

# Monitoring National Arts Education Systems (MONAES): Some Results of Two Surveys among Arts Education Experts around the World

Research Group Monitoring National Arts Education Systems (MONAES)

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WORK IN PROGRESS, COMMENTS ARE WELCOME!

## Abstract

The international project Monitoring National Arts Education Systems (MONAES) aims to assess how key issues of the Seoul Agenda *Goals for the Development of Arts Education* (UNESCO 2010) are reflected in arts education policies and practices in UNESCO Member States. Two digital surveys among arts education experts around the world were held in February and May 2016 to collect data about their personal opinions and ideas and about their assessment of facts regarding arts education in their country. This paper gives a brief outline of the MONAES project: its objectives, key concepts and guiding questions; and it presents results of a first exploratory, comparative analysis of some data from both surveys. Each of the sections with results – starting with the experts' personal and professional profile, their own understanding of arts education and their assessment of how it is understood in their country; and then the experts' assessment of some facts with regard to key issues of the Seoul Agenda (access, benefits and challenges, and arts education research) in their country<sup>1</sup> – consists of a brief introduction and a presentation of findings, and ends with a conclusion and reflection.

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<sup>1</sup> Results for survey sections on arts education quality, another key issue in the Seoul Agenda and therefore a key issue in the MONAES surveys, are not included in this paper.

## The MONAES project

The Monitoring National Arts Education Systems project (MONAES) is part and product of the international discourse on arts education and arts education policy that received a firm boost through two world conferences under the auspices of UNESCO. In 2006 the first UNESCO World Conference on Arts Education took place in Lisbon, Portugal. It resulted in the *Road Map for Arts Education*. Four years later the second UNESCO World Conference was held in Seoul, and in November 2010 the Member States of UNESCO unanimously adopted the Seoul Agenda *Goals for the Development of Arts Education*. The Seoul Agenda calls upon governments, civil society, professional organizations and communities in UNESCO Member States ‘to assure access to quality arts education for all’ and ‘to realize the full potential of high quality arts education to positively renew educational systems, to achieve crucial social and cultural objectives, and ultimately to benefit children, youth and life-long learners of all ages’.

The Seoul Agenda provides a meaningful *frame of reference* for collecting comparable information about arts education systems, practices and policies around the world. In 2012 the International Network for Arts Education Research (INRAE) initiated the MONAES project. It aims to assess how key issues of the Seoul Agenda are reflected in arts education policy and practice in UNESCO Member States. After preparations and pilot-studies carried out in 2013 and 2014 (Wagner 2013; Keuchel 2014) the project came into full swing in 2015. Since Autumn 2015 it is carried out by a research group consisting of Ernst Wagner and Eckart Liebau of the UNESCO Chair in Arts and Culture in Education at the Friedrich-Alexander University in Erlangen-Nuremberg (Germany) who coordinate the project, Teunis IJdens of the Netherlands Expertise Centre for Cultural Education and Amateur Arts (LKCA) who is the main researcher, and John Lievens of the Research Group Cultural Sociology and Lifestyle at Ghent University (Belgium) who participates as an adviser. Hans Mariën of IVAdata coordinated the data-collection process and prepared the data-analysis.

The key issues in the Seoul Agenda and three possible levels at which arts education can be studied determined the guiding questions for the MONAES project (Table 1, next page).

Key issues of the Seoul Agenda are:

- access to arts education for all;
- quality of arts education, focusing on teacher training, standards and assessment;
- arts education’s contribution to high quality renewal of education;
- arts education’s contribution to resolving social and cultural challenges;
- arts education research, especially strengthening links between research and practice.

The three levels at which arts education can be studied are:

- arts education practice;
- the system of arts education;
- arts education policy.

*Arts education practice* refers to children, young people and adults learning how to make and do art, how to enjoy, understand and appreciate art, and how to communicate their experiences with their own and others’ arts activities. This takes place in various settings: at school (formal education) as part of a more or less standardized curriculum and through extracurricular activities; out of school, taking arts lessons and doing arts workshops as a leisure activity (non-formal education); and in cultural institutions like museums offering educational programs. In these settings learners are educated by general teachers, specialist arts teachers, teaching artists, museum guides, and other educators. But learning in arts and culture also takes places and usually starts in informal settings: in the family, with friends, through the media, etcetera.

An *arts education system* consists of four basic elements: an infrastructure providing opportunities for learning in and through the arts (at school and out of school); a funding structure for arts-learning in various settings; regulation (governance), including legislation, official standards, guidelines, etcetera; and ‘self-evident’ beliefs or a constellation of dominant and alternative beliefs about what arts education is, about its value and about the right way to do it (IJdens 2015).

*Arts education policy* is any public policy – i.e. ‘decisions (including both actions and non-actions) of a government or an equivalent authority’ (Weible 2014: 4), always connected to and influenced by non-governmental actors in policy networks – with regard to systemic and practical aspects of arts education: at school, in non-formal setting, as well as informal learning in and through the arts. Public policy affects and is affected by all four systemic elements to varying degrees. An *arts education policy system* arises where arts education’s infrastructure, funding, regulation and beliefs become a separate object and area of public policy.

Table 1. Guiding research questions for the MONAES project

<i>Key issues</i>	<i>Practice</i>	<i>System</i>	<i>Policy</i>
Access	Who has access to what, through whom? How is access ensured by schools, cultural organisations etc.? Who actually participates in what?	Which systemic conditions and mechanisms ensure or impede access?	Which policies exist regarding access to arts education, how are they implemented and what is their impact?
Quality	What are schools, cultural agents and other non-governmental actors doing to ensure and improve quality?	Which systemic conditions ensure or impede quality arts education?	Which policies exist regarding arts education quality, how are they implemented and what is their impact?
Renewal of education	How are schools, cultural organisations cultural agents and other non-governmental actors using arts education to renew education?	Which systemic conditions enhance or impede contribution of arts education to renewal of education?	Which policies exist regarding arts education’s contribution to renewal of education, and what is their impact?
Social and cultural challenges	How are schools, cultural organisations cultural agents and other non-governmental actors using arts education to resolve social and cultural challenges?	Which systemic conditions enhance or impede contribution of arts education to resolving social and cultural challenges?	Which policies exist regarding arts education’s contribution to resolving social and cultural challenges, and what is their impact?
Research	What are researchers, universities and other non-governmental actors doing to strengthen research for practice and policy?	Which systemic conditions enhance or impede good and relevant research for practice and policy, and its utilization?	Which policies exist regarding arts education research, and what is their impact?

### Collecting data: two digital surveys among arts education experts

Data for the MONAES project were collected through two worldwide digital surveys among experts in arts education. The first survey (MONAES-A) was held in February 2016. It focused on individual experts' personal understanding of arts education and on their ideas and opinions about issues in arts education. The second survey (MONAES-B) was held in May 2016, and it focused on experts' assessment of facts about arts education practice and policy in their country.<sup>2</sup> These surveys cover only some parts of the guiding research questions in Table 1.

Both surveys required many arts education experts from all over the world who were willing to participate. They are experts – broadly defined – because of their professional experience and knowledge in the field of arts education as (e.g.) a qualified practitioner, a teacher of arts teachers, a leader of an arts organization, an advisor, a researcher or a civil servant. Their names and e-mail addresses have been collected from 39 sources, 37 of these publicly available through the internet or from printed publications. The types of sources were:

- 12 international organisations/networks;
- 10 research and professional journals, volumes 2012-2015;
- 7 recent handbooks and yearbooks with many contributions by different authors;
- 4 recent international conferences;
- 4 national organisations.

Contacts of INRAE's chairman Larry O'Farrell were also invited to participate in the survey, and added to the database if they agreed to do so. An invitation by e-mail to National UNESCO Commissions and to teachers' associations and unions in countries with less than five persons in the database, asking them to suggest (more) experts from their country, generated names of fourteen extra experts from these countries.

In January 2016, after eliminating double-counts, the database held names and e-mail addresses of 1595 different persons from 78 different countries. See annex I for the list of sources and the number of persons taken from them.

Table 2. Population and response

	<i>MONAES-A</i>	<i>MONAES-B</i>	<i>Total</i>
Total number of persons invited	1595	1453	1595
Undeliverable (bounced)	127	0	127
Invitation received (not bounced)	1468	1453	1468
Refusals	15	5	20
Invitation received and not refused	1453	1448	1453
Questionnaires accessed	451	214	520
Questionnaires submitted	complete: 312	partial: 214	381

Questionnaires for the first and/or the second survey were submitted by 381 experts: 312 respondents (82%) completed the MONAES-A questionnaire; 214 respondents (56%) completed the first two sections of the MONAES-B questionnaire on their personal and professional profile and on the understanding of arts education in their country, and one or more subsequent sections on access to arts education, quality of arts education, benefits of arts education, and arts education research.

Table 3 shows the number of persons in the database of experts (population) and respondents per source, including double-counts.

<sup>2</sup> The MONAES-A questionnaire was offered in English language and in French and Spanish; the MONAES-B questionnaire only in English language because the benefits of Spanish and French translations in terms of the number of respondents did not justify the costs.

Table 3. Population and response by type of source

<i>Type of source</i>	<i>Population</i>	<i>Response</i>	<i>Response percentage per type of source</i>
	N	N	%
International organizations and networks (11)	264	85	32
Research and professional journals (10)	779	219	26
Handbooks, yearbooks, etcetera (8)	642	199	31
International conferences (4)	234	117	50
National organizations (4)	49	3	6
Other (2)	75	40	53

Number of persons per type of source include double-counts.

Two SPSS-data files were prepared from the survey-data. One datafile with the data provided by the individual experts, about their personal and professional profile, about their personal understanding of arts education and about their personal ideas and opinions on various issues. Data about experts' personal and professional profile were drawn from the MONAES-B survey if they did not take part in the MONAES-A survey. Questions about the experts' profile were identical in both surveys. So we have 381 respondents in the first file with data on their profiles, of whom 312 completed the MONAES-A questionnaire and 214 completed one or more sections of the MONAES-B questionnaire.

In the second file data from MONAES-B have been aggregated to the level of the country (national) or to the subnational level respondents refer to in answering questions about arts education 'in their country'. Of the 214 experts who submitted the MONAES-B questionnaire 144 (67.3%) indicated their country of residence as the (national) country of reference, 67 (31.3%) indicated a subnational level of their county of residence, and 3 (1.5%) indicated their home country, not their current country of residence, as the (national) country of reference. There are 90 cases in the aggregate datafile, of which 50 are 'national level' countries and 40 subnational level States, provinces or regions. Of the latter most are separate entities in the United States of America (13 States), Germany (6 Länder), Canada (6 Provinces/Territories), Spain (4 regions), Australia (3 States/Territories) and the United Kingdom (England and Scotland). All countries and subnational entities are called 'countries of reference' in what follows.

