foster links between academic (theory) and community (practice).

Question 5: Please indicate the number of years of your initial training in culture and arts education.

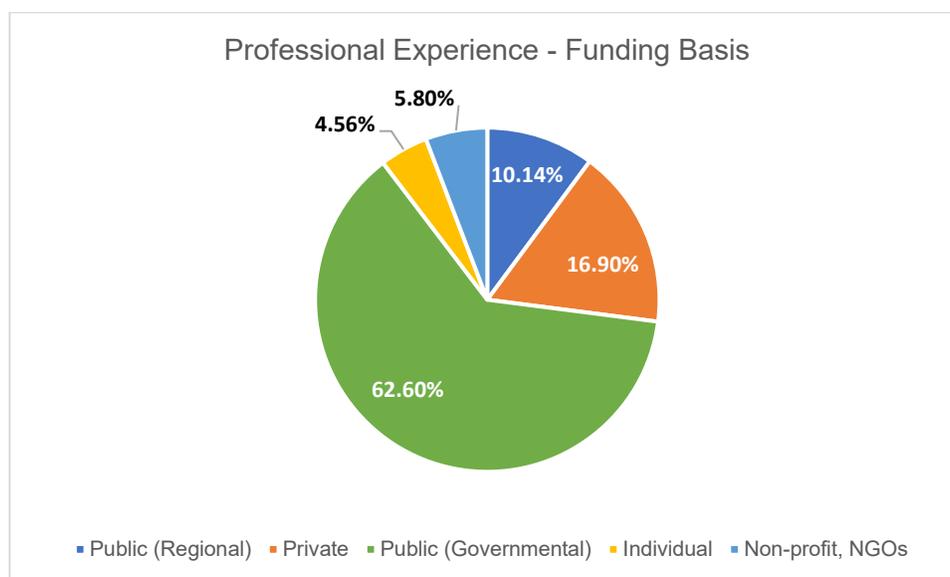


Commentary

- **Observations**
 - Respondents overall have 5+ years of initial training in their discipline.
- **Questions**
 - More questions need to be asked regarding quality and content of training.
- **Implications**
 - Arts and culture educators invest a significant number of years and financial resources in their training.

Question 6A: In what type of education setting(s) have you done most of your professional experience in culture and arts education?

a) Funding basis:

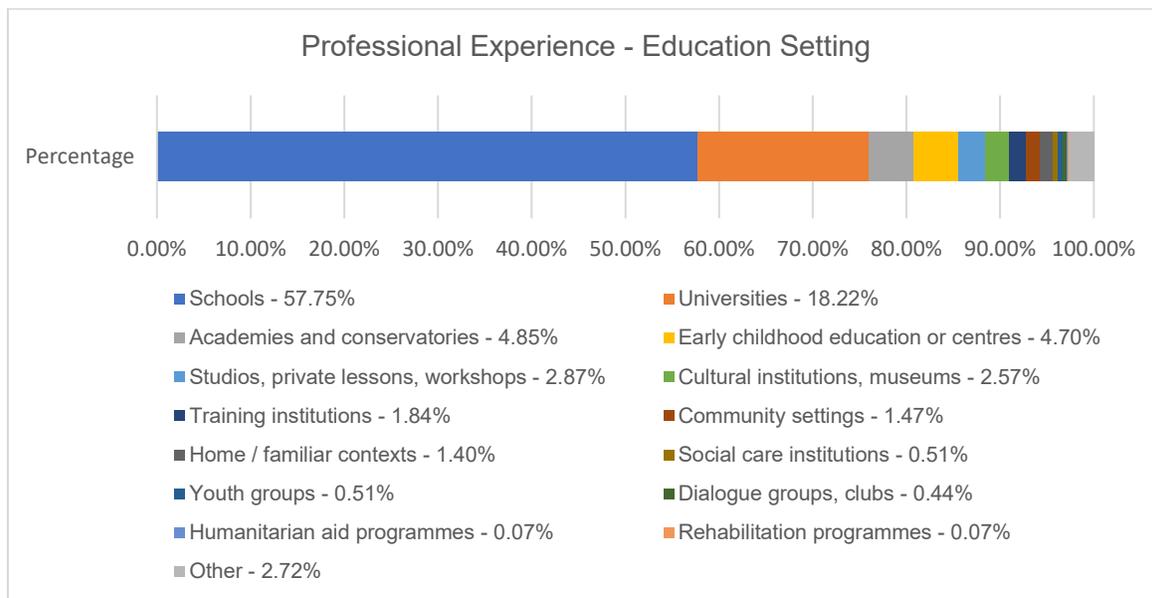


Commentary

- **Observations**
 - Majority of work is completed in public government funded institutions (formal education contexts).
- **Questions**
 - Survey did not appear to capture arts education activity in informal and non- formal contexts. How do we better account for these perspectives?
- **Implications**
 - Government funding has considerable influence on the provision of arts and culture education.
 - This survey reflects the experiences of educators that are familiar with curricula and pedagogy that is implemented in publicly funded institutions.
 - Government funding for quality teacher professional development programmes in the arts is necessary to encourage and support teachers to teach the arts curriculum in schools.

Question 6B: In what type of education setting(s) have you done most of your professional experience in culture and arts education?

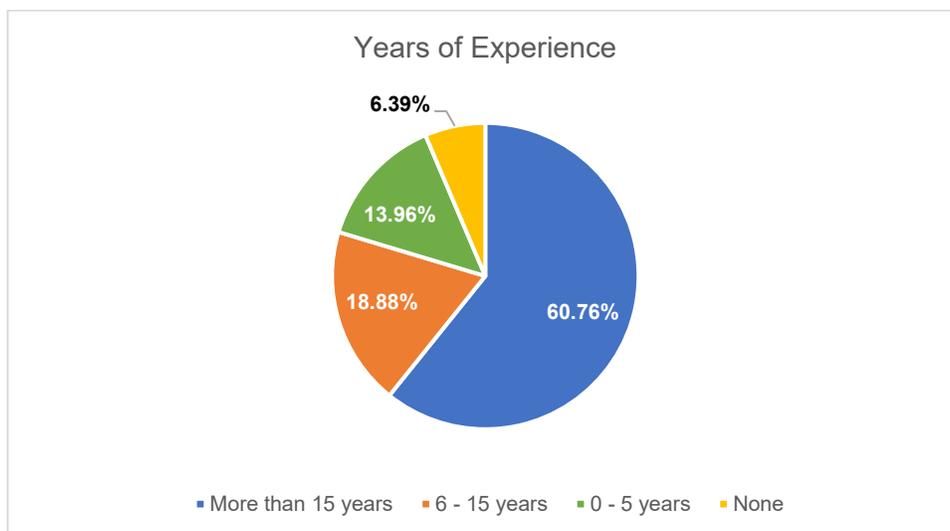
b) Education setting:



