ARTISTIC AND CREATIVE DEVELOPMENT OF A PERSONALITY IN THE CONTEXT OF UNITED NATIONS' SUSTAINABLE DEVELOPMENT GOALS

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This paper presents practice examples in the field of arts education that try to support the objective sustainable development as defined by the United Nations. The examples have been nominated by experts around the world as 'good practice examples' for this specific topic. In a second step the samples will be related to a systematic framework that refers 'arts education' with 'Education for Sustainable Development' (ESD). The last part discusses possible improvements of existing arts education practice in respect to the SDGs.

Keywords: Arts Education, Education for Sustainable Development, development of a personality, UNESCO, Sustainable Development Goals (SDGs).

The starting point of this paper is the observation that, on the one hand, the United Nations' new guiding principles as formulated in the document '*Transforming Our World: The 2030 Agenda for Sustainable Development*' and adopted by the UN General Conference in 2015 [3], match the most relevant and worldwide accepted policy document on arts education, the 'Seoul Agenda'.[1] But matching of policy papers does not yet mean that we can also find convincing practice examples bridging the gap between both realms, arts education and education for sustainable development. Such examples ought to demonstrate the relation in an evident way, either conceptually or empirically. As up to now no research in this field, published in English or German, exists (S. Leong & E. Wagner) [1], it is necessary to intensify the scientific discourse in this field, a field that is crucial for the future of arts education in a world facing dramatic challenges.

Method and Rationale

• To get a deeper insight into the relation between arts education and education for sustainable development, fifteen stakeholders in arts education were asked to send case studies from their country or region in respect to the issue of 'arts education in/and/for sustainable development'. The addressees of this request have been members of the *International Network for Research in Arts Education* and they represent the different UNESCO regions in the world as well as different art forms (visual art, music, drama, dance – contemporary and traditional). Eleven colleagues answered the call.

• In the next step a theoretical framework has been developed that uses the 'Sustainable Development Goals' [3] on the one hand and a conceptual set of 'dimensions in arts education' (E. Liebau & E. Wagner) [2] on the other. This framework was discussed with a group of experts, Ben Bolden [Canada], Mousumi De [India], Eckart Liebau [Germany], Lawrence O'Farrell (Canada), and Shifra Schonmann [Israel].

• Relating the case studies to the theoretical framework led in a third step to a preliminary educational model that is based on the discourse about competencies in educational sciences (F. Weinert) [6].

• After this a text discussing the relation between the case studies and the framework (step 2) and explaining the model (step 3) was sent back to the eleven contributors. Based on their feedback the text has been amended to the current version.[2]

The aim of this study is to offer a model for practice and to evolve a point of reference for the emerging discourse in arts education, but also for the discourse in 'education for sustainable development'. The collection of case studies is needed not only to examine the basic assumptions but also to develop criteria and indicators for the theoretical assumptions and conclusions. Additionally, exploring case studies from different art forms as well as from different regions of the world helps to avoid a one-dimensional, Eurocentric perspective. An interesting, positive by-product of this attempt was the creation of an evaluation tool for daily practice.

Two examples from the collection of case studies

To enable a better understanding of the concept of this paper and to show the broad range of approaches of case studies I will now present just two examples from the collection of examples that are very different in respect to target groups, intention, methods and learning outcomes. One example is from New Zealand, the other one from India.

From India Mousumi De sent an example about a non-formal setting in Thrissur, Kerela by Jinan. Jinan, as De explains, preferred alternate approaches to teaching and learning rather than the essentialist paradigm often prevalent in such institutions. Instead, he encouraged progressive forms of education that are reminiscent of Dewey's experiential learning methods. Jinan has facilitated several workshops on art and aesthetics (beauty) that are implemented in rural and/or natural surroundings. Children are encouraged

to play and learn and/or make art in a free manner in which children take a strong role in their own learning process. Through such approaches, they are sensitized to nature by observing and creating.