Comparisons across separate countries and across UNESCO regions in this paper only serve an exploratory purpose. This is more an inspection of the available data and an exploration of how the data can be used than a full and theoretically grounded analysis. The connection between MONAES and the UNESCO Seoul Agenda was an obvious ratio for comparing UNESCO regions. UNESCO has five regions: Africa, the Arab States, Asia and the Pacific, Europe and North-America, and Latin America and the Caribbean.<sup>3</sup> Arab States are not included in most tables because only two countries from this region were represented among respondents. Caution is needed when reference is made to Latin America and Africa because of the small numbers of experts from these regions. Further analysis will probably indicate, for instance, that UNESCO regions are too heterogeneous within themselves for understanding differences and similarities in arts education practice, systems and issues across types of countries. Other classifications, e.g. based on national income (cf. four classes in the *UNESCO Global Monitoring Report Education for All: low, lower middle, upper middle and high income countries*), probably make more sense.

<sup>3</sup> The UNESCO website <http://www.unesco.org/new/en/unesco/worldwide/regions-and-countries/> lists four countries under Asia and the Pacific and Europe: Kazakhstan, the Russian Federation, Tajikistan, and Turkey. Tajikistan is not represented in the database of experts for MONAES. For our analysis we have included Kazakhstan in the Asian-Pacific region, following the country's involvement with the UNESCO Arts Education Observatories in the Asia-Pacific (<http://www.unescobkk.org/culture/creativity/arts-ed/observatories/>). Russia and Turkey are included in the European countries.

**Experts’ personal and professional profile**

*Introduction*

All experts who participated MONAES surveys were asked about their age and gender and about their professional activities and position, areas of expertise and vocational or academic education. In this section results of exploratory comparisons of some experts’ characteristics across countries of residence and UNESCO regions are presented. In this section comparisons across countries are based on the expert’s country of residence, indicated in submitted questionnaires. Comparison across countries refer to *separate* countries with ten or more respondents and countries with less than ten respondents as a group.

*Gender and age*

The majority of arts education experts are women (63% overall). However the share of male and female experts varies substantially across countries. For instance only one fifth of the experts from Canada are men, against a little over half of the experts from the Netherlands. Comparison across UNESCO regions shows that the share of female experts is highest in Latin America.

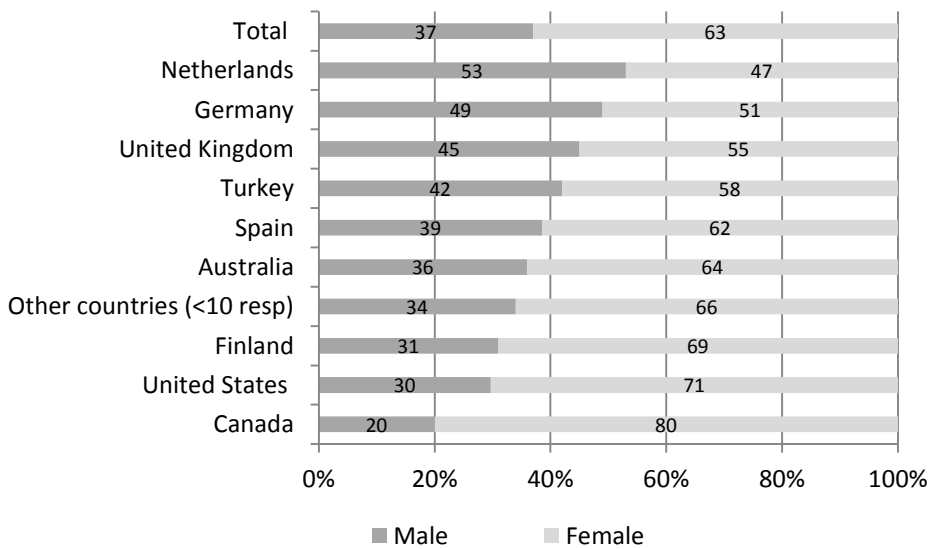


Figure A. Respondents’ gender by country of residence (≥10 and <10 respondents)

Table 4. Respondents’ gender by UNESCO region

<i>Gender</i>	<i>Afr</i>	<i>AsPac</i>	<i>EuNA</i>	<i>LAC</i>	<i>Total</i>
	%	%	%	%	%
Male	27	36	39	9	37
Female	73	64	61	91	63
<b>Total (N=100%)</b>	<b>(15)</b>	<b>(66)</b>	<b>(286)</b>	<b>(11)</b>	<b>(378)</b>

In this table and further tables Afr indicates Africa, AsPac Asia-Pacific, EuNA Europe and North-America, LAC Latin-America and the Caribbean. Cramer’s V= 0.11, not statistically significant.<sup>4</sup>

<sup>4</sup> Here and in further cross tabulations of nominal variables (like gender and UNESCO region) Cramer’s V is used as a measure of association. Cramer’s V varies from 0 (no relation at all between both variables) to 1 (variables are fully determined by each other). The nature of an association has to be interpreted from the table. An association is generally considered weak if Cramer’s V is around 0.10, medium if it’s around 0.20 to 0.30 and strong if it’s around 0.50. Statistical significance and strength of an association are fundamentally different concepts. Statistical significance indicates whether an observed association in a sample can be generalized to the full population the sample is drawn from. An association or correlation is statistically significant if the probability that it is random is lower than 5% (p<0.05).

Over 60% of the experts who participated in the MONAES surveys are 50 years of age or older, only 15% are younger than 40. Comparison across separate countries of residence with ten or more respondents shows that arts education experts in Spain and the Netherlands, but also Turkey, are substantially younger than their colleagues from the United Kingdom, Australia and Canada. Compared across UNESCO regions the share of older experts is relatively high among Latin American experts who participated in the surveys.

Table 5. Respondents' age by UNESCO region

<i>Age</i>	<i>Afr</i>	<i>AsPac</i>	<i>EuNA</i>	<i>LAC</i>	<i>Total</i>
	%	%	%	%	%
<40 years	20	14	15	0	15
40-49 years	20	20	25	9	24
50-59 years	40	32	28	64	30
60 years and older	20	35	32	27	32
<b>Total (N=100%)</b>	<b>(15)</b>	<b>(66)</b>	<b>(286)</b>	<b>(11)</b>	<b>(378)</b>

Cramer's V= 0.09, not statistically significant.

#### *Current professional activity*

Experts were asked which description matches their current activities best: practitioner, researcher/scholar, or policy maker/official, or some other. Almost half of them mention one activity, others two activities and some three or all four. Including double-counts three quarters of the experts are researchers or scholars, 59% are practitioners, and 15% policy-makers or policy-officials. Most practitioners are arts educators (66%), fewer are artists (23%), teaching artists (20%) or arts teachers at school (12%), and beside that 22% indicate that they are another kind of practitioner, e.g. manager of a cultural organization, consultant, etc.). There are many experts (45%) who combine activities as a practitioner and a researcher/scholar.

Experts were divided into five categories to make it easier to compare across countries and UNESCO regions, from largest to smallest category: 1. practitioner *and* researcher/scholar, but not policy maker/official (42%); 2. researcher/scholar, but not practitioner or policy maker/official (28%); 3. all those who are policy makers/officials, including some who are also practitioners and/or researchers/scholars (15%); 4. practitioner, not research nor policy (11%); 5. and those who only indicate some other activity (6%).

Table 6. Respondents' current professional activity by country of residence

<i>Country of residence</i>	<i>Practitioner &amp; researcher</i>	<i>Researcher /scholar</i>	<i>Policy maker /official (and ...)</i>	<i>Practitioner</i>	<i>Other</i>	<i>Total</i>
	%	%	%	%	%	<b>N (=100%)</b>
Australia	65	12	8	4	12	<b>(26)</b>
USA	53	32	9	6	0	<b>(47)</b>
UK	53	21	9	12	6	<b>(34)</b>
Canada	52	35	9	4	0	<b>(23)</b>
Turkey	50	25	0	25	0	<b>(12)</b>
Spain	31	15	0	54	0	<b>(13)</b>
Finland	31	46	15	8	0	<b>(13)</b>
Germany	22	37	19	11	11	<b>(54)</b>
Netherlands	21	57	21	0	0	<b>(14)</b>
Countries with <10 resps.	39	23	21	10	7	<b>(145)</b>
<b>Total</b>	<b>42</b>	<b>28</b>	<b>15</b>	<b>11</b>	<b>6</b>	<b>(381)</b>

Comparison across separate countries of residence with ten or more respondents (Table 6) shows that the share of experts who are practitioners *and* researchers/scholars is particularly high among experts from Australia, and also above average for the USA, the UK and Turkey. It is below average among experts from the Netherlands, Germany, Finland and Spain. Many experts from Finland and the Netherlands are 'mere' researchers/scholars and many experts from Spain are 'mere' practitioners. Policy makers/officials are completely missing from Spain and Turkey.

Comparison across UNESCO regions (Table 7) indicates that the Latin American and Asian-Pacific (many of them Australian) experts' profiles are alike, with a high share of practitioners who are also researchers, and that the share of 'mere' researchers/scholars is above average among respondents from Latin America.

Table 7. Respondents' current professional activity by UNESCO region

<i>Current professional activity</i>	<i>Afr</i>	<i>AsPac</i>	<i>EuNA</i>	<i>LAC</i>	<i>Total</i>
	%	%	%	%	%
Practitioner & researcher/scholar	60	63	40	33	44
Researcher/scholar	20	15	33	44	29
Policy official (& ...)	7	13	17	11	15
Practitioner	13	10	11	11	11
<b>Total (N=100%)</b>	<b>(15)</b>	<b>(62)</b>	<b>(271)</b>	<b>(9)</b>	<b>(357)</b>

Cramer's V= 0.12, not statistically significant (0.075).

#### *Current professional position*

With most of the experts being researchers or scholars it's no wonder that most of them are working at a university (75%). Nearly one third (30%) are affiliated with an institution for higher vocational training or professional development in (arts) education, 21% are working in (pre)primary or secondary education, and 13% in government: national, local or regional, or a government agency (e.g. Inspectorate for Education).

Table 8. Respondents' current professional position by UNESCO region

<i>Current professional position</i>	<i>Afr</i>	<i>AsPac</i>	<i>EuNA</i>	<i>LAC</i>	<i>Total</i>
	%	%	%	%	%
School	13	29	19	27	21
University*	80	86	72	91	75
(Higher) vocational education	27	23	32	55	30
Government	13	6	14	27	13
<b>Total (N)</b>	<b>(15)</b>	<b>(66)</b>	<b>(286)</b>	<b>(11)</b>	<b>(378)</b>

Percentages 'yes' for each position by UNESCO region. Sum of percentages per column >100% because of multiple answers. School includes pre-primary, primary and secondary education. (Higher) vocational education includes institutions for higher vocational training, institutions for professional development in (arts) education and other educational institutions not mentioned before. Government includes national, local and regional government and government agencies (e.g. Inspectorate of Education). \*Cramer's V=0.15, p=0.05.