Commentary

- **Observations**
 - The survey captured grass roots educators' perspectives, as such, respondents primarily represented conventional school settings working with young learners.
- **Questions**
 - Can a similar question be asked, that does not revolve around 'education settings', but more community based non-formal settings?
- **Implications**
 - Schools and universities are key locations for learners to access arts education.
 - Cutting funding to schools and universities would have a considerable impact to learners' ability to access arts and culture education.
 - Government funded education systems have considerable influence and impact on arts education delivery within the wider society. As such government funding of government institutions strongly effects the presence of arts and culture in society.
 - Greater recognition is required for non-government organisations providing culture and arts education in community settings. Many people of all ages who are out of school have few opportunities to participate in artistic and cultural activities.

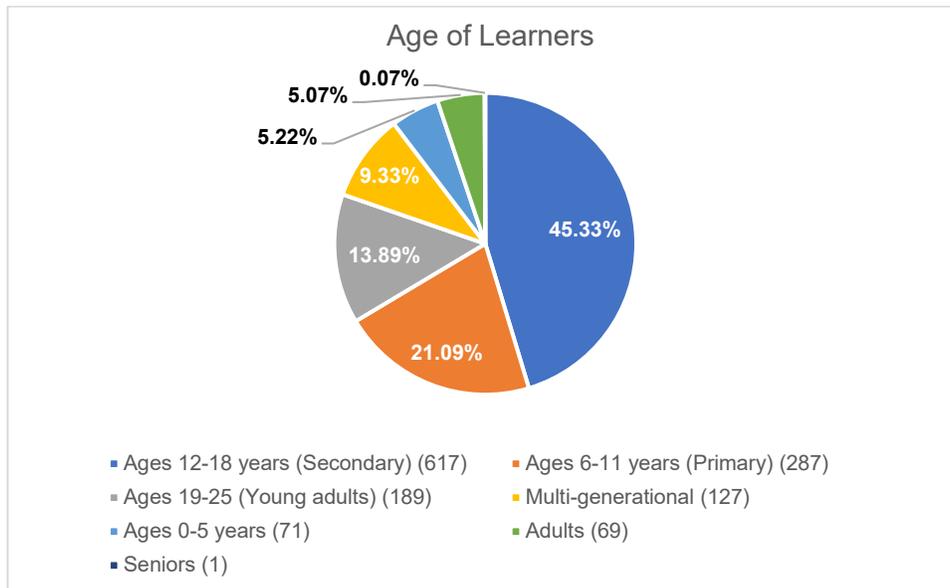
Question 7: How many years of experience in culture and arts education do you have?



Commentary

- **Observations**
 - The respondents had considerable experience. The survey was possibly completed by older educators.
- **Questions**
 - Only 13% had less than 5 years experience. Were these early career educators? Did the survey miss early career perspectives?
 - Is this number a reflex of cutting measures in arts education programs? (Cuts in education minimises opportunities for early careers teachers)
- **Implications**
 - The survey may not speak to younger educators concerns?

Question 8: With what age learners have you predominantly worked in the past five years?



Commentary

- **Observations**
 - Secondary and primary school teachers were the main respondents.
- **Questions**
 - Given that approximately 50% of respondents were from Portugal, what mechanisms and/or factors caused such a strong response rate from Portuguese school teachers?
- **Implications**
 - School aged children are best served, and adults least served in terms of arts education.

Question 9: What elements are the main focus of your practice in culture and arts education?

Practice	Count	Percentage
Visual arts education	415	30.49%
General education curricula	372	27.33%
Cross-curricular/interdisciplinary	331	24.32%
General arts curricula	321	23.59%
Visual arts	320	23.51%
Music education	200	14.70%
Music	181	13.30%
Drama/theatre education	176	12.93%
Interdisciplinary arts	167	12.27%
Arts history	143	10.51%
Poetry, literature and creative writing	137	10.07%
Drama/theatre	130	9.55%
Performative arts	130	9.55%
Education for sustainable development	129	9.48%
Design	123	9.04%
Crafts	119	8.74%
Social inclusion	117	8.60%
Cultural diversity and intercultural dialogue	107	7.86%
Digital media arts	90	6.61%
Dance education	84	6.17%
Photography	82	6.02%
Film and TV	52	3.82%
Animation	43	3.16%
Architecture	39	2.87%
Cultural management	34	2.50%
Sound	29	2.13%
Cultural mediation	29	2.13%

Commentary

- **Observations**
 - It remains that most arts education is dominated by visual arts and music education in formal education.
- **Questions**
 - Are the cross-disciplinary, general arts education respondents possibly referring to the holistic integrated valuing of arts education in school contexts?
 - Does the data indicate that there is a need for cross-disciplinary integrated arts and culture education within primary school contexts?
- **Implications**
 - The stratification of artistic focuses may indicate some disparities in terms of which art disciplines are supported in the formal education system. For example, we may be seeing a 24% gap in dance educators to visual arts educators because dance has less presence in formal education systems.
 - Generalist teachers (inclusive of primary and early childhood) may be wanting more integrated culture and arts education training.

Question 10: In your opinion, what are the main objectives of culture and arts education?

