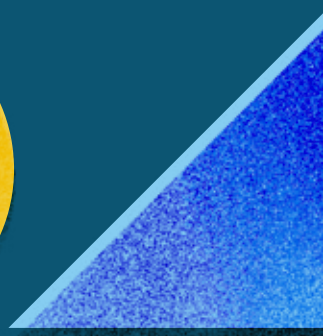
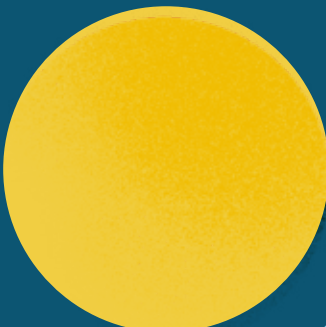
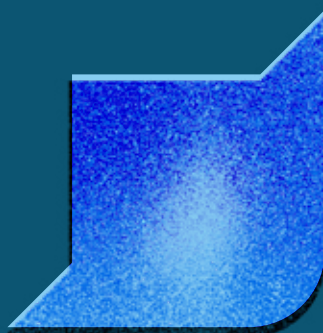
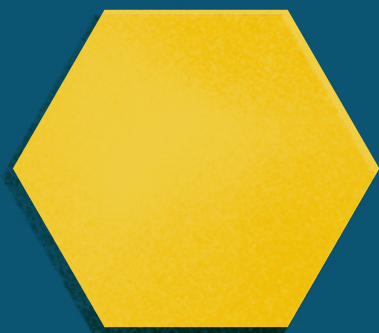
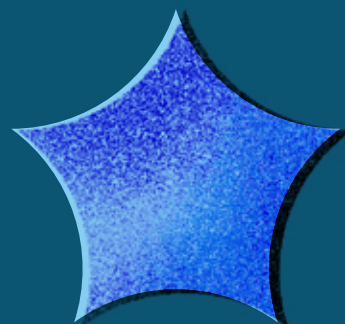
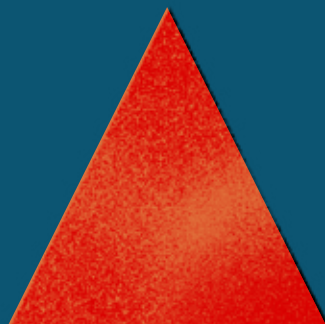
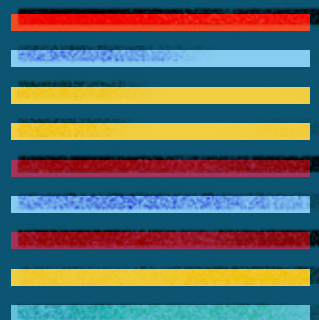


# UNESCO Framework for Culture and Arts Education

Implementation guidance



Published in 2025 by the United Nations Educational, Scientific and Cultural Organization,  
7, place de Fontenoy, 75352 Paris 07 SP, France

© UNESCO 2025

ISBN 978-92-3-100793-4

DOI: <https://doi.org/10.54675/APCF2495>



This publication is available in Open Access under the Attribution-ShareAlike 3.0 IGO (CC-BY-SA 3.0 IGO) license (<http://creativecommons.org/licenses/by-sa/3.0/igo/>). By using the content of this publication, the users accept to be bound by the terms of use of the UNESCO Open Access Repository (<https://www.unesco.org/en/open-access/cc-sa>).

Images marked with an asterisk (\*) do not fall under the [CC-BY-SA](#) license and may not be used or reproduced without the prior permission of the copyright holders.

The designations employed and the presentation of material throughout this publication do not imply the expression of any opinion whatsoever on the part of UNESCO concerning the legal status of any country, territory, city or area or of its authorities, or concerning the delimitation of its frontiers or boundaries.

The ideas and opinions expressed in this publication are those of the authors; they are not necessarily those of UNESCO and do not commit the Organization.

Cover design: © UNESCO/Momo Scacchi  
Inside design images by Momo Scacchi  
Inside icons: The Studio/Shutterstock.com\*  
World map: Evgeniy\_D/Shutterstock.com\*  
Layout: Najet Ounis

Printed by UNESCO

*Printed in France*

# Transforming learning through culture and the arts

Culture and the arts are integral to inclusive, equitable and quality education. They nurture creativity, critical thinking, and respect for cultural diversity, empowering learners to engage meaningfully with the world and to build more just, sustainable and peaceful societies. Yet, countries have not systematically incorporated culture and arts education across all levels of education. *This Implementation guidance for the UNESCO Framework for Culture and Arts Education* is a collective invitation to reimagine education by placing culture and the arts at its heart and advancing a transformative vision of education for all.

