



## LATIN AMERICAN AND CARIBBEAN REGIONAL SUMMIT

IN PARTNERSHIP WITH THE WORLD ALLIANCE FOR ARTS EDUCATION

PREPARATORY FOR THE SEOND WORLD CONFERENCE ON ARTS EDUCATION UNESCO, SEULO KOREA MAY 25-28 2010

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### Latin American and Caribbean Declaration on Arts and Education

Representatives of the social sectors interested in art and education and state representatives of the region, have gathered within the work frame of the Latin American and Caribbean Summit on Art Education “Arteducación09”, held in Bogotá, from Nov 19th until Nov 23rd of 2009, with the purpose of formulating strategic recommendations on the role of arts in education.

Acknowledging that international declarations and conventions seek to guarantee equally to children and adults the right to education and opportunities for a full and harmonious development as well as their participation in cultural and artistic life; acknowledging the background of national and international discussions that have allowed the progress in strengthening the relationship between art and education; the principles held in the Bogotá Declaration (2005); the goals expressed in the Route Map for Art Education (2006); the 2021 goals defined by the OEI; the need for continuing to work on the axis that the Route Map for Art Education establishes (2006); article 31 of the Convention on children’s rights where it is stated that “The States involved will respect and promote the children’s right to participate fully in the artistic and cultural life and will favor appropriate opportunities in equal conditions to participate in the cultural, artistic, recreational and ludic life”; and the goals of the World Declaration Education for All (Dakar 2000).

Considering that,

1. We understand aesthetic education as a set of practices from which to favor social cohesion, construction of community and peace cultures; and we recognize the role that it can have in defining and constructing an alternate paradigm to the competitive prevailing paradigm of the market laws, a creative one that promotes the relationships of collaboration and that is viable and sustainable in order to face the current environmental and social challenges,

2. We acknowledge and value the potential and the social benefits of educating through and for art,
3. It is necessary to try to heal the imbalance between circulation and production of media contents originated in the dominant countries in the global sphere, and the reduced size of the production and circulation of contents elaborated by the Latin American and Caribbean region,
4. Art Education should offer the tools to achieve a high quality artistic creation, produced with rigor and excellence, that acknowledges and appreciates cultural traditions and which allows to explore new spaces of aesthetic and cultural creation and enriches them
5. We can't lose sight of the relations of exclusion and inequality there are in the Latin American and Caribbean region and that art, and art training should strive to transform these relations,
6. The promotion and construction of aesthetic sensitivities and expressions are a key part in the individual and collective construction of people so that they can build for themselves and for others spaces of personal growth and of reflective, critical and creative knowledge,
7. The promotion of spaces for sensitivity expression, and appreciation of the diversity of forms and ways of thinking, allows to create environments in which ways of coexistence that are more fair, supportive and equitable can be built, as part of the exercise of a democratic citizenship,
8. The training of professional teachers, artists and researchers that explore the capability of human creation contributes not only in an instrumental way to the creation of human beings that are happier and more responsible of themselves, of others and their environment, but that is itself a guarantee of the impulse and dynamics of such a process and its capacity for transforming societies, in the search for more equitable and fair alternatives,
9. The historical experience of Latin America and the Caribbean, with their rich differences, has been one of construction of many and diverse spaces of multiculturalism and interculturalism, in violent as well as easy flowing processes; creative in the shaping of imaginaries and diversity strategies,
10. Multiculturalism expresses itself in the baggage and traditions that arise from experiences, from and with art, in the cosmopolitan enclaves, and in diverse regions where cultural peoples and communities coexist within the vast geography of the region. This diversity has branded and enriched us with mechanisms of acknowledgement and negotiation of differences, abundant in interchanges and artistic and cultural expressions,
11. The educational experiences from different levels of formality and informality define processes of identity building and dignity acknowledgement in the local sphere, and become the basis to make important contributions to the contemporary cultural construction,
12. It is necessary to value the political, economical and social contexts and implications art education has and the role it plays in the recognition and major acknowledgement of

the cultural diversity, as aspects which give it meaning and enrich it as they relate it to the history of their peoples, experiences and cultures,