Main Objective	Count	Percentage
Artistic skill development that boosts creativity and innovation	770	56.58%
Holistic human development	641	47.10%
Development of social and emotional skills	522	38.35%
Enhancing awareness and appreciation of cultural diversity	274	20.13%
Ensuring access to culture	271	19.91%
Enhancing artistic skills and job opportunities in the cultural and creative sectors	191	14.03%
Fostering cultural participation	189	13.89%
Strengthening cultural identity	164	12.05%
Developing skills for democratic participation	151	11.09%
Fostering social inclusion (e.g. vulnerable groups such as Indigenous Peoples, displaced people, persons with disabilities, etc.)	144	10.58%
Strengthening quality learning outcomes, including advancing literacies	125	9.18%
Promoting social justice and equity	104	7.64%
Enhancing transferable skills, for non-arts and culture careers	99	7.27%
Fostering health and well-being	73	5.36%
Enhancing awareness of sustainability	63	4.63%
Promoting social cohesion	56	4.11%
Strengthening national identity	25	1.84%

Commentary

- **Observations**
 - Educators use the arts to teach people to communicate, to develop emotional intelligence, and to create and innovate.
 - Broad terms such as Holistic human development; Identity; Personal development and culture seem to be important for the respondents.
 - Transferable skills and Transversal skills particularly those related with health and well-being; awareness of sustainability; social cohesion are also considered important objectives of culture and arts education.
 - Strengthening national identity is the least valued aspect of culture and arts education
- **Questions**
 - Are educators receiving adequate artistic skill development in their own teacher education?
 - How do culture and arts educators better communicate their roles within education to policy makers in government?
 - Are educational leaders and educators aware of the capacity of arts education to develop values; attitudes and competencies to promote the SDG goals?
- **Implications:**
 - The general public expects that arts may foster students' generic skills, which may benefit their future career and social lives. Whether their artistry has been developed is not a concern, which is realistic.
 - Advocacy for arts education needs to be focused on how arts can help individuals' development in their holistic lives rather than only focusing on artistic development.
 - Educators and teachers seem to have a disciplinary view of arts in education for personal/emotional and creative development. But a great majority also acknowledged the importance of culture and arts education in building a sustainable future, corroborating the WAAE Frankfurt Agenda.

Question 11: In your opinion, what skills and competences should be developed in culture and arts education?

Skills and Competencies	Most relevant (%)	Slightly relevant (%)	Not relevant (%)
Creativity	89.05	4.11	6.83
Critical thinking	88.32	4.56	7.13
Self-expression	87.00	6.32	6.02
Communication skills	85.38	7.35	7.27
Problem solving	85.16	8.45	6.34
Social and emotional skill	84.42	9.26	6.32
Inclusion/empathy	84.35	8.52	7.13
Collaboration/relational competences	84.28	8.89	6.83
Capacity for growth and innovation	82.95	10.07	6.98
Cultural literacy	82.32	9.70	7.94
Self-image/self-esteem	81.48	11.61	6.91
Flexibility	81.26	11.17	7.57
Capacity to adapt to the unknown	80.97	11.98	7.05
Intercultural competence	80.38	12.12	7.49
Artistic skill	80.00	14.18	5.80
Resilience	79.79	12.42	7.79
Respect for space, land and nature	77.96	12.78	9.26
Visual/Musical/Media literacy	75.09	16.90	8.01
Knowledge of Local and Global issues	74.50	18.74	6.76
Civic capabilities	72.52	17.34	10.14
Organisation skills	72.30	17.93	9.77
Auto-regulation skills	66.79	21.75	11.45
Understanding human and non-human systems	63.70	25.35	10.95
Transferable skills	63.41	25.06	11.54
Digital literacy	63.05	25.72	10.43
Vocational/professional skills	62.67	26.16	11.17
Entrepreneurial skills	52.90	31.81	15.28

Commentary

• **Observations**

- Arts educators reveal that developing learner's creativity and a range of 21st century competencies are most important within arts and culture education. Question 10 reveals that the main objective of arts education is artistic skill development. Question 11 suggests that the point of developing artistic skill is to foster creativity and critical thinking.
- The competences that rated highly in the survey relate to core rationales for arts education (more than 80% choices), such as personal development; identity development; expression and communication; artistic skills; relational skills and cultural citizenship.
- Competences related to sustainability, e.g., respect for space, land, and nature; knowledge of local and global issues; understanding human and non-human systems, were also highly rated (between 66 and 77%). This reveal connections between SDG's and arts education.

- **Questions**
 - As educators note in question 15 that they feel most competent in intercultural teaching, is it likely that the answers here reflect the belief that other areas such as creativity and critical thinking are in greater need of growth and support? It may be important to note that through this interpretation, these responses would not mean that cultural literacy is not as important to develop, but rather, topics like creativity and critical thinking are currently under-supported, and thus have more imminent need for growth.

- **Implications**
 - This finding suggests that arts and culture educators believe that the practicing of arts fosters 21st century competencies. This specifically related to learning to do (critical thinking; problem solving); creativity and innovation and communicating and collaborating; learning to be (metacognition skills; social and cross-cultural skills) and learning to live together. Although pointed out by more than 50% of the respondents civic and digital citizenship was not in the top of the list.

Question 12: In your opinion, what do education systems need to focus on in order to improve the quality and relevance of culture and arts education?

Focus for improving quality and relevance of culture and arts education	Most relevant (%)	Slightly relevant (%)	Not relevant (%)
Recognize the value and role of arts and culture in learning by educators and administrators	89.42	4.48	6.10
Integrate locally-relevant cultural and artistic experiences and knowledge in school projects and goals	88.98	4.92	6.10
Recognize and promote schools as spaces of production of cultural diversity	88.54	5.51	5.95
Recognize the value and role of arts and culture in learning by parents and society in general	88.46	5.89	5.66
Deliver high-quality pre-service and in-service teacher education on arts and culture	87.73	6.47	5.80
Advocate for culture and arts education at governmental levels	87.22	6.61	6.17
Recognize, value and integrate artists, community mediators, cultural practitioners and local knowledge bearers as educational experts in the pedagogical plans of schools	84.94	8.23	6.83
Strengthen practice-based research training	82.59	10.14	7.27
Establish links and involve families and communities as partners	82.00	11.39	6.61
Integrate arts and culture educators in interdisciplinary teams for environmental, health, social care and humanitarian aid programmes	81.02	11.61	7.35

Commentary

- **Observations**
 - Leaders of educational institutions are seen as influential in improving provision of arts education.
- **Implications**
 - Much more arts education advocacy needs to be directed at institutional (school) administrators (Principals), and educators at large.
 - Local place and people are seen as important in offering relevant quality arts education.
 - The most expressed needs could be addressed by integrating arts/culture learning experiential opportunities that teach about the local cultural diversity of the town/city/region.
 - There may be an emergent and strategic opportunity to integrate arts experiences into diversity-aimed education as well as civic-and environmental aimed education.
 - Early childhood educators' voices appear to be missing in the evaluation of what is deemed to be important arts and cultural education. Given the central role of early childhood education, a key perspective is missing in regard to improving quality and role of arts education.