A video, published by Jinan, shows e.g. a boy standing in the rain, observing what happens in a puddle for several minutes.[3] It is a very quiet video although we hear a lot of noise by the boy's friends in the background. The most important issue in the clip is probably, that apart from the observation of the rain, 'nothing happens'. The experiences the boy has, are experiences of nature, nature as an aesthetic and learning space. De explains, here the main role of the adult or teacher is to provide a free and secure space for experiencing and learning, which is necessary for the development of this kind of contemplative observation, e.g. of rain and earth. The video shows how the boy is totally focused and immersed in this experience, despite the background noise made by his mates. Here the rain is part of a game for the boy, an aesthetic and sensory experience for learning, not a disturbance.

In the third stage of this study, the discussion of the example led immediately to the question whether the specific attitude of this child towards nature can be maintained until they are teenagers or adults, which means to an age in which they will take more and more responsibility for the environment. The danger is that the boy shown in the film, when grown up, will find fast cars or dangerous weapons as attractive as he found raindrops as a child, and that he will perhaps declare his former attitude towards nature as childish. This means that educational models should be developed how valuable attitudes can be founded for the further biography, e.g. by implementing metacognitive strategies. How this could happen will be discussed later, but it is important to mention that this discussion touches one of the most controversial discourses in arts education research, the debate about impact, measurement of impact and transfer effects.

Fig. 1. Video still[4]

In comparison to the example from India the second example from New Zealand has a very clear, distinct and directly addressed message. It was suggested by Ralph Buck, who wrote about this example: "Mark Harvey, a professional dancer, created this performance as part of the Maldives Exodus Caravan Show. The Maldives are focused as climate issues are effecting mostly low lying states such as the Maldives. 'Political Climate Wrestle', this is the name of his project, was a live dance performance. The 'Wrestle' was performed/presented by Mark. He defined an area in a park and invited members of the public to wrestle with him about climate issues. Mark explained to participants that as they wrestled he would ask questions and give facts about climate change. He invited the co-wrestler to respond using his/her body and voice, to agree or disagree. Each wrestle lasted for several minutes and each wrestle attracted large audiences who would also start to voice views and opinions about climate change. Mark managed the physical interchange expertly ensuring that the wrestle was about ideas not the other person."

In the discussion Ralph explained the link between arts and sustainable development: "The focus was on climate change and how members of the public interact with knowledge about climate change and their own consumption, production of goods and lifestyle that influences climate change. The event was held under the motto 'fight against climate change' literally; raising awareness of the actual combat that is required. Doing this, the performance addresses the question, what does peace mean in this context? The performance was very successful in raising awareness of climate issues."

The difference between both examples is obvious: the target group shifts from children to adults and thus the methods of educational 'intervention' change as well. In the second case the environmental dimension is addressed in a very direct way by an artist. In both cases the audience is immersed into specific experiences, each in different shapes, nature on the one hand and art (an avant-garde art form) on the other. The latter addresses conflict, not harmony, in the 'unprotected', open space. In both cases the educational outcome is unclear, unsupervised and perhaps cannot be assessed. The experts, who sent the two examples, assume or hope that these efforts will lead to a change in attitudes that form the base for a specific kind of behavior.

Fig. 2. The wrestle - Video still[5]

Categories of interpretation

Reviewing the case studies sent by the experts, two approaches to analyze the case studies have been developed. One starting from the concept of semantic differential (Charles E. Osgood), the second one discussing the case studies against the normative framework of the Sustainable Development Goals, SDGs. The first approach has led to polarities by using descriptions and connotations of the case studies, like 'contemplation vs. agitation', 'individuals vs. communities', 'skills and knowledge vs. attitudes, habits and motivation', 'cultural heritage vs. contemporary art forms', 'economic empowerment vs. sustainable consumption'. (Closer to the semantic differential method the polarities can be expressed by adjectives as well, e.g. direct vs indirect; focused vs. general; traditional vs. modern etc.)