Comparison across UNESCO regions (Table 8) shows that the percentage of university-affiliations and persons working at an institution for higher vocational training is overall higher among experts from Latin America, who often seem to combine those positions.

Table 9 shows that the share of university-affiliated experts is higher than average among experts from Australia, Canada, Spain and Turkey (90% to 100%) and much lower in the Netherlands (21%) where more experts are working at an institution for higher vocational training or professional development (43%).



Table 9. Respondents' current professional position by country of residence

<i>Country of residence</i>	<i>School</i>	<i>University ***</i>	<i>(Higher) vocational education *</i>	<i>Govern- ment **</i>	<b><i>Total</i></b>
	%	%	%	%	<b>N</b>
Germany	24	65	41	11	<b>(54)</b>
USA	13	83	26	2	<b>(47)</b>
UK	29	79	27	12	<b>(34)</b>
Australia	19	96	12	0	<b>(26)</b>
Canada	4	91	17	4	<b>(23)</b>
Netherlands	14	21	43	14	<b>(14)</b>
Spain	23	92	39	0	<b>(13)</b>
Finland	15	62	15	15	<b>(13)</b>
Turkey	25	100	8	0	<b>(12)</b>
Countries with <10 resps.	23	72	37	23	<b>(145)</b>
<b>Total</b>	<b>21</b>	<b>75</b>	<b>31</b>	<b>13</b>	<b>(381)</b>

Percentages 'yes' for each position per country. Sum of percentages per row is >100% because of multiple answers. School: pre-primary, primary and secondary education. (Higher) vocational education: institutions for higher vocational training, institutions for professional development in (arts) education and other educational institutions not mentioned before. Government: national, local and regional government and government agencies (e.g. Inspectorate of Education). \*Cramer's V=0.34, p=0.000. \*\*Cramer's V=0.22, p=0.04. \*\*\*Cramer's V=0.27, p=0.001.

### *Conclusion and reflection*

Making sense of differences in experts' professional profiles across separate countries and UNESCO regions requires a closer look at what is meant by experts from (mainly) English-speaking countries when they call themselves practitioners *and* researchers/scholars. Is it merely a linguistic matter, or is it an artefact of the selection of sources for the database of experts, or do these data indicate 'real' differences in countries' and regions' arts education expertise? The same applies to the distinction between universities and institutions for higher vocational training that may be very strict in some regions or countries, and much less so elsewhere.

In further analyses experts' personal and professional profiles will be considered as a factor that may explain differences and similarities in their personal understanding of arts education and in their involvement with and opinion on various issues in arts education. Experts from English-speaking and other countries will have to be consulted in order to reach a sensible interpretation of differences in profiles.

### **Understanding of 'arts education'**

#### *Introduction*

There is no generally accepted worldwide definition of arts education (cf. Bamford 2006: 48-52). Yet UNESCO-glossaries provide some general concepts for international comparative research in education and culture that apply to education and the arts across the world: firstly the distinction between formal, non-formal and informal learning (UNESCO-UIS 2012; UNESCO-UIL 2012); secondly the concepts of 'cultural expressions' and 'cultural activities, goods and services' in the glossary of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005).

The 'education' part of arts education seems well defined, meaning learning and teaching at school (formal) and in non-formal or informal settings. However the 'arts' part is clearly more problematic for comparative research in arts education. The arts can be seen as a specific *part* or a specific *aspect* of 'cultural expressions' and of 'cultural activities, goods and services' as defined by UNESCO. The term 'arts' de-

notes some part of those activities (like making music and singing, drawing, painting, sculpting, acting, dancing, making films, writing poems and novels, telling stories and fairy-tales, crafts and design) and the products that result from such activities. But the term ‘arts’ is also used to denote a specific *aspect* or quality of cultural activities. From a sociological point of view, by ‘arts’ we mean all forms of cultural expression and practice that are *labeled* and *appreciated* as ‘arts’ by the public, by arts professionals and experts, by policy makers, by private sponsors and funding agencies, etcetera. Therefore boundaries of ‘arts’ cannot be fixed in any essentialist or administrative way. They are constructed and contested in an *ongoing process of valuation and framing* through various practices within a dynamic social, cultural and institutional context. Conventional language and generally accepted concepts and definitions are part of that context, which also implies that the ‘what is art?’ question – or rather ‘when is art?’ (Goodman 1977) – may be completely irrelevant in countries where the ‘Western’ distinction between (e.g.) arts and crafts or between arts and other cultural practices is meaningless or has a different meaning.

Instead of regarding the absence of a standard definition for arts education as a ‘technical’ obstacle for comparative research, varying definitions and discourses of arts education (et cetera) deserve critical examination as a meaningful issue in its own right for comparative research in arts education. Therefore individual experts were asked, among other things, if they generally use the term arts education or prefer an alternative term. Questions regarding the experts’ assessment of how arts education is understood in their country referred to settings and levels of education, consensus or controversy over definitions, best matching definitions, and the significance of various clusters of terms and concepts.

#### *Experts’ personal preference: ‘arts education’ or rather an alternative term*

Most experts (85%) who took part in the first MONAES survey assert that they generally use the term ‘arts education’ and some (15%) prefer to use an alternative term. The share of the latter is higher (three out of eight) among experts in Latin America. Experts who generally use the term arts education were asked to write down their personal definition. These qualitative answers will be analyzed later, but most experts using this term will probably agree that it includes various forms of teaching ‘in and through arts’.

The experts who prefer an alternative term were asked to mention that term and to give a short definition. Their written definitions can be divided into four or three categories, based on key words like ‘cultural’, ‘aesthetic’ and ‘creative’, and on reference made to specific art forms:

- ‘I prefer “cultural education”, because “arts” often is understood as “high art” and because culture is more than just arts, but arts cannot be understood without their cultural, political, historical contexts.’
- ‘The term “Ästhetisch-Kulturelle Bildung” encompasses more than just “arts education”. It encompasses the socio-cultural context of individuals due to their interest in aesthetic complexity of their life-world. Art in its narrow sense is just a very small element in this complexity. And “Bildung” is strongly connected with the self-activity of an individual, not only object of instructions. So the reduction on arts is a problematic one, if it is not situated in the social-cultural environment of people.’
- ““Creative education” involves generic creativity capability development as well as creative-cultural (arts); ‘creative learning’ is a more inclusive term that involves all modes of formal and informal learning, not just the formal experiences implied by ‘education’.”
- ‘I personally prefer to use terms that are discipline specific such as dance education, music education, theatre education. Dance education, which is the field of my specialty, deals with how teaching and learning are facilitated, activated and dispensed about, in and through dance.’

#### *Settings and levels of arts education*

The first question about the understanding of arts education in experts’ countries in the second MONAES survey referred to settings and levels of education included.<sup>5</sup> Settings are informal, non-formal and formal settings as defined by UNESCO institutes (UNESCO-UIS 2012; UNESCO UIL 2012). However educational programs of cultural institutions, (e.g. museums) for various target groups, that are an important part of what

<sup>5</sup> Questions in this section of the MONAES-B survey were answered by all 214 experts who submitted the questionnaire.

is generally considered as arts education, do not fit well into the classification of informal, non-formal and formal settings. This category was therefore added to the settings. Within formal education the UNESCO International Standard Classification of Education (ISCED) distinguishes eight levels, from early childhood education to the doctoral or equivalent level of tertiary education. Questions in the MONAES surveys regarding educational levels generally distinguished between primary/elementary, lower secondary and upper secondary education. However in questions about the understanding of arts education a broader and more specific range of levels and types of formal education was addressed, including vocational and higher training in the arts and/or for teaching arts, and arts-learning during non-arts vocational training.

In Table 10 different settings and levels are ranked according to their inclusion in the understanding of arts education in experts' country of reference. Arts-learning at primary/elementary and secondary school levels as well as vocational and higher training in the arts or for teaching arts are generally included, and educational programs by cultural institutions (e.g. museums) and out-of-school arts lessons as well. Informal learning and rehearsing and practicing as an amateur artist, musician etc. are more often not included. In this there is no variance across UNESCO regions, except for taking part in educational programs of cultural institutions, e.g. museums, which is included significantly less in African countries than in other regions.

Table 10. 'Are the following settings and levels of learning included in 'arts education' as it is understood in your country?'

<i>Settings and levels of arts-learning</i>	<i>Included in understanding of arts education</i>
	%
Arts-learning at primary/elementary and secondary school	93
Vocational and higher training in the arts and/or for teaching arts	86
Taking part in educational programs by cultural institutions (e.g. museums)	77
Taking arts lessons, workshops etc. as a leisure activity, out of school	72
Arts-learning during vocational training for non-arts occupations	51
Rehearsing and practicing as an amateur artist, musician, etcetera	47
Informal arts-learning (family, friends, through media, internet, etcetera)	39

Average aggregate scores between 0 and 1 (1=included, 0=not included or controversial or 'don't know') have been converted to an average aggregate percentage in Table 10 (e.g. 0.93 is 93%, 0.39 is 39%).

#### *Consensus or controversy over definition of arts education*

Overall two thirds of individual experts who participated in the MONAES-B survey about facts of arts education say that there's more consensus than controversy over the understanding of arts education in their country of reference. Table 11 shows that the aggregate average score over all countries is 66% which is closer to 100 (more consensus) than to 0 (more controversy). There is some variation across UNESCO regions: less consensus in Africa, more consensus in Europe and North-America and in the Asia-Pacific region. However differences between countries are leveled out by comparison across UNESCO regions. The degree of consensus varies stronger across countries than across UNESCO regions. For instance consensus is stronger in the Netherlands and in Singapore than in the UK and the USA (Table 12).

Table 11. 'Would you say that there is consensus or controversy about the understanding of 'arts education' in your country in professional and public discourse?'

<i>UNESCO region</i>	<i>More consensus than controversy</i>	<i>N countries of reference</i>
	%	
Europe & North America	68	64
Asia-Pacific	67	14
Latin America & Caribbean	62	4
Africa	39	6
<b>Total</b>	<b>66</b>	<b>88</b>

Average aggregate scores between 1 (more consensus than controversy) and 0 (more controversy than consensus) have been converted to average percentages in Table 11. Differences not statistically significant.

Table 12. 'Would you say that there is consensus or controversy about the understanding of 'arts education' in your country in professional and public discourse?'

<i>Countries of reference: <math>\geq 5</math> and <math>&lt;5</math> respondents</i>	<i>More consensus than controversy</i>
	%
Netherlands	89
Singapore	86
Germany: NRW	80
Canada: Ontario	80
Germany	78
Australia	70
Finland	67
Turkey	60
Ireland	60
USA	57
United Kingdom	55
Other countries of reference: $<5$ resp.	65
<b>Total</b>	<b>65</b>

Average aggregate scores between 1 (more consensus than controversy) and 0 (more controversy than consensus) have been converted to average percentages in Table 12.