Question 13: In your opinion, what are the main needs in culture and arts education today?

Main needs in culture and art education	Most relevant (%)	Slightly relevant (%)	Not relevant (%)
High-quality in-service and/or specialized teacher training in culture and arts education	88.27	5.58	6.17
High-quality pre-service teacher education in culture and arts education	87.07	7.42	5.51
Greater priority given to arts education within education institutions and the broader community	86.55	6.98	6.47
Strengthened collaboration with cultural institutions and entities	86.11	8.30	5.58
Strengthened collaboration with artists and cultural practitioners	85.45	8.45	6.10
Financial resources for materials and equipment	85.45	7.94	6.61
Continuous professional development in culture and the arts, arts pedagogies and arts-based research	85.23	8.08	6.69
Improved working conditions and salaries	85.08	8.30	6.61
Access to shared practices and national and international networks of arts education organizations and educators	84.57	8.82	6.61
Improved and relevant curricula content and programming	84.35	9.99	5.66
Greater autonomy for teachers in planning and facilitating teaching	83.84	9.26	6.41
More time allocated to pre-service and in-service teacher training	82.81	10.58	6.61
Enhanced pedagogical support for interdisciplinary and emerging arts and culture domains (toolkits)	82.66	10.66	6.69
Enhanced pedagogical support for teaching in increasingly diverse classroom settings (toolkits)	81.78	11.98	6.25
Improved staffing arrangements for casual or temporary arts teachers	78.47	12.64	8.89
Research and data collection to evaluate arts learning	74.47	17.56	8.01
Provision of digitally-enhanced curricula and digital tools	72.01	19.32	8.67
Enhanced opportunities to engage in advocacy	64.36	22.12	13.52

Commentary

- **Observations**
 - Pre-service and in-service arts educator education (teacher training) is the priority need.
 - Collaboration between artists and educators, and educators and cultural institutions is highly relevant.
- **Implications**
 - A higher quality of systemic support is required for teacher pre-service and in-service teacher education.
 - Pre-service arts training may be a more immediately actionable goal. This may include the development of a network of mentors to ensure generalist teacher feel encouraged.

Question 14: In your opinion, what are the main gaps in training for teachers and educators of culture and arts education?

Main gaps in training	Most relevant (%)	Slightly relevant (%)	Not relevant (%)
Trainings fall short in improving knowledge and skills on how to incorporate culture the arts into teaching, such as literacy, diversity, critical thinking, history, among other subjects and competences	75.68	15.87	8.45
Lack of opportunities to reflect on teachers' and educator's own practices of teaching heritage and cultural diversity	73.92	17.78	8.30
Lack of interdisciplinary connections	71.71	19.47	8.82
Lack of cultural and arts practices	71.57	18.00	10.43
Lack of practical experience in educational contexts	71.57	17.93	10.51
Trainings don't explore different methods of teaching culture and arts education	70.68	19.10	10.21
Trainings don't encourage teachers and educators to develop culturally-relevant and responsive curriculum for learners	68.41	19.32	12.27
Trainings don't explain the concept of the experiential learning cycle and how it is used in teaching	66.13	22.70	11.17

Commentary

- **Observations**
 - There is a gap (need) to better provide knowledge and skills in cultural practices that speak to diverse cultures.
 - Respondents have identified the need for more interdisciplinary training, integrating arts and culture components into subjects such as literacy, history, and diversity-focused curricula.

- **Implications**
 - The highly expressed need for, 'opportunities to reflect on educator's own culture teaching practices may indicate that time and space for this type of reflection needs to be supported and implemented by the institutions. When institutions create adequate time for reflection, educators can improve the quality of the arts/culture content they teach.
 - Interdisciplinary approaches may help with gaining schools and teachers 'buy in' and in turn improve teacher training in arts education.

Question 15: How prepared do you feel to integrate the following concepts and topics in your praxis?

Preparation to integrate concepts and topics (as below) on your praxis	Most relevant (%)	Slightly relevant (%)	Not relevant (%)
Multicultural/ intercultural/ transdisciplinary issues	79.94	13.3	6.76
Social and emotional skills	79.57	13.89	6.54
Ethics	79.13	13.45	7.42
Aesthetics	77.15	15.21	7.64
Citizenship education	76.78	15.58	7.64
Peace education	73.92	17.78	8.3
Education for environmental sustainability	73.03	17.93	9.04
Health and wellbeing	69.21	23.37	7.42
Histories/backgrounds of local cultural groups or populations	66.79	22.63	10.58
Digital technology skills, media and digital technologies	62.23	24.69	13.08

Commentary

- **Observations**
 - Teachers feel least prepared to integrate digital technologies, histories of local cultural groups, and environmental sustainability into their praxis.
 - Teachers feel most prepared to include multicultural issues, interdisciplinary issues, social skills, and ethics within their praxis.
- **Questions**
 - There may be some question as to whether respondents were assessing the relevance of their need to be prepared to integrate each of these topics, or if respondents were assessing how prepared they feel to integrate these topics (“most relevant” could be interpreted to mean they feel very prepared, “not relevant” could be interpreted to mean they feel unprepared).
- **Implications**
 - Responses to this question and question 12 (the need for locally relevant cultural and artistic experiences in schools) may indicate an emergent need for training and incorporation of local cultural/arts histories and practices within school curricula.
 - Similarly, greater teacher preparation may be required in respect to arts and health and wellbeing.
 - How to develop teachers’ knowledge and skills is pressing.
 - Increasing the provision of in-service training for teachers is expected. However, how to convince governments to provide such training is critical; this may lead to financial implications.

Question 16: What are the main gaps and challenges in the collaboration between arts and culture educators and institutions within education programmes?