13. There is the possibility of exploring ways to deconstruct the terms referring to art education, enhancing those that are related to the mechanisms of creation, sensitivity development, exploration of diversity in points of view that lead to new ways of seeing things, new horizons and practices, and not those which reinforce visions in which taste is a veiled marker of exclusion and social differences,
14. It is necessary to strengthen the contribution of arts to education in a way that allows to reduce the existing differences and disadvantages, reducing and overcoming the exclusion of dynamics and opportunities that those who are far away from urban centers experience or those who are in the periphery of these urban centers,
15. Aesthetic education generates transversal competences and capabilities, increases motivation and co-responsibilities in classroom practices advocating for quality increase in education itself; it becomes a challenge that can bring great rewards to teachers and students as they are allowed to express themselves in a wider, richer and more integral way,
16. The full participation of children and adults in the cultural and aesthetic life requires progressive processes in the understanding, appreciation and experimentation of the diverse artistic expressions through which ideas about different aspects of the social and political life are explored and shared,
17. A lot of countries in Latin America and the Caribbean are known for the promotion of participative processes that have incidence on the construction of public policies. In the field of art education it is required to continue to deepen in this participative formulation, in which diverse States of the region have manifested their interest and support,
18. It is necessary that training and educational strategies allow the appreciation of learning the trades and techniques, as creative and recreational spaces. This points towards the reduction of the distance between conceptual progress, social practices that constitute themselves as necessary references and the teaching of expressive disciplines in the region. It also implies training for reading, critical appreciation and expression in new ways of cultural production and circulation,

#### **We recommend:**

##### **1. Promote art education as a critical and reflexive practice as well as a field of production of knowledge**

It is necessary to create permanent spaces for discussion and analysis in the higher, medium and initial education centers about training and education in aesthetics and dynamics of cultural creation. To commit to spreading the word on debates and research subjects related to current proposals about contemporary social and cultural visions that affect the Latin American and Caribbean society and culture in their widest terms and with the richness in multiculturalism and interculturality that is characteristic to them, as well as in the specificity and difference proper to each country. It is required to conceive artistic and cultural practices as social practices that represent other alternative ways in the creation process of knowledge and expression of experiences.

##### **2. Enlarge the coverage of art education, giving priority to vulnerable sectors**

With the purpose of generating equal access and to reduce inequality and exclusion, it is necessary to design strategies that allow, as a priority, to take education in and for art to vulnerable

or disadvantaged sectors in terms of educational opportunities and infrastructure. It is required to recognize the specific needs of such sectors to promote forms of access that keep in mind differences and possibilities and require special treatment or regimes.

### **3. Promote research and training programs**

It is required to stimulate research with resources and to support trainers training programs in the artistic field, so that the sensitive and aesthetic get stimulated, so that their role in all the educational processes is valued and they become part of the contemporary discussions and debates about cultural production in today's world. The theoretical and academical discussion in contemporary Latin American social sciences involves a particular sensitivity towards experiences of different sectors, their struggles, achievements and perspectives. It rescues them from historical perspectives that some times distorted their appreciation when external and foreign views were imposed, which made them simple epiphenomenon of universal dynamics. This discussion today, in the field of aesthetic education, is framed within new views of local and planetary processes. The participation in this research, discussions and debates enriches the teaching practice in the field of art education and cultural production.

### **4. Promoting access to inter and transdisciplinary experiences for trainers**

It is necessary to enrich the articulation with other areas of education and with culture and communication sectors; in such way that this articulation is expressed in expressive practices and productive exercises. It is required to take advantage of the wide institutional platform of higher education existing in diverse zones of the region and its expansion dynamics to promote the addition of art and education subjects and the access to them for those who work in this area.

### **5. Create scholarships, supports and scenarios that allow exchange, dialogue and interaction, with other disciplines of knowledge and social development**

It becomes necessary to financially support, through scholarships and the creation of research groups, the contact between different academic and non academic sectors, formal and non formal, as well as the possibility of contact between diverse institutions of the countries in the region that work in matters of art education.

### **6. Create art education observatories and information systems that allow a follow up and systematization of the progress in the field**

It is necessary to create an observatory of policies, curricular development, regional debates about aesthetic training and its formal as well as non formal progresses in the region. The observatory should give space to, record and promote discussions about research being done, as well as document in a systemic and analytic way significant experiences taking place in different countries. For this it is required to take advantage of the possibility to create networks that communicate the different Cultural Information Systems that exist today in several countries. The observatory is suggested also as a way to promote progress and avoid repetitions of the discussions that have already been held. The observatory should nourish also from the presentations held in congresses and symposiums in the region about the subject, so that their contents are accessible to those teachers, students and researchers that don't have the possibility of participating in the innumerable congresses and gatherings that are put in place.

(Curriculum, contents and focus of AE)

### **7. Promote practices and experiences that encourage the understanding and appraisal of expression and sensitivity in the students' training processes**

It is necessary to locate and value, within school curriculums and in formal and informal spaces of education, the practices and experiences that promote, in a structured way, the understanding and appraisal of the key role that the expression and development of sensitivity play in school training, in the exploration of processes and manifestations that enrich the students' lives, as future citizens and promote the democratic exercise of expression of freedom. To take advantage of the new educational paradigms that deal today with vital subjects such as the reconstruction of the social network, prevention of violence, construction of mechanisms and processes of peace, to support them through exercises of cultural and artistic creation that reinforce in a concrete and practical way the proposed perspectives.

