

## ANNEX: Case Studies

### Essential Strategies for Effective Arts Education

#### 1. Education of teachers and artists

- Education for arts teachers

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

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

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

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

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

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

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

- **Education for artists**

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

The Artist Teacher Scheme is part of an expanding national provision for the continuing professional development of art and design teachers. Twelve centres currently operate in England, one in Scotland and two in Wales. Each is a collaboration between a major gallery or museum of contemporary art, a university school of fine art or college of art and the National Society for Education in Art Design which manages the scheme. Arts Council England, the Scottish Arts Council and the Welsh Arts Council provide core funding.

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

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

## **2. Partnerships**

- **Ministerial level and municipality level**

***Methods for Partnership, Lithuania***

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

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

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

### ***Norwegian Cultural Rucksack***

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

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

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

- **School level**

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

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

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

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

The “Learning through Art” educational programme is designed to provide backup for subjects on the school curriculum by taking artists into state schools to work closely with teachers and their pupils. In “Learning through Art” (LTA), schoolchildren are encouraged to learn in a variety of ways, by talking, exploring, acting and creating. As children are, in general, receptive to learning through artistic activities, the workshops are genuinely effective in reinforcing areas of the curriculum and in developing reading, writing and language skills. By taking part in the creative process, they acquire skills in planning and conducting projects, working in teams and thinking critically. LTA is a way of reaching children who might

otherwise experience problems in following traditional teaching methods and, more importantly, generally helps increase children's self esteem and personal growth.

Each programme is unique and individualized, taking into account the interests, shortcomings and abilities of each class, and may cover any area or theme in the curriculum, from natural sciences to mathematics. When teachers have identified a subject in the curriculum that needs extra support, and have defined the targets they need to set and the skills and attitudes they want to encourage and stimulate, the artist and the Museum educator create a series of workshops divided into teaching units. The hour-and-a-half workshops, covering anything from photography, painting and sculpture to video, digital art and music, are held at the school once a week over twenty weeks.

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

- **Teacher level**

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

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

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

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

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

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

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

One of the successful examples that can be mentioned within this framework is the "Oak of Finland Plus". This is a joint initiative of the National Board of Antiquities, National Board of Education and Ministry of the Environment for the development of heritage education through partnerships. In Finland, Cultural Heritage education is considered as the new core curriculum. In this context, the project aims to teach cultural literacy, understand global cultures and develop methods for cultural heritage education through schoolteachers,

museums, regional environmental centres, National Board of Education and the National Board of Antiquities. Schools and museums were initially asked to join the project via the internet and then implemented the project with the aid of the programme's homepage, journals and CD-ROMS. In total, 400 schools, 500 teachers, 65 museums and 15 organizations in 70 municipalities participated in the project.

### *Young Digital Creators (YDC)*

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