Gaps and challenges in the collaboration between educators and institution education programmes	Most challenging (%)	Slightly challenging (%)	Not challenging (%)
Financial resources required to facilitate and/or sustain initiatives	82.22	9.85	7.94
Lack of active public policies based on education, art, culture and society that generate formal and active ties	80.16	10.14	9.70
Professional stability in the educational settings	78.55	12.71	8.74
Ensuring a high-level of arts teaching and pedagogic experience	75.24	15.87	8.89
Ability to maintain long-term collaboration in order to ensure programme continuity, as initiatives may be ad hoc, and casual teachers may have professional commitments	74.21	16.31	9.48
Lack of established education structures within cultural institutions	72.96	17.12	9.92
Education experience of arts and culture professionals	71.93	17.85	10.21
Understanding of curricula requirements/adaptation to curricular guidelines	71.93	17.71	10.36
Proximity to arts and cultural institutions and resources	70.98	19.10	9.92
Willingness of arts and culture institutions to engage in culture and arts education	67.45	19.69	12.86
Availability of arts and culture institutions	66.22	21.90	11.83
Availability of arts and culture professionals	65.39	21.31	13.3
Evaluating learners' progress	65.39	21.90	12.71
Willingness of arts and culture professionals to engage in culture and arts education	64.58	21.09	14.33
Alternative ways of learning for those communities that do not have access to electricity	60.40	17.34	22.26

Commentary

- **Observations**
 - Lack of money provides the largest challenge for arts educators when collaborating with institutional education programmes.
- **Questions**
 - Does the lack of policy and professional stability speak to a lack of political commitment?
- **Implications**
 - Increased funding will foster more sustainable collaborations between educators and institutions.
 - Sustainable support and processes are crucial to improving arts/culture education. Educators need funding and policies that directly address art/culture teaching and learning. They also need consistency in the school system's support and implementation of arts/culture curricula.
 - It remains that improved teacher training lies at the core of this issue.

Question 17: In an increasingly digital era, which of the following areas need more support in culture and arts education?

Areas in culture and arts education that need support in digital era	Count	Percentage
Developing critical and reflective use of digital media and tools (e.g. media literacy, digital literacy, legal literacy)	654	48.05%
Access to digital technologies	588	43.20%
Specialized and/or updated skills development (e.g. digital art, media arts)	580	42.62%
New digital arts pedagogy	565	41.51%
Integrating new methods and technologies in arts education curricula (SQ008)	529	38.87%
Ensuring spaces for traditional forms of arts and culture in education	492	36.15%
Availability of digitalized resources on culture and the arts	468	34.39%
Ensuring cultural diversity and inclusion in digital transformation	455	33.43%
Motivating learners for embodied learning and physical artistic experience	445	32.70%
Motivating learners to traditional forms of arts and culture	437	32.11%
Adapting certain domains of arts education to digital and online spaces	327	24.03%
Ensuring appropriate and industry-standard software	244	17.93%

Commentary

- **Observations**
 - Arts and culture educators need more support in developing and implementing arts and culture education products and processes through digital media.
- **Questions**
 - What are the implications in teacher education?
 - How can professional arts and culture education organisations such as WAAE support educators?
 - How do WAAE, teacher support agencies and UNESCO provide technological support when the local community has no electricity nor access to digital devices.
- **Implications**
 - In conjunction with question 15's expressly lower sense of readiness to include digital technology in their praxis, respondents see a strong need for support in accessing and integrating new digital media tools.
 - There is a need for better training of educators and teachers in digital literacy.
 - Is there a role for WAAE to create or advocate for digital resources and creation of a digital commons for artists and educators.

3. WAAE Summit, Funchal

3.1 Summary of Findings

The following points were the main needs and issues identified by teachers during discipline specific dialogue sessions held at the WSAE Summit, Funchal, 1-3 March 2023.

- Arts education refers to all learners across all ages, including formal, non-formal and informal contexts
- Arts and culture are a core component of effective civil society and their role needs to be acknowledged, celebrated and enacted.
- Quality arts education is required for all preservice early childhood, primary school teachers and secondary school specialist teachers.
- Providing quality teacher education (pre service and In service) respects a diversity of learners, pedagogies and teachers' needs. This will require more dedicated time.
- There needs to be better valuing of teaching as a career path. Advocating for better recruitment, retention and respect for teachers will inform arts education provision.
- The arts, education, culture and society are ever evolving and their interface requires ongoing research, critical reflection and understanding.
- Arts education must be accessible to all, respecting local cultures, equity and social justice.
- Arts education in all the arts forms and their transdisciplinary applications must respect and value the processes of making and the products of presenting arts education.
- Doing the arts is essential, that is all teachers and learners have experience developing skills in the distinct arts disciplines. .
- Recognise that arts education serves to critique, mirror and question culture and societies.
- Arts education in formal education contexts must interface with local communities, community institutions, and professional artists
- Teacher education recognise the transdisciplinary role that arts education may have in fostering both the arts and other school disciplines.
- That arts education be better resourced in terms of funding, time, personnel and materials.
- Decolonising the curriculum and the associated pedagogies such that diverse cultures and their practices are respected.
- Educating learners to be ethical and critical digital citizens who can explore and examine the responsible use of digital technologies.
- Strongly advocate for the role arts education and culture may have in advancing achievement of UNESCO's 17 SDG's. We strongly endorse the role of arts education in supporting those experiencing trauma and who have experienced trauma.

3.2 Arts organisations consultation details

The following presents the outcomes of dialogue sessions (2nd March), held within the 2023 WAAE Summit on Arts Education, Funchal, Madeira. The dialogue sessions were hosted by:

International Society for Music Education (ISME)

The International Society for Education through Art (InSEA)

The International Drama/Theatre Education Association (IDEA)

World Dance Alliance (WDA)

An Interdisciplinary group also met, and the notes from the Crossing the Threshold from Ecocide to Good Living online forum are included.

RECOMMENDATIONS TO UNESCO ON CULTURE AND ARTS EDUCATION FRAMEWORK (ISME)

Moderator ; Leung, Bo Wah

Rapporteur: Emily Akuno

Participants: Approx. 50 from across the globe

1. That music education be re-defined as an evolving social system:
 - a. encompassing the lifespan and
 - b. addressing life-wide experiences beyond the institutional structures. This involves diversifying the systems through which music education is experienced and recognising complexity as an affordance;
2. That music education is accessible to all:
 - a. in diverse places and spaces,
 - b. locally relevant and responsive, and
 - c. contributing to cultural values and practices.