#### *Best matching definitions*

If there's more consensus than controversy over definitions of arts education, 'learning and teaching competencies in arts and aesthetics' is the best matching definition for arts education at school (average 2.7 on scale 1-3), and 'learning and teaching personal and social skills through arts' the least matching definition (average 1.9): see Table 13. For non-formal arts education (out of school arts lessons etc.) these four definitions are closer together and 'personal and social skills through arts' comes third instead of last. Comparison of results across UNESCO regions does show some differences, but these are not statistically significant.

Table 13. 'Which of the following four designations or definitions matches best for [arts education *at school* and for *non-formal* arts education (out of school arts lessons etc.)....]?'

<i>Definitions</i>	<i>At school</i>	<i>Out of school</i>
	Average	Average
Learning and teaching competencies in arts and aesthetics	2.7	2.3
Learning and teaching creative competencies	2.2	2.3
Learning and teaching cultural competencies	2.1	2.0
Learning and teaching personal and social skills through arts	2.0	2.1

Average aggregate scores of 1-3: least, to some degree, best.

If there's more controversy than consensus about the understanding of arts education, it's logical that support for all four definitions is rather low (less than 3 on the scale from 1 to 5, which is less than 2 converted to 1-3 scale). There's no significant difference between UNESCO regions, except for 'learning and teaching personal skills through arts', which seems to find stronger support in (two) Latin American countries than in other regions, for both arts education at school and out of school.

Table 14. 'Please give an estimate of the degree of support for the following four designations or definitions for [arts education *at school* and for *non-formal* arts education (out of school arts lessons etc.)....]?'

<i>Definitions</i>	<i>At school</i>	<i>Out of school</i>
	Average	Average
Learning and teaching competencies in arts and aesthetics	1.7	1.6
Learning and teaching creative competencies	1.6	1.5
Learning and teaching cultural competencies	1.5	1.4
Learning and teaching personal and social skills through arts	1.4	1.6

Average aggregate scores on scale 1-5 (support very low to very high) have been converted to 1-3 to make Table 14 comparable to Table 13.

#### *Significant terms and concepts*

In the first MONAES survey (MONAES-A) individual experts were asked to indicate the relevance of a series of words and concepts for their personal understanding of arts education on a 5-point scale from 'very low' to 'very high'. Results for this question have been analyzed to find underlying patterns of words and concepts. Questions in the MONAES-B survey about the significance of *clusters* of terms and concepts for the understanding of arts education in the experts' country of reference were partly based on this analysis.

The aggregate assessment of clusters of terms and concepts is shown in Table 15. 'Doing/making/ performing/playing' is thought to be the most significant cluster of terms and concepts for the understanding of arts education at primary and secondary school and for non-formal arts education in the experts' country of reference. 'Motivating/engaging/enjoyment' ranks equally high for non-formal arts education, second for primary school and fifth for secondary school, for which 'Teaching/instruction/curriculum' and 'skills/ competencies/knowledge' rank second. 'Arts/aesthetics', ranking third for secondary school (3.6), is assessed less significant (3.1) for primary school and out of school arts education. 'Recreation/fun' appears highly significant for non-formal (4.0), less for primary (3.5) and least for secondary education (2.9).

The high significance of 'doing/making/performing/playing' at primary school is asserted in all three UNESCO-regions (Table 16). 'Receptive/responding/reflective' is ranked low in all three regions. Interesting differences can be observed in the significance of 'culture/heritage', which is valued highest in African countries and less so in European and North-American countries, whereas 'arts/aesthetics' has the lowest score in Africa. African countries also attribute higher significance to the cluster 'Intercultural/transcultural/ identity', that ranks lowest in the Asia-Pacific and Europe and North-American regions.

Table 15. 'How significant are the following terms and concepts for the understanding of arts education in your country?'

<i>Terms and concepts</i>	<i>Arts education at primary school</i>	<i>Arts education at secondary school</i>	<i>Non-formal (out of school) arts education</i>
	Average	Average	Average
Doing/making/performing/playing	3.9	3.9	4.0
Motivating/engaging/enjoyment	3.7	3.4	4.0
Intercultural/transcultural/identity	2.7	2.9	2.8
Teaching/instruction/curriculum	3.5	3.8	2.5
Skills/competencies/knowledge	3.5	3.8	3.4
Recreation/fun	3.5	2.9	4.0
Culture/heritage	3.2	3.3	3.0
Arts/aesthetics	3.1	3.6	3.1
Receptive/responding/reflective	3.0	3.3	2.8
<b>N countries of reference</b>	<b>86-87</b>	<b>87-88</b>	<b>82-85</b>

Average aggregate scores on scale 1-5: very low to very high. Terms and concepts ranked from highest to lowest significance for arts education at primary school. Differences not tested yet.

Table 16. 'How significant are the following terms and concepts for the understanding of arts education at primary school in your country?'

<i>Terms and concepts</i>	<i>Afr</i>	<i>AsPac</i>	<i>EuNA</i>
<i>PRIMARY SCHOOL</i>	Average	Average	Average
Doing/making/performing/playing	3.6	4.1	3.9
Motivating/engaging/enjoyment	3.2	3.8	3.7
Teaching/instruction/curriculum*	2.7	3.3	3.6
Recreation/fun	2.9	3.5	3.6
Skills/competencies/knowledge*	2.7	3.6	3.5
Arts/aesthetics**	2.2	3.3	3.3
Culture/heritage**	3.8	3.2	3.1
Receptive/responding/reflective	2.4	3.0	3.1
Intercultural/transcultural/identity*	3.4	2.5	2.7
<b>N countries of reference</b>	<b>6</b>	<b>14</b>	<b>62</b>

Average aggregate scores on scale 1-5: very low to very high. ANOVA: \*\*p= 0.04 and 0.05 (Eta sq 0.08 in both cases). \*p marginal (0.08 and 0.09).<sup>6</sup> Latin American countries of reference not included because of low number (N=4).

For arts education at secondary school (Table 17) doing/making/performing/playing (the 'productive' or 'active' aspects of arts education) have equally high significance as for primary school, but African countries again give the highest value to culture/heritage and the lowest to arts/aesthetics. Receptive/responding/reflective is valued lower in African and Asian-Pacific countries than in European and North American countries. Beside that it's interesting to see that recreation/fun, which is highly significant at *primary* school in

<sup>6</sup> Here and in following tables where average (mean) scores are compared, analysis of variance (ANOVA) is applied to test differences between groups (UNESCO regions). Eta-squared (Eta sq) indicates the size of differences. An Eta-squared of 0.01 is generally considered small, 0.06 medium and 0.14 large. For statistical significance (p) see footnote 4.

European and North American countries, is least significant for arts education at secondary school level in European and North American and in African countries alike.

Table 17. 'How significant are the following terms and concepts for the understanding of arts education at secondary school in your country?'

<i>Terms and concepts</i>	<i>Afr</i>	<i>AsPac</i>	<i>EuNA</i>
<b>SECONDARY SCHOOL</b>			
	Average	Average	Average
Doing/making/performing/playing	3.5	4.1	3.9
Teaching/instruction/curriculum	3.1	3.8	3.9
Skills/competencies/knowledge*	3.1	3.8	3.9
Arts/aesthetics*	2.8	3.6	3.6
Receptive/responding/reflective**	2.7	3.1	3.5
Culture/heritage	3.6	3.2	3.3
Motivating/engaging/enjoyment	3.1	3.7	3.3
Intercultural/transcultural/identity	3.4	2.7	3.0
Recreation/fun	2.6	3.3	2.9
<b>N countries of reference</b>	<b>6</b>	<b>14</b>	<b>63</b>

Average aggregate scores on scale 1-5: very low to very high. ANOVA: \*\*p= 0.04; \*p marginal (0.09 and 0.07). Latin American countries of reference not included because of low number (N=4).

As said before (and shown in Table 15) the ranking of clusters of terms and concepts according to their significance for non-formal arts education differs from the ranking for arts education at secondary school. Table 18 shows that the significance of terms and concepts for non-formal arts education is not assessed that differently across UNESCO regions: differences are small and none of them is statistically significant.

Table 18. 'How significant are the following terms and concepts for the understanding of non-formal arts education in your country?'

<i>Terms and concepts</i>	<i>Afr</i>	<i>AsPac</i>	<i>EuNA</i>
<b>NON-FORMAL</b>			
	Average	Average	Average
Doing/making/performing/playing	4.0	3.6	4.1
Teaching/learning/curriculum	2.1	2.5	2.6
Skills/competencies/knowledge	3.0	3.4	3.5
Arts/aesthetics	3.0	2.9	3.2
Receptive/responding/reflective	2.4	2.7	2.9
Culture/heritage	3.8	2.8	3.0
Motivating/engaging/enjoyment	3.5	3.7	4.1
Intercultural/transcultural/identity	3.1	2.4	2.8
Recreation/fun	3.8	3.7	4.1
<b>N countries of reference</b>	<b>5-6</b>	<b>13-14</b>	<b>63</b>

Average aggregate scores on scale 1-5: very low to very high. ANOVA: differences are not statistically significant for any of the items. Latin American countries of reference not included because of low number (N=4).

### *Conclusion and reflection*

The term ‘arts education’ is generally used by most experts who took part in the first MONAES-survey. Some of the experts who prefer to use an alternative term do so because they include a broader scope of cultural expressions and activities, indicated by term like ‘aesthetic’, ‘cultural’ and ‘creative’, than what is conventionally called ‘high art’ or ‘legitimate culture’. Others prefer more specific terms, referring to arts disciplines like visual arts and design, music, dance, drama, etcetera. Also, apart from personal preferences, experts generally tend to say that there’s more consensus than controversy over the understanding of arts education in their country of reference. Differences between countries in the understanding of arts will probably disappear when aesthetic education and arts-related forms of creative and cultural education are included in a broad concept of arts education that is broadly accepted internationally. In this respect it is interesting to see that the cluster of terms ‘making/doing/performing/playing’ is generally considered to be most significant in the understanding of arts education in experts’ countries of reference and across UNESCO regions for primary and secondary arts education as well as for non-formal (out of school) arts education. Does this justify the grounding of a broad concept of arts education in doing, making, performing and playing arts, broadly understood?

Remaining and relevant differences in concepts and definitions may depend less on general conceptual disagreement but more on different professional contexts. Practitioners at school and out of school, academic scholars at universities and professionals at institutions for (higher) vocational training and professional development, specialists in education and cultural professionals may have specific things in mind when they think of arts education. For instance the exclusion of informal arts-learning – learning by doing, listening and watching, with friends, through the media, and by practicing as an amateur – from experts’ understanding of arts education may be a reflection of the fact that many experts are somehow involved in the arts as a teacher or an educator. Arts-learning that takes places outside the professional domain of arts educators and intermediaries may remain outside their practical understanding of arts education. In preparing the MONAES surveys we have anticipated this by distinguishing between arts education and arts-learning, considering that learning is a much broader concept than education. Also the fact that terms like ‘teaching/instruction/curriculum’ and ‘skills/competencies/knowledge’ are considered more significant for arts education in secondary school than in primary school and out of school indicates that differences in settings of learning and teaching may be more important for the understanding of arts education than differences between countries. From this another assumption can be drawn: if countries have very different dominant settings of arts-learning, the understanding of arts education will vary across countries.