#### **8. Promote the creation of curriculums that adapt to the needs and interests of the different social and cultural contexts of the region**

The need to acknowledge the cultural diversity of the region as a way to enrich the training and practices is suggested. This acknowledgement should take into consideration that far beyond the particularities of each language, discipline or technique, it is necessary to understand the historical, social-cultural, political and economical processes which are the basis of artistic processes as well as the differential and uneven historical developments of each discipline. School should become a seedbed for cultural creation and development of aesthetic sensitivity.

#### **9. Develop creative capabilities**

To boost the development and acknowledgement of multiple sensitivities, to face the challenges that unequally affect societies in a near future. Without the development of sensitivities capable of expressing and addressing subjects that involve forms of existence, it will be hard to resolve in a non violent and equitable way the difficulties that we will address in a region that becomes more and more articulated and with increasing needs.

#### **10. Stimulate and support consciousness about diversity in the region**

To show the creation, interculturality and blossoming of spaces which are rich and conscious of the for coexistence, joy and collective celebration is a priority for the region. The appreciation of cultural and artistic creation in education can play a key role in this process. It is required to educate, support, circulate narrative and dialogues of the collective memories; the practice of ludic, plastic, sound, audiovisual expressions, as well as the capability for appreciating rhythms, tones and flavors and the inclusion of new technologies, to enrich every child's, youngster's and adult's experience in a continuous process of development and growth.

#### **11. Promote knowledge dialogue and acknowledge empiric knowledge and expressions and live aesthetic practices**

Experiences and knowledge represented in diverse cultural traditions, ethnic as well as from diverse social sectors, should be studied and acknowledged. It is required to be able to appreciate their contributions to national and regional contexts and should be presented, not as simple "folklore", but as sources of a history of memory and identity, that deserve to be known, spread out and cultivated. For this reason it is necessary to establish relations between academic and non academic knowledge that allow to understand and transform the conflicts of values, meaning and power.

#### **12. Design strategies that allow a more ample link between art education offer and the needs of jobs market**

To link art education teaching with activities and needs of communities and sectors and with productive activities in their surroundings, creates bonds between experiences and expressions and lifestyles, that allow to enrich both spaces and cultivate arts in more viable and sustainable way, to support different types and levels of professionalization and high quality artistic and cultural creation.

### **13. Include New Information Technologies (NIT) in the Art Education offer**

Incorporate these new modalities of communication makes learning dynamic, something that is essential in today's world and which promotes new spaces of artistic and cultural creation. To learn the use and critical reading of such technologies is a must in the development of new creative citizens.

### **14. Implement strategies that allow the guarantee of a high quality content production that stimulate creative, critical and reflective thinking**

The appraisal of the trade quality, the effort and dedication in learning, enables the development of creative thinking and at the same time it promotes reflective respect for the sources of inspiration and for one's work. This promotes, seriousness, intellectual honesty and integrity, to observe in a critical and reflective way the creation of others. Developing and giving tools so that formal and non formal education succeeds in perceiving in a critical and reflective way the efforts of others, ancestors and contemporary, their lessons and legacies, as part of a patrimony that becomes proper to the region, allows to develop contents that each time become better and better in the subjects.

### **15. Promoting teaching and reflection in relation with royalties and their relation with artistic and expressive trades**

The acknowledgement of the quality of creation should go along with respect for intellectual and artistic ownership as a way of stimulating and promoting creation and as a way to make the configuration of trades and professional fields in this area viable.

### **16. Promote organizational processes and alliances among organizations of the civil society in Latin America and the Caribbean**

It is required to build networks in the civil society in the field of art education and arts to have incidence in the formulation of policies and the definition of criteria for financing cultural processes and manifestations, as well as to promote mutual interchange and learnings.

### **17. Promote alliances and create bridges from art towards different sectors to boost regional projects that are more and more inclusive and supportive**

Make the cultural and aesthetic search become exercises, not only national but also international in the region that promote the understanding and mutual appreciation among peoples, in which shared interests and needs are acknowledged, as well as individual contributions and values. It is required to promote bridges towards other disciplines, between States and organizations of the civil society, as well as alliances between different sectors with the purpose of increasing the integral quality of the training proposals. Creation of networks of those who work in this field to support the spreading out of information and experiences.

### **18. Boost the participative formulation of public policies of art education**

Following the impulse, present in several countries of the region, it is required to increase the contact and commitment of different sectors with the States to create policies of long support that promote an aesthetic education of cultural promotion for all the social sectors and the different population groups.

### **19. Promote social commitment and responsibility in the private sector regarding education for and through art**

The role of the private sector and the expression of its responsibility should cover the configuration of surroundings in which art not only deserves to exist but is also a space of exploration for a better and fuller life for people

### **20. Search for the promotion of sustainable projects and processes from public policies**

It is necessary to understand and support processes that develop in time, not in a punctual way but in a sustained one, to learn from them, allow assessment and adjustments of the proposals.