This involves creating learning opportunities for participatory culture that moves us beyond exclusionary practices focusing on developing 'talent' and 'expertise' as the only learning pathway;
3. That the quality of music education is driven by the principles and practices of
 - a. equity,
 - b. diversity, and
 - c. inclusion within a social justice orientation.

This involves critical analysis of the institutions of music education and a commitment to reciprocity, change processes, and an exploratory mindset;
4. That music education enables multiple forms of creative and collaborative participation that:
 - a. focusses on processes of music making and engagement and
 - b. recognises and promotes diverse and sustainable practices;
5. That music education is research informed, critically reflexive, and community focused;
6. That music education theory and practice inform and shape policy at local, national and global levels;
7. That music educators are recognised and supported as professional actors leading social and cultural policy and practice;
8. That teacher education and music training be interdisciplinary and integrate knowledge and practice of related disciplines;
9. That music education be fashioned as a collaboration with other practitioners to create great individuals with great values;
10. That educators and education planners make local culture the starting point of all kinds of art and

integrate national and regional cultures;

11. That music education be better resourced in terms of quality and adequacy of:
 - a. Funding,
 - b. time,
 - c. personnel and
 - d. materials, such as instruments
 - e. infrastructure – rooms/space, technology.
12. That the practice of music teaching balance knowledge and skills building thereby recognising the role of arts in supporting other learning;
13. That music education recognises and responds to different contexts of culture and arts in education planning and practice;
14. That UNESCO and individual governments support provision of teacher professional learning;
15. That educational planning and policy recognise that culture and arts:
 - a. offer more than economic assets and
 - b. have intrinsic values that should not be overshadowed by the emphasis on knowledge and performance skills;
16. That music education should recognise the significance of popular and folk culture;
17. That music education should recognise and promote intergenerational actions;
18. That school doors be open to the culture – bring culture to school through education in the arts that is critical and aesthetic;
19. That there should be respect for music teachers by parents, administrators, community;
20. That assessment is fashioned to be responsive to the nature of music (what and how);
21. That music education pays close attention to special needs issues;
22. For environmental sustainability, music education considers issues of less paper, more digital applications/resources.

*These points and recommendations were distilled from wide ranging discussions over one intensive session on 2 March 2023, by Glen Coutts and Patsey Bodkin
Participants: Approx. 50 from across the globe*

1. TIME! - make (more) time for art in the curriculum in all countries.
Recommendation: Governments should work with the education providers to review time allocation to art education (we know that time = money, so improved financial commitments should be equally considered).
2. Art education functions not only to solve problems, rather to raise questions and promote a curious stance in learners of all ages; art education is about values education.
Recommendation: Governments must support and develop professional programmes for providers of arts education and culture that build on current research in education and culture.
3. Art education, and artist-educators need professional development in visual arts initial and, crucially, post-initial stages.
Recommendation: An accredited lifelong CPD programme should be mandatory in all countries.
4. The disconnect between different levels and stages of art education needs to be addressed.
Recommendation: Governments should work with providers to review and refine training and in-service programmes to provide cross cutting and inter-sector dialogues and professional dialogue.
5. Decolonise art education system that serves capitalism.
Recommendation: Conduct a review of review of art education to review curricula to devise equitable and inclusive curricula.
Recommendation: Diverse arts educators' voices need to be heard: UNSECO, and all responsible for policy in arts and cultural education should regularly consult with all arts (subject specific stakeholders) ie InSEA, IDEA, ISME and WDA.
6. Value the 'doing and making' or 'thinking through making/actions' aspects central to the arts and seek a balance with the role of technology.
Recommendation: Review current provision, especially the role of digital technology in visual arts education.
Recommendation: We recommend changing the title for the Framework to Framework for Arts Education and Culture.

Note: We respectfully request that all future requests as part of any consultation process be directed to the secretaries of the four Societies (ISME; InSEA, WDA and IDEA) in addition to WAAE.



March, 2nd, 10.50 AM

Moderator: Sanja K. Tasic

Rapporteur: Joachim Reiss

Participants: 14 in situ + 1 online. From Americas, Europe, Africa, Pacific

Discussion of issues and needs.

Mapping the situation and finding further steps

Small group – discussion / answering the questions, given.

Process ideas / recommendations from the 3 sub-groups:

Group 1:

Situation: Primary schools don't have trained arts teachers, university teacher- training is more theoretical than practical. Data is missing.

Recommendations:

- More collaboration between artists and teachers (trained teachers in theatre education).
- Teacher training important, plus cooperation with artists in residence, collaborations,
- Financial support needed.
- Change the curriculum: Arts subjects being compulsory subjects.
- More support for research on Arts Education (and its benefits) is important.
- Team teaching needs investment.

Group 2:

- Foster community artists programmes.
- More drama-teacher training needed, in-service as well as in initial teacher's education.
- Include drama in initial teacher training.
- Promote Drama/Theatre as a sustainable core subject.
- Emphasise, that Drama can incorporate/integrate all other art forms.

Group 3:

- Drama in the curriculum of all sectors/school forms.
- Use the knowledge of successful drama-implementation for own political processes!
- Share successful practices from different countries of political interventions for establishing drama curriculum.
- Build internationally endorsed communities of theatre educators / teaching artists and share good quality practice/training/funding (quality factor).
- Promote drama as a tool for learning in groups, together, communication etc. and as promotion of 21st Century competencies and SDG's/Well being.
- UNESCO should cooperate with policy makers, governments and ministries - and also civil society / NGO's for promoting and realizing their aims/documents like Seoul Agenda.