The assumptions that experts tend to agree on a broad concept of arts education at a general level and that differences in definitions reflect different professional contexts, and other assumptions regarding differences in the understanding of arts education need to be tested in further analyses of the MONAES data.

### **Access to informal arts-learning**

#### *Introduction*

The section on access in the MONAES-B questionnaire was divided into three subsections: access to informal arts-learning, to arts-learning through school (formal arts education) and through out of school arts classes etcetera (non-formal arts education). In this paper only some questions on access to informal arts-learning and to arts education through school are addressed.<sup>7</sup>

The MONAES-B questionnaire started with access to *informal* arts-learning. Informal arts-learning happens everywhere, in all societies, at whichever level of development. It takes place when children, young

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<sup>7</sup> In the MONAES-B survey experts were asked first if they were prepared to answer questions on access to informal and to formal education in their country of reference or if they would rather skip these sections and move on to next sections. Of all 214 experts who submitted the MONAES-B questionnaire 146 (68%) were prepared to answer questions in the section on access to informal arts-learning. However actual response per question varied and was generally lower when respondents were asked to estimate numbers or percentages.



people and adults participate and engage in artistic and cultural activities, e.g. in the family, with friends, through the media and the internet, in public spaces, as an amateur, or by attending arts and cultural venues and events. Therefore access to informal arts-learning depends very much on actual cultural participation and engagement, on the availability of cultural offers, on the freedom of everyone to take part in arts and cultural activities of their own choice, and on efforts by arts and cultural organisations and government to remove obstacles and to increase participation. Questions on access to arts-learning through school and to non-formal arts education followed the same logic: first questions about entitlement, then about availability and supply, third about actual participation, and finally about policies.

#### *Freedom to participate*

On a scale from 1 (strongly disagree) to 5 (strongly agree) experts tend to agree rather strongly with the statement that in their country everyone is free to participate in arts and cultural heritage activities of their own choice. Agreement with statements regarding freedom to participate regardless of gender, religion, age and ethnicity and race is stronger overall than with statements regarding migrants and refugees, income and urban or rural residence. African countries generally and Latin American countries partially agree less with these statements than experts from other UNESCO regions, but only freedom to participate regardless of gender is assessed significantly lower by experts from Africa.

Table 19. 'In my country everyone is free to participate in arts and cultural heritage activities of their own choice, regardless of age, gender, race or ethnic, social and religious background.'

<i>Freedom to participate</i>	<i>Afr</i>	<i>AsPac</i>	<i>EuNA</i>	<i>LAC</i>	<i>Total</i>
	Average	Average	Average	Average	Average
Regardless of age	3.2	4.2	4.1	3.6	4.0
Regardless of gender*	3.1	4.2	4.4	3.9	4.2
Regardless of income	3.0	3.8	3.2	3.1	3.3
Regardless of educational level	3.4	4.2	3.7	3.8	3.8
Regardless of urban/rural residence	3.0	4.0	3.5	2.8	3.5
Regardless of religion	3.6	4.2	4.2	3.8	4.1
Regardless of ethnicity and race	3.4	4.2	4.1	3.3	4.0
Including migrants and refugees	2.9	3.2	3.4	3.4	3.3
<b>N countries of reference</b>	<b>6</b>	<b>12-13</b>	<b>47-48</b>	<b>4</b>	<b>69-71</b>

Average aggregate scores on scale 1-5 (strongly disagree to strongly agree). ANOVA: \*p= 0.001 (Eta sq 0.21).

#### *Sufficient opportunities*

Even if everyone is *free* to participate, access also depends on the availability of *opportunities* for everyone to participate. For arts education at school this means that schools have to offer arts lessons, for instance because it's an obligatory learning area and/or because they choose to teach arts. For informal arts-learning it means sufficient opportunities for participating in arts and cultural activities.

Measured by the degree of experts' agreement with the statement that sufficient opportunities are available for participating in arts and cultural heritage activities for everyone in their country of reference, availability is more a problem than entitlement (freedom to participate), and availability seems to vary for different parts of the population and across UNESCO regions. Table 20 shows that availability regardless of gender and religion is positively asserted, availability regardless of income and residence, and for migrants and refugees much less so. Variance across UNESCO regions is significantly high with regard to gender (again) but also age, educational level and ethnicity and race: experts from Africa and from Latin America tend to disagree with the statement asserting sufficient availability, whereas Asian-Pacific and European and North-American countries tend to agree.

*Actual participation*

Participation in arts and cultural heritage is generally assessed to be (much) lower than average among low income groups, people with no or low education, the rural population, migrants and refugees, and elderly people (Table 21, last column). In contrast, participation is assessed to be (much) higher than average among the highly educated and the urban population.

Table 20. 'In my country *sufficient opportunities are available* for participating in arts and cultural heritage activities for everyone, regardless of age, gender, race or ethnic, social and religious background.'

<i>Sufficient opportunities</i>	<i>Afr</i>	<i>AsPac</i>	<i>EuNA</i>	<i>LAC</i>	<i>Total</i>
	Average	Average	Average	Average	Average
Regardless of gender**	2.6	4.2	4.2	2.8	4.0
Regardless of religion	3.1	3.9	4.0	3.4	3.9
Regardless of age*	2.6	3.8	3.8	2.8	3.6
Regardless of ethnicity and race*	2.5	3.8	3.6	2.7	3.5
Regardless of educational level*	2.4	3.7	3.5	2.8	3.4
Regardless of urban /rural residence	2.5	3.7	3.1	2.3	3.1
Including migrants and refugees	2.7	3.2	3.0	2.5	3.0
Regardless of income	2.1	3.1	2.8	2.3	2.8
<b>N countries of reference</b>	<b>5-6</b>	<b>13</b>	<b>47-48</b>	<b>4</b>	<b>65-67</b>

Average aggregate scores on scale 1-5 (strongly disagree to strongly agree). ANOVA: \*p<0.05 (Eta sq 0.17, 0.11 and 0.12); \*\*p=0.000 (Eta sq 0.33).

Table 21. 'Is participation in arts and cultural heritage much lower than average among specific groups of the population in your country?'

<i>Population</i>	<i>Afr</i>	<i>AsPac</i>	<i>EuNA</i>	<i>LAC</i>	<i>Total</i>
	Average	Average	Average	Average	Average
Low income groups*	1.7	1.3	1.1	1.0	1.2
People with no or low education	1.6	1.3	1.2	1.0	1.2
Rural population	1.7	1.5	1.4	1.0	1.4
Migrants and refugees	1.3	1.3	1.4	1.2	1.4
Elderly people	1.3	1.5	1.8	1.2	1.6
Ethnic or racial minorities	1.7	1.9	1.6	1.3	1.7
Males	1.8	2.0	1.8	1.8	1.8
Religious minorities	1.5	1.7	1.8	1.6	1.8
Females**	1.7	2.4	2.3	1.8	2.2
Adolescents	1.9	2.2	2.2	2.1	2.2
Children**	1.6	2.4	2.5	1.8	2.3
Urban population	2.3	2.5	2.4	2.3	2.4
Highly educated**	2.1	2.9	2.8	3.0	2.8
<b>N countries of reference</b>	<b>4-6</b>	<b>10-12</b>	<b>39-44</b>	<b>2-4</b>	<b>56-64</b>

Average aggregate scores of 1='Much lower than average', 2='Not much lower, not much higher than average', 3='Much higher than average'. Items ranked by total average from lowest (much lower than average) to highest (much higher than average). ANOVA: \*p ≤ 0.001; \*\*p= 0.000.

Of course this assessment depends on what experts take to be 'average'. The interesting contrast between African and Latin American countries, with African countries giving a less negative assessment of participation among low income groups, people with no or low education, and the rural population than Latin American countries, may indicate that participation in African countries is generally low on average among several segments of the population, whereas participation among these groups is markedly lower in countries where the general average is not that low. However differences across UNESCO regions for most groups are not statistically significant, *except for children* (higher in EuNA and Asia-Pacific, lower in Africa), females (higher in Asia-Pacific and EuNA, lower in Africa), highly educated (not that high in Africa as in all other regions), and low income groups (not that low in Africa as in other regions).

### *Conclusion and reflection*

Arts education experts in most countries assert that everyone in their country is free to participate in arts and cultural activities of their own choice, regardless of gender, religion, age and ethnicity and race. Freedom to participate may be less assured for persons with low incomes and for migrants and refugees. Availability of sufficient opportunities for informal arts-learning through participation in arts and cultural heritage is less assured than the freedom to participate, again especially relating to income and for migrants and refugees. Discrepancies between freedom to participate and availability of sufficient opportunities are highest for migrants and refugees, low income groups and the rural population. Finally, according to the experts, actual participation tends to be much lower than average among low income groups, people with no or low education, for the rural population and for migrants and refugees, and much higher among highly educated.

Relating to UNESCO goals regarding access to education and culture, freedom to participate in education and culture remains an important issue, especially in some countries and regions. Experts from African and Latin American countries indicate that freedom to participate varies with gender, which probably means that women enjoy less freedom. Opportunities for participating in education and culture will largely depend on countries' economic and social development, but also on public policies. If stakeholders in arts education in UNESCO Member States are concerned with opportunities for informal arts-learning, opportunities in rural areas, for migrants and refugees and especially for lower income groups would require their special attention; and in Africa and Latin America also opportunities for women. If civil society and government should consider promoting actual participation in arts and culture, measures should benefit low income groups, people with no or low education, the rural population, migrants and refugees most; and in Africa and Latin America also women and children.

Previously expressed caveats apply here too: caution is needed where numbers are small (African and Latin American countries) and further analysis of the data as well as consultations with INRAE members and other advisers are needed to support (or refute) findings and suggestions.

## **Access to arts education through primary and secondary school**

### *Introduction*

Nearly all countries in the world have some system of publicly funded and regulated primary and secondary education. Combined with compulsory school attendance for children and young people, mostly from the age of six to about fourteen years, and qualification-requirements for teachers, these are basic conditions for access to *education* for all children and young people at a basic quality level. Actual access to *arts* education through primary and secondary school firstly depends on enrolment (do all children and young people go to school?) and secondly on the number of schools that teach arts, which may in turn depend on public regulation and funding regarding arts education as a compulsory learning domain. Finally government policies may have some impact on enrolment in general and on the number of schools teaching arts.