The second approach is based on an interpretation of the SDGs in order to connect sustainable development with arts/culture. It uses a set of four dimensions in arts education: the environmental, the socio-political, the economic, and the cultural dimension (E. Liebau & E. Wagner) [2]. Three of those dimensions in the list already represent the broadly accepted dimensions in '*Education for Sustainable Development*' [5, p. 33]: the environmental, the social and the economic dimension. Only the cultural dimension is missing in respective UN and UNESCO documents.[6] Nevertheless, in the context of arts education, it is not only useful but necessary to include this fourth dimension.

Following this path a number of SDGs can be selected that are obviously more relevant for arts education than others. It allows also to interpret the SDGs, referring to the four dimensions, e.g.

- sustainable consumption, production and settlements have a strong relation to the *environmental dimension*.

- The SDGs inclusion, diversity, equality and peace can be referred to the *socio-political dimension*.
- We have mainly '*cultural SDGs'*, education, diversity, heritage and lifestyle, and
- last but not least work, tourism and innovation as *economic dimensions.*

It seems important to emphasize that in daily practice the SDGs are of course interwoven, they cannot be divided and they can always be referred to more than only one dimension.

Comparative approach

All the case studies collected for this study have been nominated by the experts, because they consider them as good practice examples. Examining them in respect to their basic structure and their relation to the SDGs, can lead us to a comparison of the examples in respect to the content.
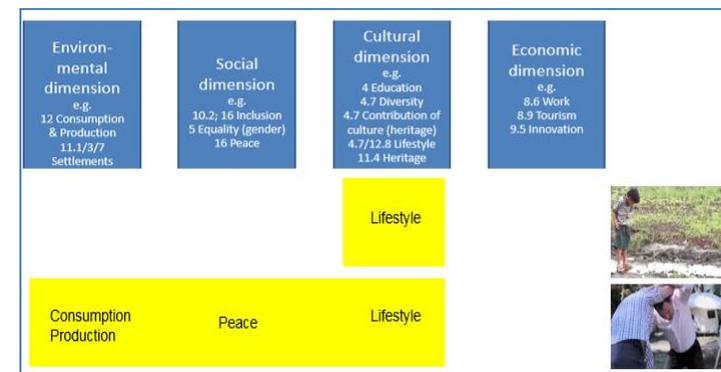

Fig. 3. Comparing project profiles, above (blue boxes) relevant SDGs for arts education

Figure 3 shows that the two projects presented above have similarities (e.g. addressing the cultural aspect of lifestyle but missing the economic dimension). Additionally it shows the possibility to clarify their specific profiles. Complex artistic interventions like the 'wrestle' can address many different aspects whereas a focused educational project like the one from India is consequently more selective. Following these thoughts, we can also use the framework to evaluate measures, mainly in regard to the content of the specific undertaking. By this, people responsible for concrete projects can use the framework to come to a decision on their respective focus.

But we can also take the approach to examine the whole set of case studies sent by the eleven experts. This leads to the observation that nearly all SDGs, chosen in the beginning on a merely theoretical basis, are addressed in those examples. We miss only one issue, tourism, which is an interesting omission, perhaps a blind spot for arts education.

Conclusions: Towards an educational model

Already in the very first example from India, it became obvious that only experiences will probably not be enough to bring forth a sustainable change of attitudes. It is only a first step and needs to be followed by further steps. Other examples from the collection of case studies can give us a kind of blueprint for this. In the light of this, we can state that the pedagogical process that is required could perhaps be characterized in the following way:

• Education refers to a situation or an experience (situation).

• The influence of concurrent and contra-productive experiences and the influence of negative values is reflected together with the learner (goals, metacognition).

• In a complex process, reflection of the experience allows the learner to shape a value driven attitude. This process creates knowledge about the importance of the specific attitude, and thus delivers a motivation to act (attitudes).

• Art-specific skills are developed, e.g. being able to communicate, create, understand, and critique. An awareness of the transferability of these skills to other situations is fostered (skills).