WDA

Moderator: Ralph Buck

Rapporteur: Susan Koff

Online moderator: Serenity Wise

Participants: 12 in situ, 1 on-line. From Asia, Americans, Europe, Africa, Pacific

Summary action points from dance education. We recommend:

1. Valuing the creative process of making and sharing work and placing less emphasis on the final product.
2. Decolonizing the curriculum and the associated pedagogies such that diverse cultures and their practices are respected.
3. Creating a curriculum that values all dance forms equally, placing the emphasis on making, sharing and critiquing dance that is relevant to local and diverse dance practices, rather than assuming that some dances are more important than others.
4. Educating learners to be ethical and critical digital citizens who can explore and examine the responsible use of digital technologies.
5. Reiterating dance is a way to create and share knowledge. This is a primary and fundamental way of knowing that we all embody.
6. Providing resources, facilities, technologies, time, funding that supports safe and appropriate learning and teaching of dance. Importantly, protect the emotional safety of all to share the body in every space and to know it will be protected from violation and belittling.
7. Providing quality teacher education that respects diversity of learners, pedagogies, and teachers during pre-service and in-service education.
8. Balancing the top- down curriculum with the classroom realities informed by local practices as solutions to global concerns.
9. Creating meaningful two- way partnerships between formal education (Teachers and schools) with local communities.
10. Valuing dance as a means for developing 21 Century competencies.
11. Valuing teaching as a career path. Advocating for better recruitment, retention and respect for teachers.
12. Investing in arts education and cultural education as a means to attend to global concerns and UNESCO 17 SDG's. Turn to the arts and culture for support rather than turning away from arts and culture when there is a crisis, and need to re-imagine futures.

Interdisciplinary Group

Participants: 25 in situ + 1 online

From Africa, Europe and Americas

Moderator: Rita Irwin

Rapporteur: Teresa Torres de Eça

1. Recommend governments to adopt and fund strategic plans to mediate strong partnerships between schools and cultural institutions/artists/cultural agents, based in collaboration, co-creation and co-working.
2. Recommend an improvement of educators training in order to build up cultural awareness:
 - As a course integrated in general teacher education
 - To practice interdisciplinary thinking and critical thinking (sustainability, heritage, decolonialism)
 - To foster citizenship.
3. Recommend that governments change their educational systems in order to address some of the identified crisis in the field of education
 - Ask the Member States to commit themselves to the reconstruction of the educational system (ages 0- 18), based on 21 century models of teaching and learning.
4. Recommend ongoing research in fields such as:
 - Knowledge of pedagogy and brain development based on levels of development of learners
 - Arts based/cultural based research
 - Diverse pedagogies such as:
 - Experiential
 - Transdisciplinary
 - Embodiment
 - Social emotional
 - Cognitive
5. Recommend that governments implement compulsory project based curriculum through arts integration (visual arts; music; theatre, cinema, dance, among other arts disciplines). In doing so:
 - Provide adequate spaces for art practices
 - Fund networking strategies between institutions, schools and social agents
 - Integrate indigenous knowledge
 - Commitment from rich countries to create a funding for arts educators/arts education projects in less privileged territories
 - Decolonize curriculum
 - Building communities

Online Session *Crossing the Threshold from Ecocide to Good Living WAAE Summit, 03.03.2023*

Recommendations from the March 3 WSAE roundtable. It has taken more time to organize than expected, because of the diversity of environments and rhythms of its participants.

This collective contribution will launch three further roundtables during the next six months. We hope it is useful to UNESCO.

Moderator: Dan Baron [14/03/2023]

Roundtable Contributors: *Agnaldo Cordeiro (Brasil); Anna Terra (Brasil); Benny Lim (Singapore); Camylla Alves (Amazônia); Cristina Gutiérrez (Peru); Elisa Dias (Amazônia); Ikhã Pataxó (Brasil); Jessica Fernandez (Honduras); Juliano Borba (Brasil); Julie Vaudrin (Canadá); Marisa Lambert (Brasil); Pallavi Patel (Índia); Phil Davey (England); Te Kawehau Hoskins (Aotearoa); Timothy Ireland (UNESCO); Veronica Fabrini (Brasil); Vicensia Shule (Tanzânia); Yara Magalhães (Brasil)*

We know that Arts Education can nurture empathy, imagination and body-as- territory awareness, to create flexible inter-dependent identities, capable of embracing diversity and difference, mediating conflict and practicing collective transformation.

But to adapt to and intervene in today's accelerating climatic collapse, respond to the predicted migrations of billions of climate refugees, and protect teachers, pupils and their families from the seductive, addictive and manipulative power of the new virtual media, we need to reimagine education, to create sustainable futures, now.

We therefore recommend that:

1. Every school become a self-sustainable 'environment of learning', guided by the questions, capacities and inter-dependent self-formation of its children/teenagers/adults and teachers, through arts-based eco-pedagogic projects, rooted in the knowledges, needs and aspirations of the school's local community.
2. This 'environment of learning' be centered in the cultivation of a seed- nursery and a herbal, fruit and vegetable garden whose organic produce and culture of care are brought to every family each day and to the local communities' markets every fortnight.
3. A continuous arts literacies for eco-pedagogy workshop-based project prepare teachers and pupils (separately and together) to transition from a competitive, anthropocentric education to a cooperative, ecocentric education, based in their local communities' arts to enable dialogue through their cultures with their natural environment.
4. Close observation of Nature be integrated into all educational institutions and community/popular education projects to cultivate intuition, the poetics of diversity, and the educational relations between ethics, respect for difference and plurality of knowledges and cosmovisions.
5. This intercultural pedagogical project prioritize performance, digital and audio-visual literacies, to protect the rights and critical self-formation of pupils and teachers from the seductive and addictive power of the virtual media, and to question all hierarchies of knowledge, allowing teachers to learn with their pupils from Nature, and to understand self-knowledge as the soil of knowing the 'curriculum'.

6. Eco pedagogies guide the ethics, aesthetics and inter-disciplinary methodologies of all educational practice, and guide the assessment of the stages of acquiring intercultural, performance-literacy skills of collective learning, capacity to take responsibility, make decisions, and produce and evaluate processes and outcomes.
7. Indigenous cultures, rituals, knowledges, languages and ethics be integrated into every level of teaching and learning, to stimulate the 'indigenization' of all education and nurture eco-practitioners and communities;
8. The empathetic, self-reflexive, dialogic, creative, mediative, transformative and community-forming potentials of the arts prepare individuals, families and communities both to become and embrace climate refugees;
9. This 'environment of learning' project be sustained by solar energy, wind- power and recycled rain, and governed by its micro-community of pupils, educators and local caretakers, skilled in collective decision-making, able to explain and extend this practice inside their homes, to cultivate self-sustainable democratic eco-villages;
10. Local community activists, educators, professionals, environmentalists, young people and their elders learn to work together to co-create a 'local curriculum' and, with community decision-makers, to shape policy and devise three year budgets for their projects and eco-villages at local, regional, national and inter-regional levels.
11. Universities and other relevant cultural and educational institutions collaborate with their local communities to strengthen ecocentric lifelong learning, and that community and popular education knowledges be academically validated to increase the social mobility of their practitioners.
12. UNESCO provide 3 year grants to enable community arts-based eco- pedagogic projects to systematize their archives and publications into resources, and scale-up their expertise to become national and regional programs and policy.