Through a holistic approach, the Guidance supports the integration of culture and the arts across formal, non-formal and informal education, throughout life. It offers practical orientations to help Member States fulfil the commitment enshrined in the **UNESCO Framework for Culture and Arts Education**, adopted by Ministers of Culture and Education in 2024. With a global perspective, this Guidance will equip policy-makers, educators and cultural actors in developing inclusive, context-relevant policies, curricula and learning environments.

The Guidance is a milestone on a shared journey, inviting countries to harness their cultural strengths, respond to emerging challenges, and work together towards a more inclusive education for all.



**Practices of culture  
and arts education  
showcased from  
52 countries**



**unesco**

*"Since wars begin in the minds of men and women it is in the minds of men and women that the defences of peace must be constructed"*

# UNESCO Framework for Culture and Arts Education

---

Implementation guidance

# Foreword

Across the world, societies are undergoing profound and accelerating transformations, driven by globalization, migration and rapid technological advancements. At the same time, humanity continues to grapple with urgent challenges, from the climate crisis to conflicts and deepening inequalities. At the heart of effective responses lies education: not merely as a vehicle for knowledge, but as a powerful catalyst for change. Education must evolve to equip learners with relevant knowledge, skills, values and behaviours to engage with cultural diversity, navigate complexity, and contribute to peaceful and sustainable futures.

Strengthening synergies between culture and education has never been more important. These two foundational pillars, central to UNESCO's mandate and to human development, must be fully mobilized to address global challenges and create opportunities for all. Culture and arts education fosters creativity, critical thinking and imagination, while nurturing a sense of belonging and mutual understanding. It supports intercultural dialogue, economic resilience, social cohesion, and peace. It empowers learners to engage with their own cultural heritage and that of others, and to become active and responsible members of their communities and beyond.

In 2021, UNESCO's Executive Board called for a shared vision for culture and arts education. In response, UNESCO launched an inclusive and participatory three-year process of global consultations, research, policy analysis and exchange of promising practices. This undertaking brought together Member States, Associate Members, policy-makers, experts, cultural institutions, educators, artists, heritage bearers, learners and civil society actors from all regions and culminated in the adoption of the UNESCO Framework for Culture and Arts Education (the "Framework") by Ministers of Culture and of Education at the World Conference on Culture and Arts Education in Abu Dhabi, in February 2024. The conference was generously hosted by the United Arab Emirates.

The Framework draws on UNESCO's long-standing normative work and global initiatives, including MONDIACULT 2022, the Transforming Education Summit (2022), and the 2023 Recommendation on Education for Peace, Human Rights and Sustainable Development, among others. It reaffirms the importance of lifelong and life-wide learning, cultural diversity, artistic expression and inclusive education grounded in human rights. It also reflects the evolving role of education and culture as public goods in the context of digital transformation, globalization, environmental concerns, and socio-economic changes.

To help Member States and Associate Members take concrete steps to implement the Framework, we are pleased to present this *Implementation guidance for the UNESCO Framework for Culture and Arts Education* as a practical tool for operationalizing the Framework's principles and recommendations. It provides conceptual foundations, guiding questions, expected outcomes, illustrative practices and recommended actions to support the design of policies, strategies and programmes at national and local levels. Culture and arts education is not a complement to learning. It is essential to building more just, creative and sustainable societies. It prepares future generations to respond to uncertainty with openness, solidarity and vision. UNESCO calls for a renewed and collective commitment to this agenda. Successful implementation of the Framework depends on strong cross-sector cooperation, inclusive dialogue, adequate investment, sustained policies and coordinated action. UNESCO stands ready to support Member States and stakeholders in creating enabling environments, sharing knowledge, and fostering innovation and continuous learning.