Questions in the MONAES-B survey regarding access to arts education at (and through) school followed this logic: is everyone entitled to receive an education at primary and lower secondary level; what is the enrolment ratio; is arts education a compulsory learning domain; how many schools actually teach arts

and/or offer extracurricular arts activities; and are there any public policies promoting enrolment and teaching arts subjects at school? This section presents results concerning the first four systemic and practical questions, leaving out the policy questions.<sup>8</sup>

#### *Entitlement and enrolment*

Arts education experts from all UNESCO regions tend to assert that every child and young person in their country is *fully entitled* to receive primary and secondary education from the age of 6 to the age of 15, regardless of gender, ethnicity and race, social and religious background.

Table 22. 'Every child and young person in my country is *fully entitled* to receive primary and secondary education from the age of 6 to 15, regardless of gender, race or ethnic, social and religious background.'

<i>Full entitlement to primary and secondary education</i>	<i>Afr</i>	<i>AsPac</i>	<i>EuNA</i>	<i>LAC</i>	<i>Total</i>
	Average	Average	Average	Average	Average
Regardless of gender	4.5	4.3	4.7	4.1	4.6
Regardless of parents' income	4.3	4.1	4.4	3.8	4.3
Regardless of parents' educ. level	4.3	4.5	4.4	4.1	4.4
Regardless of urban or rural residence	4.3	4.2	4.5	3.8	4.4
Regardless of religion	4.6	4.6	4.6	4.1	4.6
Regardless of ethnicity and race	4.5	4.4	4.5	4.1	4.5
Including migrants and refugees	4.3	3.9	4.3	3.7	4.2
<b>N countries of reference</b>	<b>4-5</b>	<b>13</b>	<b>54-55</b>	<b>4</b>	<b>75-77</b>

Average aggregate scores on scale 1-5 (strongly disagree to strongly agree). ANOVA: no significant differences.

Entitlement to education is a necessary condition for access, but not sufficient. Children and young people need to *go to school* too. The UNESCO *Global Monitoring Report Education for All* reports varying enrolment ratios across countries in 2012. The adjusted net enrolment<sup>9</sup> in primary education is average 91% worldwide, but 83% in low income countries and 96% in high income countries. In 2012 the gross enrolment ratio<sup>10</sup> for lower secondary education is 85% overall but much lower in low income countries (55%) and higher in high income countries (102%). Upper secondary education is not compulsory in many countries, and the overall gross enrolment ratio is therefore lower (62%) than in primary and lower secondary education, but with an even bigger gap between low income (32%) and high income countries (99%).

According to the experts who took part in the MONAES-B survey actual enrolment in primary/elementary education is 91% on average overall – which exactly matches the ANER reported in UNESCO's GMR for 2012! – but this average is determined by European and North-American as well as Asian-Pacific countries (including Australia and New Zealand). Tabel 23 indicates that enrolment in primary education is significantly lower in Africa (58%) and also in Latin America (68%). The same applies for lower secondary education, with an overall enrolment ratio of 85% on average (again exactly the same percentage as reported in UNESCO's GMR) but much lower percentages in Africa (48%) and Latin America (66%).

<sup>8</sup> Of all 214 experts who submitted the MONAES-B questionnaire 161 (75%) were prepared to answer questions in the section on access to formal (arts) education. However actual response per question was generally lower when respondents were asked to estimate numbers or percentages.

<sup>9</sup> The Adjusted Net Enrolment Ratio (ANER) indicates 'enrolment of the official age group for a given level of education either at that level or the levels above, expressed as a percentage of the population in that age group.' (UNESCO GMR 2015, p. 408).

<sup>10</sup> The Gross Enrolment Ratio (GER) indicates 'total enrolment in a specific level of education, regardless of age, expressed as a percentage of the population in the official age group corresponding to this level of education. The GER can exceed 100% because of early or late entry and/or grade repetition.' (UNESCO GMR 2015, p. 408)

Table 23. 'Can you give an estimate of the gross enrolment ratio in primary and secondary education in your country?'

<i>Educational level</i>	<i>Afr</i>	<i>AsPac</i>	<i>EuNA</i>	<i>LAC</i>	<i>Total</i>
	Average	Average	Average	Average	Average
Primary/elementary education**	58	93	96	68	91
Lower secondary education*	48	83	91	66	85
Upper secondary education	38	67	68	57	66
<b>N countries of reference</b>	<b>2</b>	<b>9-11</b>	<b>30-34</b>	<b>3-4</b>	<b>44-51</b>

Average aggregate percentages. ANOVA : \*p= 0.007 (Eta sq 0.23) ; \*\*p= 0.000 (Eta sq 0.31).

#### *Arts education at school*

Taking UNESCO's GMR enrolment ratios as a measure of access to primary and secondary education, 91% of children overall (worldwide) would have access to arts education through primary school, 85% of young people through lower secondary school, and 62% through upper secondary school – *if all schools would teach arts subjects or offer extracurricular arts activities*.

It may be assumed that if arts-subjects are a compulsory learning domain chances are higher that pupils receive some form of arts teaching to some degree. Overall experts tend to assert that the arts are a compulsory learning domain for all school types and itineraries in primary education (average 2.6 on scale from 1-3) and also in lower secondary education (2.4) but less in upper secondary education (2.0). There is little variance across UNESCO regions when primary education is concerned and some more variance for lower secondary education, but these differences are not (statistically) significant. However there is a rather strong difference when upper secondary education is concerned: not compulsory for any school type or itinerary in African countries, tending to compulsory for some school types and itineraries in Asian-Pacific and Latin American countries, and at least compulsory for some school types and itineraries in European and North-American countries.

Table 24. 'Is arts education a *compulsory learning area* for all schools that receive public funding and for all school types and itineraries?'

<i>Educational level</i>	<i>Afr</i>	<i>AsPac</i>	<i>EuNA</i>	<i>LAC</i>	<i>Total</i>
	Average	Average	Average	Average	Average
Primary/elementary education	2.3	2.5	2.7	2.2	2.6
Lower secondary education	1.8	2.4	2.5	2.3	2.4
Upper secondary education**	1.0	1.7	2.2	1.8	2.0
<b>N countries of reference</b>	<b>5</b>	<b>13</b>	<b>55</b>	<b>4</b>	<b>77</b>

Average aggregate scores of 1-3: 1= Not compulsory for any school or itinerary, 2=Compulsory for some types of schools or itineraries, 3=Compulsory for all types of schools and itineraries. ANOVA: \*\*p= 0.000 (Eta sq 0.22).

How many schools do actually teach arts subjects, regardless of the presence or absence of a compulsory curriculum? Overall percentages for primary, lower secondary and upper secondary schools actually teaching arts in all grades (91%, 86% and 65%) in Table 25 closely match the general enrolment ratios for these levels in Table 23. This may be coincidental but there may also be an underlying pattern of assessing the state of education in general and arts education in a country by experts, implying that a high enrolment ratio and regular arts-teaching at primary and lower secondary school point to a common denominator – an assumption that requires further investigation. Average percentages are lower in Latin American countries than in European and North-American and Asian-Pacific countries, but this is statistically significant only for primary education.

Table 25. 'How many schools in your country *do actually teach arts (one or more arts disciplines) in all grades, regardless of the presence or absence of a standard, compulsory curriculum?*'

<i>Educational level</i>	<i>AsPac</i>	<i>EuNA</i>	<i>LAC</i>	<i>Total</i>
	Average	Average	Average	Average
Primary/elementary education*	91	94	54	91
Lower secondary education	91	87	65	86
Upper secondary education	67	66	43	65
<b>N countries of reference</b>	<b>8-9</b>	<b>34-39</b>	<b>2-4</b>	<b>44-52</b>

Average aggregate percentages. \*p=0.001 (Eta sq 0.24). African countries not included because of small number.

The assumption that chances of pupils receiving some form of arts teaching to some degree are higher if the arts are a compulsory learning domain is confirmed by rather high and statistically significant correlations between the statutory status of arts education at school and the assessed percentage of schools teaching arts.<sup>11</sup>

Extracurricular arts activities may be regarded as a compensation for the lack of regular arts teaching, but it may also be an extra opportunity for arts-learning provided by schools that regularly teach arts as part of the curriculum. The percentage of schools that organize extracurricular activities every now and then was estimated by part of the experts who completed the section of the MONAES-B on access to formal arts education, representing up to 49 countries of reference. The aggregate average overall percentage (largely determined by countries in the European and North-American region) varies from an estimated 69% of primary schools to 54% of schools for upper secondary education. The share of schools offering these activities seems to be above average in Asian-Pacific countries, especially in upper secondary education; it seems to be well below average in Latin American countries, especially in lower and upper secondary education.

Table 26. 'How many schools in your country organize extracurricular arts activities every now and then?'

<i>Educational level</i>	<i>AsPac</i>	<i>EuNA</i>	<i>LAC</i>	<i>Total</i>
	Average	Average	Average	Average
Primary/elementary education	75	68	59	69
Lower secondary education**	73	62	31	61
Upper secondary education*	73	52	24	54
<b>N countries of reference</b>	<b>9-11</b>	<b>32-34</b>	<b>3-4</b>	<b>44-49</b>

Average aggregate percentages. \*p=0.06 (Eta sq 0.13). \*\*p= 0.05 (Eta sq 0.13). African countries not included because of small number.

Correlations between estimated percentages of schools teaching arts as a regular part of the curriculum and of schools offering extracurricular arts activities suggest that such activities are more often *additional* opportunities for arts-learning than a *compensation* for the lack of regular arts-teaching. In primary education this positive correlation is stronger than in secondary education.<sup>12</sup>

<sup>11</sup> Pearson's correlation coefficient for these variables is 0.52 for primary education (N=53), 0.67 for lower secondary education (N=54) and 0.44 for upper secondary education (N=47); chances that these correlations are coincidental are zero for primary and lower secondary education and less than 0.2% for upper secondary education.

<sup>12</sup> Pearson's correlation coefficient for the correlation between the percentages of schools teaching arts and offering extracurricular arts activities is 0.44 for primary education, 0.27 for lower secondary education and 0.34 for upper secondary education; chances that these correlations are coincidental are 0.3% for primary education (N=42), 9.4% for lower secondary education (N=41), and 4.5% for upper secondary education (N=35).

### *Conclusion and reflection*

Next to freedom to participate in artistic and cultural activities and the availability of opportunities to do so, which are basic conditions of access to informal arts-learning, entitlement to formal education – especially primary and lower secondary school – assures access to learning for most children and young people in most countries. If all children and young people enroll in primary and secondary education and if all schools teach arts, all pupils have access to arts education. Entitlement to primary and secondary education seems assured in most countries around the world, but apparently not in the same degree for everyone and in all countries and regions. Enrolment has been raised significantly in the last decade according to the *UNESCO Global Monitoring Report Education for All 2015* but it is still far from complete in many low income countries. And in the same countries where enrolment is low, the number of schools that do not teach arts seems to be higher than in countries with nearly 100% enrolment. Making the arts a compulsory learning area seems to stimulate schools to teach art, but caution is needed: correlations should not be interpreted too easily as causal relations.