Knowledge about the field in which the person shall act cannot be missed as the fourth dimension in the learning process act (knowledge).
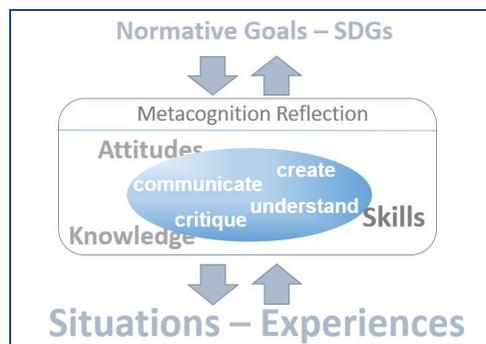

Fig 4. Educational model

All these aspects shape a model that can be used as a framework of reference to develop further practice to connect specific SDGs and arts education.

Notes

[1] The 'Seoul Agenda' has been the major outcome of the 2nd UNESCO World Conference in Arts Education (UNESCO 2010) and has been adopted by UNESCO's General Conference in 2011.

[2] The current version will be published soon in Chinese at the Nanjing University in China and in English in 'Learning through art: Lessons for the 21st Century?' (Eds. Eca & Coutts, 2017).

[3] http://www.backyardnature.net/jinan.htm (2017, March 1)

[4] https://www.youtube.com/watch?v=BuEuSQ_m6o4 (2017, March 1)

[5] https://www.youtube.com/watch?v=ks9eKFgXX8o (2017, April 9)

[6] Immediately after discussions on the Post-2015-Agenda started, many stakeholders tried to promote culture as the fourth dimension in UN's policy, without success.

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ХУДОЖНІЙ І ТВОРЧИЙ РОЗВИТОК ОСОБИСТОСТІ В КОНТЕКСТІ ДОСЯГНЕННЯ СТАЛОГО РОЗВИТКУ ЯК МЕТИ ОРГАНІЗАЦІЇ ОБ'ЄДНАНИХ НАЦІЙ

Ернст Вагнер

У статті представлені практичні приклади зі сфери художньої освіти на підтримку проголошеної ООН мети щодо досягнення об'єктивного сталого розвитку. Приклади були визнані експертами по всьому світу «хорошими практичними зразками» конкретно для даної теми дослідження. Далі автор статті встановлює зв'язок між названими прикладами і систематичною структурою на основі аналізу співвідношення понять «художня освіта» та «освіта в інтересах сталого розвитку» (ОСР). У кінці дається характеристика можливих удосконалень чинної практики художньої освіти щодо досягнення цілей сталого розвитку особистості.

Ключові слова: художня освіта, освіта в інтересах сталого розвитку, розвиток особистості, ЮНЕСКО, цілі сталого розвитку особистості (СРЦ).

ХУДОЖЕСТВЕННОЕ И ТВОРЧЕСКОЕ РАЗВИТИЕ ЛИЧНОСТИ В КОНТЕКСТЕ ДОСТИЖЕНИЯ УСТОЙЧИВОГО РАЗВИТИЯ КАК ЦЕЛИ ОРГАНИЗАЦИИ ОБЪЕДИНЕННЫХ НАЦИЙ

Эрнст Вагнер

В статье представлены практические примеры из сферы художественного образования в поддержку провозглашенной ООН цели по достижению объективного устойчивого развития. Примеры были признаны экспертами по всему миру «хорошими практическими образцами» конкретно для данной темы исследования. Далее автор статьи устанавливает связь между приведенными примерами и систематической структурой на основе анализа соотношения понятий «художественное образование» и «образование в интересах устойчивого развития» (ОУР). В конце статьи дается характеристика возможных усовершенствований существующей практики художественного образования в отношении достижения целей устойчивого развития личности.

Ключевые слова: художественное образование, образование в интересах устойчивого развития, развитие личности, ЮНЕСКО, цели устойчивого развития личности (УРЦ).

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