Ernesto Ottone R.  
Assistant Director-General for Culture,  
UNESCO

Stefania Giannini  
Assistant Director-General for Education,  
UNESCO

# Acknowledgements

The *Implementation guidance for the UNESCO Framework for Culture and Arts Education* was developed as an intersectoral initiative of UNESCO's Culture and Education Sectors, under the leadership of Chris Castle, Director, Division for Peace and Sustainable Development and the overall guidance of Cecilia Barbieri, Chief of the Section for Global Citizenship and Peace Education, Education Sector, and Paz Portales, Programme Coordinator, Executive Office, Culture Sector. Its drafting was undertaken by Jose Luis Guzman Martell and its review and overall coordination by Cristina Cusenza, Penelope Keenan, Ke Leng, and Mathilde Stoleroff.

The publication process was supported by Paula Braungart, Gabriela Cieploch and Camille Maitre. UNESCO is grateful for the support of its staff at headquarters and across field offices, in particular from the Culture and Education Sectors, who provided inputs, shared resources and practices, and contributed to the quality and applicability of the guidance. We wish to warmly acknowledge all colleagues who contributed with their valuable insights: Katerina Ananiadou, Maria Bao Santos, Duong Bich Hanh, Pierre Chapelet, Erik Eschweiler-Dienerowitz, Francisco Gómez Durán, Shafika Isaacs, Romina Kasman, Enrique López-Hurtado, Kerstin Manz, Matthew Aaron Martin Thomas, Michela Pagano, Claudia Pompa, Ana Ruiz, Lydia Ruprecht, Alcira Sandoval Ruiz, Susanne Schnuttgen, Carlos Vargas Tames, and Ines Yousfi.

UNESCO is also grateful to Anne Bamford, and to the members of the advisory committee, composed of experts, UNESCO Chairs and representatives of cultural and educational institutions across regions who were consulted in the development of this guidance, including Christiana Deliewen Afrikaner, Janaan O. Farhat, Lum Chee Hoo, Carrie Karsgaard, Joel Kipkemboi Kiboss, Octavio Kulesz, Cesar Augusto Guadalupe Mendizabal, Abdu Osman, Louisa Penfold, and Natasha Ridge. Their thoughtful support helped to refine and strengthen the content and ensure its relevance for diverse policy and implementation contexts. UNESCO further acknowledges the engagement of all stakeholders – government representatives, policy-makers, educators, cultural professionals and partner organizations – whose ongoing efforts continue to advance the implementation of the Framework and the integration of culture and the arts in education systems.

UNESCO wishes to thank all Member States that contributed to the global survey and shared a variety of practices that informed this guidance.

Thanks go to Kelly O'Neill for editing and proofreading the text.

# Table of Contents

<b>Foreword</b>	<b>6</b>
<b>Acknowledgements</b>	<b>7</b>
<b>List of boxes and figures</b>	<b>9</b>
<b>Acronyms and abbreviations</b>	<b>10</b>
<b>Introduction</b>	<b>11</b>
<b>Section 1: Unpacking the Framework</b>	<b>17</b>
1.1 Guiding principles	19
1.2 Objectives	20
1.3 Strategic goals	21
1.4 Implementation modalities	22
<b>Section 2: A new era of action</b>	<b>24</b>
2.1 Strategic Goal 1: Access, inclusion and equity	25
2.2 Strategic Goal 2: Contextual, quality, lifelong, life-wide learning	32
2.3 Strategic Goal 3: Cultural diversity and critical engagement	39
2.4 Strategic Goal 4: Skills for sustainable futures	45
2.5 Strategic Goal 5: Institutionalization and valorization	52
<b>Section 3: Enabling conditions</b>	<b>59</b>
3.1 Governance, legislation and policies	60
3.2 Digital technologies and AI	63
3.3 Partnerships and interinstitutional collaboration	66
3.4 Financing	69
3.5 Research, data and assessment	72
<b>Section 4: A step-by step route to transformation</b>	<b>75</b>
<b>Section 5: Monitoring, follow-up and review</b>	<b>78</b>
<b>UNESCO's contribution</b>	<b>83</b>
<b>References</b>	<b>84</b>
<b>Annexes</b>	<b>85</b>
Annex 1: Further general resources and by strategic goal	85
Annex 2: Glossary	90