In further analysis we will take a closer look at entitlement, enrolment, the number of schools teaching arts and the effect of the compulsory status of arts education related to countries' income (four classes following the *UNESCO Global Monitoring Report Education for All 2015*: low, lower middle, upper middle, high). The main question is, whether access to arts education through school in a country is in any way independent of the general state of education in that country. Experts' information on public policies regarding enrolment and arts education at school will be included in this analysis.

### **Benefits and challenges**

#### *Introduction*

The Seoul Agenda, in its third goal, calls upon stakeholders to 'apply arts education principles and practices to contribute to resolving the social and cultural challenges facing today's world.' It mentions and specifies several benefits and challenges and specifies four strategies under this heading: (a) to 'apply arts education to enhance the creative and innovative capacity of society'; (b) to 'recognize and develop the social and cultural well-being dimensions of arts education'; (c) to 'support and enhance the role of arts education in the promotion of social responsibility, social cohesion, cultural diversity and intercultural dialogue'; (d) to 'foster the capacity to respond to major global challenges, from peace to sustainability through arts education'. In the MONAES-A survey experts were asked to indicate the relevance of several benefits as part of their personal understanding of arts education, and in MONAES-B to indicate how strongly they agree with the statement 'In my country the following benefits of arts education and its potential contribution to resolving educational, cultural and social challenges are highly valued in public and professional discourse' on 46 different items (benefits, challenges).<sup>13</sup>

#### *Ranking and differences*

Aggregate answers to the question on benefits and challenges vary (from the top) from average 3.9 for 'expressive skills' and 'skills in making and performing arts' to average 2.7 for 'reconstruction in post-conflict situations' and 'relief in post-disaster situations'. However averages at the top and bottom are not that far from 3.0, the middle value. Out of 46 benefits and challenges 29 were valued 0.1 to 0.9 higher than this, and 17 no more than 0.1 to only 0.3 lower.

A closer look at the top 10 of benefits and challenges (Table 27) shows that apart from 'expressive skills' and 'skills in making and performing arts' as one distinct category, 'appreciation of the arts' and 'participation in the arts' are another category. Non-arts outcomes are a third category, including 'creative approaches in education' and 'creative and innovative capacity in society' but also 'well-being'.

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<sup>13</sup> Of all 214 experts who submitted the MONAES-B questionnaire 146 (68%) were prepared to answer questions in the section on access to informal arts-learning. However actual response per question varied and was generally lower when respondents were asked to estimate numbers or percentages.

Table 27. Top 10 of benefits and challenges across UNESCO regions

<i>Benefits and challenges: top 10</i>	<i>Afr</i>	<i>AsPac</i>	<i>EuNA</i>	<i>LAC</i>	<i>Total</i>
	Average	Average	Average	Average	Average
Expressive skills	3.2	3.9	3.9	3.8	3.8
Skills in making and performing arts	3.5	3.7	4.0	3.3	3.8
Creative approaches in education	3.2	3.6	3.8	3.7	3.7
Appreciation of the arts	3.6	3.8	3.7	3.3	3.7
Participation in the arts	3.4	3.8	3.7	3.2	3.7
Artist education/training*	3.6	3.6	3.8	2.2	3.7
Creative and innovative capacity in society	3.3	3.8	3.7	2.8	3.6
Cooperation schools and arts/cultural actors	2.8	3.5	3.7	3.3	3.6
Well-being	3.1	3.7	3.6	3.2	3.6
Knowledge of the arts	3.6	3.4	3.6	3.2	3.6
<b>N countries of reference</b>	<b>5</b>	<b>11-12</b>	<b>47-50</b>	<b>3</b>	<b>67-70</b>

Average aggregate score on scale 1-5 (strongly disagree to strongly agree). ANOVA: \*p= 0.007 (Eta sq 0.17).

Various *other* non-arts outcomes dominate the lower end of the scale: all below 3.0 (Table 28). Apart from relief and reconstruction in post-disaster and post-conflict situations – both are referred to in the Seoul Agenda – these are outcomes expected from or attributed to arts education such as reducing school drop-out rates and school absenteeism, young people’s employability, economic growth but also spiritual growth, creative culture among teachers and principals, and transformation of the educational system. Note that this latter outcome is valued less than creative approaches in education and creative and innovative capacity in society which are in the top 10.

Table 28. Bottom 10 of benefits and challenges across UNESCO regions

<i>Benefits and challenges: bottom 10</i>	<i>Afr</i>	<i>AsPac</i>	<i>EuNA</i>	<i>LAC</i>	<i>Total</i>
	Average	Average	Average	Average	Average
Physical health	2.9	3.3	2.9	2.1	3.0
School drop-out rates (lower)*	2.5	2.5	3.1	2.0	2.9
Economic growth	2.8	2.9	3.0	2.0	2.9
School absenteeism (less)	2.4	2.8	3.1	2.0	2.9
Young people’s employability	3.1	3.0	3.0	1.7	2.9
Creative culture among teachers and principals	2.5	3.1	3.0	2.0	2.9
Spiritual growth	2.6	3.3	2.9	2.5	2.9
Transformation of the education system	2.7	3.0	2.9	2.3	2.9
Relief in post-disaster areas	2.8	2.9	2.6	3.0	2.7
Reconstruction in post-conflict situations	3.3	2.3	2.7	3.0	2.7
<b>N countries of reference</b>	<b>5</b>	<b>11-12</b>	<b>47-49</b>	<b>3</b>	<b>67-69</b>

Average aggregate score on scale 1-5 (strongly disagree to strongly agree). ANOVA: \*p=0.047 (Eta sq 0.12).

Table 29 shows benefits and challenges that were assessed significantly differently across UNESCO regions. For this comparison two Arab States were put in one group together with the African and Latin American countries. The pattern is the same for all benefits in that they are valued lower in African, Arab and Latin-American countries of reference than in Europe and North-America and in the Asia-Pacific region.



Table 29. Benefits and challenges: significant differences across UNESCO region

<i>Benefits and challenges</i>	<i>Afr, Arab, LAC</i>	<i>AsPac</i>	<i>EuNA</i>	<i>Total</i>
	<i>Average</i>	<i>Average</i>	<i>Average</i>	<i>Average</i>
Quality of non-formal arts education	2.2	2.9	3.2	3.0
School drop-out rates (lower)	2.2	2.5	3.1	2.9
Artist education/training	2.8	3.6	3.8	3.6
Competent aesthetic judgement	2.4	3.2	3.4	3.3
Skills in making and performing arts	3.2	3.6	4.0	3.8
Creative and innovative capacity in society	2.9	3.8	3.7	3.6
<b>N countries of reference</b>	<b>9</b>	<b>11-12</b>	<b>47-50</b>	<b>67-71</b>

Average aggregate scores score on scale 1-5 (strongly disagree to strongly agree). ANOVA: all differences statistically significant. Items ranked according to statistical significance, from 0.004 (quality of non-formal arts education) to 0.026 (creative an innovative capacity in society).

### *Conclusion and reflection*

Benefits that are expected of arts education and challenges for arts education can be divided into three broad categories: (a) benefits and challenges for learning in and about arts, aesthetics and culture and for appreciating arts and culture; (b) benefits for learning, education and creativity in general; and (c) various other non-arts outcomes, varying from very specific effects like reducing school absenteeism to very general outcomes like well-being or economic growth (cf. Winner at al. 2013). Overall results of the MONAES-B survey indicate that items in the first category, usually called arts-related or intrinsic benefits, are most highly valued in the experts' countries of reference. Some items from second category (the 'renewal of education' and the 'creativity and innovation' discourse) are also rather popular. Other non-arts outcomes are less valued. However the gap between highly and least valued benefits is not that big, which means that there is a tendency to associate arts education with many different types of benefits. Furthermore there are no big differences in the values attached to most benefits across UNESCO regions, which means that this is an international tendency.

Further analysis is needed to explore differences in expected benefits that may relate to specific situations in countries of regions, or to experts' professional profiles. An assumption would be that arts education experts (as professionals) and countries around the world share certain ideas and values, but that there is also an influence of specific local (national/regional) situations that would explain differences in the benefits and challenges associated with arts education.

## **Arts education research**

### *Introduction*

Strengthening arts education research is not addressed as a separate goal in the Seoul Agenda but research certainly receives attention as part of the actions that should help to achieve Seoul Agenda goals. The Agenda calls on stakeholders to 'stimulate exchange between research and practice in arts education' and to 'build practitioners' and researchers' capacities for arts education policy reform'. Questions in the MONAES surveys referred to experts' personal involvement and interest in research issues and to the infrastructure for arts education research in their country, its connection to international networks and platforms, and to the distribution (dissemination) of research findings for the benefit of arts education practice and policy. This section summarizes some results regarding experts' assessment of arts education research in their country, and compares countries and regions as to the state of arts education research.<sup>14</sup>

<sup>14</sup> Of all 214 experts who submitted the MONAES-B questionnaire 107 (50%) were prepared to answer questions in the section on arts education research.

### *The state of arts education research*

Table 30 shows that, according to experts, arts education research in European and North-American countries is significantly better connected to international networks than especially in the African and Latin-American region. Experts from all regions are critical or at least doubtful concerning the dissemination and utilization of research findings in their countries, but experts from Africa and Latin American countries even more than those from the other two regions.

Table 30. Assessment of arts education research in expert's country of reference: international connections, special research programs, distribution of research findings

<i>Questions</i>	<i>Africa</i>	<i>AsPac</i>	<i>EuNA</i>	<i>LAC</i>	<i>Total</i>
	<i>Average</i>	<i>Average</i>	<i>Average</i>	<i>Average</i>	<i>Average</i>
(a) How well is arts education research in your country connected to international organisations, networks, conferences and journals for arts education research?***	1.4	1.7	2.2	1.0	2.0
(b) Are there special research programs in your country for arts education, publicly or privately funded?	1.9	2.1	2.0	1.7	2.0
(c) In your opinion, are research findings generally distributed well in your country among stakeholders in arts education practice and policy?*	0.9	1.5	1.6	0.8	1.4
(d) Have any substantial initiatives been taken recently to improve distribution of research findings and/or to strengthen links between arts education theory, research and practice?	1.7	1.9	1.3	2.0	1.9
<b>N countries of reference</b>	<b>5</b>	<b>12</b>	<b>43-44</b>	<b>3</b>	<b>63-64</b>

Average aggregate scores. ANOVA : \*p=0.006 (Eta sq 0.19; \*\*p= 0.000 (Eta sq 0.28).

(a) Average aggregate scores on scale 1-5 (not well at all to very well) have been converted to 1-3 in Table 30 to make them comparable to scores for questions (b) and (d).

(b) Average aggregate scores 1-3: 1=No, there is no such research program, 2=I do not know if there is such a research program, 3=Yes.

(c) Average aggregate scores on scale 1-5 (not well at all to very well) have been converted to 1-3 in Table 30 to make them comparable to scores for questions (b) and (d).