3.3 Summary of responses offered during UNESCO Multistakeholder Dialogue, Paris, 25 May 2023

At the UNESCO Multistakeholder Dialogue, Paris 25 and 26 May 2023, the WAAE hosted a 1 hour forum (25th May), that reported on the dominant themes that emerged from the Funchal WAAE Summit 1-3 March 2023. The session in Paris then sought further dialogue and input regarding further insights into topics raised and actions that WAAE may present to UNESCO as it develops the Framework for Culture and Arts Education. The meeting was attended by approximately 30 delegates and the key points made are outlined below:

- Arts Education is an inalienable right for all children, and indeed all learners throughout the life span.
- WAAE strongly advocates for the artistic, creative, and expressive qualities that artists and arts educators offer within formal, non-formal and informal learning contexts.
- UNESCO must develop a funded strategic implementation plan for the Framework.
- UNESCO must monitor and evaluate the achievements of the actions outlined in the framework.
- Collaboration must be fostered across social sectors. Arts educators will be more effective in achieving the scope of our goals when working with partners within the arts and culture sector and more broadly with partners across health and wellbeing sectors, Science and technology sector and so on.
- More research concerning formal and non-formal arts education must be done. A key question might be seen as: what infrastructures (policy, education, funding) are needed to ensure the future sustainability of arts education in diverse and rapidly changing societies.
- Arts educators need to better advocate for the role arts education can play in fostering dialogue and democracy, and support marginalised communities.
- The Framework must foster the arts capacity to appreciate 'otherness' in our societies.
- Arts education and culture education are both essential components of education. They must be partners in advancing optimum education opportunities for learners.
- Arts Education is vitally important in life-long learning. UNESCO must include in the framework a commitment to supporting tertiary educators as they train and educate teachers and life-long learners.
- The development of the Framework and the implementation of the Framework should include the voices, needs and aspirations of young people.
- The arts can be weaponised to serve colonising and aggressive regimes. Arts educators via this Framework must educate critical thinkers such that communities survive and thrive.
- UNESCO, arts organisations, artists, and individuals must lobby politicians and government such that arts and arts education are not de-funded and left off policy programmes.
- This Framework must advocate for more comprehensive teacher education in all the arts across all sectors of education.
- Non-formal arts education institutions and practitioners are vulnerable and need policy and financial support. The Framework must recognise the vital role independent providers of arts education fulfil.
- We must champion arts education as a means for fostering peace and supporting those experiencing trauma and those who have experienced trauma.

4 WAAE recommendations within the UNESCO Framework

The UNESCO Framework for Arts and Culture Education identifies a range of specific priorities. These are organised to address priorities for:

1. Civil society
2. Arts and culture education in context of lifelong education.
3. Formal Education systems
4. Communities and cultural groups
5. Implementation and Accountability

Section 1 Civil Society

Arts and culture are a core component of effective civil society and their role needs to be acknowledged, celebrated and enacted.

Section 2 Arts and Culture Education and Lifelong Learning

The arts and culture arts contribute to individuals' development in their holistic lives (Q 10). Arts and culture education take place in the formal, informal, and non-formal settings.

- Education in the arts and culture is an evolving social system, encompassing an individual's lifespan and life-wide experiences beyond institutional structures (ISME Madeira).

Section 3 Formal Education systems

Where there are specific arts and culture school curriculum, policies and programs there needs to be clearly defined expectations and requirements that address Arts Education priorities in Education systems:

- significant gaps in teacher education (Q3 and 4; Q 10)
- high quality systemic support for teacher pre-service and in-service teacher education (Q 13)
- the role of school leaders and government leadership in improving provision of arts education. (Q 12).
- Government funding has considerable influence on the provision of arts and culture education (Q 6a)
- a more balanced approach to arts education that builds on strengths of visual arts and music education but recognises the need for drama and dance education (Q 9).
- the urgent need for quality research addressing gaps indicated by the survey as a whole (wider pool of participants; address age and education biases; seek responses from informal education participants, etc).
- Reporting from UNESCO members on steps taken to address gaps in teacher education; provision for arts education in formal education; support for school leadership; balance in arts education across arts forms; research.

Section 4 Communities and cultural groups

In society, communities play a specific role in arts and culture education. Artists and institutions model the arts and culture, and shape and enrich life. In formal, informal and non-formal settings, the Framework identifies the need for:

- Collaborations and cooperation with artists, cultural groups and institutions
- Team teaching opportunities aligned with support for artists/cultural activists in residence
- More collaboration between artists and teachers
- Commitment and support for artists/cultural activists and institutions for teachers in formal education
- Building internet communities of practice – endorsed communities of educators and teaching artists sharing quality practice and training, for example,
 - *Local community activists, educators, professionals, environmentalists, young people and their elders learn to work together to co-create a 'local curriculum' and, with community decision-makers, to shape policy and devise three year budgets for their projects and eco-villages at local, regional, national and inter-regional levels.*

Section 5 Implementation and Accountability

The development and endorsement of the Framework requires commitment to implementation and accountability of UNESCO members appropriate to their circumstances and appropriate:

- Clearly stated targeted outcomes and expected timelines for implementation of the Framework.
- Reporting to UNESCO on the status and implementation of arts and culture education
 - processes of formal accountability for the implementation of the Framework
 - outcomes of accountability reporting
 - Identified action for addressing gaps and innovating new action by the UNESCO member
- Research
 - Engagement with arts education and culture education researchers
 - Commissioning of new research on the current state of play
 - Initiating research on innovation