(d) Average aggregate scores 1-3: 1=No, there is no such research program, 2=I do not know if there is such a research program, 3=Yes.

### *Issues in arts education research*

Issues receiving most attention overall in arts education research in experts' countries of reference are: access to arts education for children and young people, knowledge of diverse cultural and artistic expressions, and curriculum/curriculum development (all three average 3.5 on scale from 1-5). Access to arts education for all (3.2) also ranks above the middle value (3.0). However access for *specific groups* (disabled persons, people with no/low formal education and people with low incomes) is at the bottom of the list. Arts education policy is not among the issues receiving most attention but in the middle and lower sections of the list. Moreover arts education policy reform and innovative policies for arts education rank higher than 'mere' analysis and evaluation of public arts education policies and arts education policy analysis.

Table 31. 'How much attention is paid to the following issues in arts education research in your country?'

<i>Issues in arts education research</i>	<i>Degree of attention</i>	
	Average	N countries of reference
Access to arts education for children and young people	3.5	60
Knowledge of diverse cultural and artistic expressions	3.5	60
Curriculum / curriculum development	3.5	61
Quality of arts education in arts/cultural institutions	3.4	59
Qualities of learning through arts	3.4	61
Arts teachers' and educators' professional development	3.4	61
Developing innovative forms of arts education at school	3.4	61
Qualities of learning in the arts	3.4	61
Artists' education/training	3.3	61
Quality of arts education in elementary schools	3.3	61
Quality of arts education in secondary schools	3.3	60
Arts teachers' or educators' pre-service training	3.2	62
Linking research and practice in arts education	3.2	61
Impact of arts education on arts and aesthetic competencies	3.2	61
Access to arts education for all	3.2	60
Contribution of arts education to resolving cultural challenges	3.1	57
Benefits of arts education for personal development	3.1	61
Cultural diversity/intercultural dialogue in arts education	3.1	58
Cooperation between schools and arts/cultural actors	3.1	59
Social benefits of arts education	3.1	58
Promoting intercultural dialogue through arts education	3.0	57
Connection between arts education at school and out of school	3.0	60
Arts education policy reform	3.0	61
Developing innovative forms of non-formal arts education	3.0	58
Benefits of arts education for well-being and health	3.0	60
Developing innovative policies for arts education	3.0	58
Promoting social responsibility through arts education	3.0	56
International comparative research	2.9	59
Contribution of arts education to renewal in general education	2.9	58
Contribution of arts education to resolving social challenges	2.9	58
Analysis/evaluation of public policies for arts education	2.9	59
Securing resources for arts education	2.8	59
Relation between formal and informal learning	2.8	57
Arts education policy analysis	2.8	59
Quality of non-formal arts education (lessons, courses)	2.7	58
Promoting democracy through arts education	2.7	59
Access to arts education for disabled persons	2.7	58
Access to arts education for people with no/low formal education	2.6	57
Promoting sustainability through arts education	2.6	58
Access to arts education for people with low incomes	2.5	59

Average aggregate scores from 1 to 5 (very low to very high).

Table 32. Research issues receiving significantly less/ more attention across UNESCO regions

<i>Issues in arts education research</i>	<i>Afr</i>	<i>AsPac</i>	<i>EuNA</i>	<i>LAC</i>	<i>Total</i>
	Average	Average	Average	Average	Average
Benefits of arts education for personal development	2.2	3.1	3.4	1.7	3.1
Qualities of learning through arts	2.6	3.6	3.6	2.0	3.4
Access to arts educ. for children and young people	2.6	3.6	3.7	2.3	3.5
Access to arts education for disabled persons	2.1	2.2	3.0	1.7	2.7
Arts teachers' or educators' pre-service training	3.2	3.2	3.4	1.7	3.2
Benefits of arts education for well-being and health	2.3	3.1	3.1	2.0	2.9
Quality of arts education in arts/cultural institutions	2.7	3.3	3.5	2.3	3.4
Developing innovative forms of non-formal arts educ.	2.6	2.4	3.2	3.0	3.0
Quality of arts education in elementary schools	2.3	3.7	3.3	2.7	3.3
Cooperation between schools and arts/cultural actors	2.1	3.0	3.3	2.7	3.1
Arts teachers' and educators' professional developm.	3.2	3.4	3.6	2.0	3.4
Analysis/evaluation of public policies for arts educ.	2.1	2.6	3.0	3.7	2.9
<b>N countries of reference</b>	<b>5</b>	<b>11-12</b>	<b>39-41</b>	<b>3</b>	<b>58-62</b>

Average aggregate scores on scale 1-5: very low to very high. ANOVA: all differences statistically significant. Items ranked according to statistical significance, from highest (benefits of arts education for personal development, p=0.001) to lowest (analysis/evaluation of public policies for arts education, p=0.055).

Attention for several issues in arts education varies significantly across UNESCO regions. The general pattern is that these issues receive more attention in European and North-American or in some cases in Asian-Pacific countries than in African and Latin American countries. This may simply reflect the fact that there is much more arts education research being done in Europe and North America and that there are many more experts from these regions to assess issues. One notable exception is that public policies for arts education apparently receive more attention in Latin America than in Europe and North America.

Table 33. Issues in arts education research that are assessed most controversially across countries of reference with ≥5 experts regarding the attention they receive

<i>Country of reference</i>	International comparative research	Artists' education and training	Arts education policy reform	Promoting sustainability through arts education	Promoting democracy through arts education	Analysis/evaluation of public policies for arts education
	Average	Average	Average	Average	Average	Average
Finland	2.3	2.0	3.0	4.0	3.3	2.7
Germany	2.5	3.5	1.5	3.0	3.0	2.0
Ireland	2.8	2.8	3.3	1.8	2.0	3.3
Netherlands	3.0	3.5	3.2	1.7	1.7	3.2
UK	2.3	2.3	3.0	1.7	1.7	1.7
USA	2.7	4.7	4.7	2.7	3.7	4.3
Canada: Ontario	4.0	4.0	3.5	4.0	4.0	3.5
Germany: NRW	1.0	2.5	2.0	2.0	2.0	1.5

Countries of reference with ≥5 experts. Average aggregate scores on scale 1-5 (very low to very high attention) for items with high standard deviation (≥0.8).

A closer look (Table 33) at the issues that appear to be most controversial (measured by a high standard deviation) shows substantial differences across separate European and North-American countries, for instance regarding artists' education and training (high attention in the USA and Canada: Ontario, low in the UK and Finland), arts education policy reform (also rather high attention in the USA and Canada, and low in Germany) and promoting sustainability through arts education (high in Finland and Canada: Ontario, and low in Ireland, Netherlands and the UK). This is another indication for the fact that differences between countries are leveled off when larger groups of countries (like UNESCO regions) are compared, and that further analysis is needed to identify similarities and differences across separate countries.

#### *Conclusion and reflection*

In this exploratory analysis of data from the MONAES surveys on education research only some findings have been presented. These data suggest, firstly, that there's much room for strengthening international connections in arts education research, especially for research in African and Latin American countries, but also for research in European and North-American countries. Secondly arts education experts' assessment of the distribution of research findings in their country is rather critical, which may include some self-criticism. As regards issues in arts education research there is a remarkable difference between high attention for access for children and young people and also access for all on the one hand, and rather low attention for access for specific, disadvantaged groups.

In further analysis more data from this section of the survey and on experts' professional profiles will be used to give a more comprehensive picture of the state of arts education research and of research issues around the world, relating research to key issues in the Seoul Agenda and to benefits and challenges associated with arts education in experts' countries of reference. Arts education research experts will be asked to comment on findings, put forward assumptions and suggest interpretations.

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## Annex I – Database of arts education experts for MONAES: sources, number of experts and response

Sources	Database of experts			Response	
	N	%	Type	N	%
<b>International networks and organizations</b>					
ACE-net	70	4.3	1	13	3.4
Another Roadmap for Arts Education	8	0.5	3	2	0.5
European Network for Visual Literacy	25	1.6	1	7	1.8
European Network of Observatories for Arts and Cultural Education (ENO)	16	1.0	1	6	1.6
INRAE members and advisers	16	1.0	1	13	3.4
International Dance Teachers Association	14	0.9	1	0	0.0
International Drama/Theatre and Education Association	6	0.4	1	2	0.5
International Society for Education through Arts	33	2.0	1	20	5.2
International Society for Music Education	75	4.7	1	19	5.0
UNESCO Network for Arts Education Observatories in the Asia-Pacific	5	0.3	1	3	0.8
World Dance Alliance - Americas	2	0.1	1	0	0.0
World Dance Alliance - Asia	2	0.1	1	2	0.5
<b>Research and professional journals (vols. 2012-2015)</b>					
Art Education Journal	6	0.4	2	1	0.3
Arts Education Policy Review	78	4.8	2	14	3.7
Asia-Pacific Journal for Arts Education	34	2.1	2	9	2.4
British Journal of Music Education	153	9.5	2	22	5.8
Elsevier, Science Direct (keywords: Arts + Education)	94	5.8	2	20	5.2
International Journal of Art & Design Education	79	4.9	2	17	4.5
International Journal of Education through Arts	178	11.0	2	61	16.0
Journal of Cultural Research in Arts Education	45	2.8	2	5	1.3
Journal of Education in Museums	3	0.2	2	0	0.0
Research in Drama Education. The Journal of Applied Theatre and Performance	109	6.8	2	27	7.1
<b>Handbooks, yearbooks, compilations</b>					
Handbuch Kulturelle Bildung (2012)	214	13.3	3	37	9.7
International Yearbook for Research in Arts Education 2013	29	1.8	3	16	4.2
International Yearbook for Research in Arts Education 2014	48	3.0	3	25	6.6
International Yearbook for Research in Arts Education 2015	104	6.5	3	47	12.3
International Yearbook for Research in Arts Education 2016: call for papers	77	4.8	3	31	8.1
The Routledge International Handbook of the Arts and Education (2014)	55	3.4	3	23	6.0
What's Next? - Art Education (2014)	107	6.6	3	18	4.7
<b>International conferences</b>					
International Polylogue on Arts Education World Summit 2012	20	1.2	4	10	2.6
Polylogue II Conference 2013	68	4.2	4	40	10.5
Polylogue III Conference 2015	78	4.8	4	43	11.3
Quality Now Conference 2014	68	4.2	4	24	6.3
<b>National organizations</b>					
Arts Education Partnership (AEP)	2	0.1	5	1	0.3
Bundesvereinigung Kulturelle Kinder- und Jugendbildung (BKJ)	24	1.5	5	1	0.3
Lithuanian Culture	2	0.1	5	0	0.0
Valhalla - Art and Culture in Schools	21	1.3	5	1	0.3
<b>Other</b>					
'Chairman's list' of contacts: positive replies: yes, will participate	61	3.8	6	36	9.4
Webform difficult countries	14	0.9	6	4	1.0
<b>TOTAL</b>	<b>1611</b>			<b>381</b>	