# List of boxes and figures

## Boxes

<b>Box 1</b>	Vision of the guidance	15
<b>Box 2</b>	Inclusion through culture and arts education	25
<b>Box 3</b>	Defining lifelong and life-wide learning	32
<b>Box 4</b>	What is critical thinking?	39
<b>Box 5</b>	Transforming culture and arts education ecosystems	76
<b>Box 6</b>	Monitoring, follow-up and review: general actions	79
<b>Box 7</b>	Monitoring the integration of culture in education policy and practice	80

## Figures

<b>Figure 1</b>	The Framework at a glance	18
<b>Figure 2</b>	Developing skills for sustainable communities and societies	45



# Acronyms and abbreviations

<b>AI</b>	Artificial intelligence
<b>ASPnet</b>	UNESCO Associated Schools Network
<b>CAE</b>	Culture and arts education
<b>CSO</b>	Civil society organization
<b>CCIs</b>	Cultural and creative industries
<b>ECCE</b>	Early childhood care and education
<b>EMIS</b>	Education management information system
<b>ESD</b>	Education for sustainable development
<b>GCED</b>	Global citizenship education
<b>ICH</b>	Intangible cultural heritage
<b>MIL</b>	Media and information literacy
<b>MOOC</b>	Massive open online course
<b>OER</b>	Open educational resources
<b>SDG</b>	Sustainable Development Goal
<b>STEAM</b>	Science, technology, engineering, arts, and mathematics
<b>TVET</b>	Technical and vocational education and training
<b>UIS</b>	UNESCO Institute for Statistics

---



# Introduction



# The value of culture and arts education

‘Culture and the arts play a vital role in the flourishing of human imagination, creativity and self-expression, which nurtures exploration, curiosity, and expands the possibilities of creation, while opening up social and economic prospects for all learners, particularly in the cultural and creative industries.’

UNESCO Framework for Culture and Arts Education (UNESCO, 2024)

Culture and education have often been seen as two separate policy areas. A holistic approach recognizes their interconnection and enhances their potential to shape both individual and societal development. In practice, integrating culture, the arts, and education requires not only the joint commitment of the education and culture sectors in national and international contexts, but also the involvement of public and civil society stakeholders – including in fields such as the economy, environment, infrastructure, technology, urban planning, tourism, health, social inclusion, youth engagement, gender equality, Indigenous Peoples’ rights, sport, as well as the private sector.

As defined in the Framework (UNESCO, 2024), culture and arts education:

- includes teaching and learning *about*, *with* and *through* culture and the arts, as well as all forms of cultural and artistic expressions;
- positions culture, including the arts, as an educational tool, an approach, and a field of study, research and practice;
- is an ecosystem that covers educational activities for all people of all age groups, delivered in all contexts and learning spheres and spaces, including formal, non-formal and informal settings, using multiple and diverse pedagogies (especially those that embrace diverse cultural perspectives, activities, practices, expressions, materials and objects) and modalities (such as offline, online, distance and blended) as well as at all levels, and of all types and provisions;

Additionally, culture and arts education:

- integrates and celebrates mutually beneficial connections between culture, the arts and education: ‘Culture and the arts enrich and revitalize education, offering diverse learners, including those in vulnerable situations, the means to express their humanity and to access a diversity of forms of expression, ways of thinking, knowing, being and doing, as well as histories and languages of peoples and communities’ (UNESCO, 2024);
- builds on culture as a living force, which is dynamic, diverse and constantly evolving;
- recognizes artistic practices as vital expressions of cultural diversity;
- cultivates values, knowledge, skills, attitudes and behaviours for all learners throughout life;<sup>1</sup>
- nurtures holistic learning that engages all the senses;
- empowers learners to critically address the instrumentalization of culture, to safeguard cultural heritage in all its forms, and leverage the transformative potential of the arts for social change;
- encourages values and behaviours that support environmental protection and climate action, thereby actively contributing to building just, resilient and sustainable futures;
- supports inclusion by expanding knowledge of the rich cultural diversity of our societies and opens up new horizons for teaching, learning and applying knowledge, by integrating culture and arts into formal education curricula and practice, and ensuring learners see their own cultures represented, as well as learn about others; and
- expands learning environments beyond the classroom through cooperation across formal, non-formal and informal learning spaces that encompass heritage sites, cultural institutions, venues, creative hubs, cities and municipalities, as well as the natural environment.

---

1 Culture and arts education are closely aligned with education for sustainable development (ESD) and global citizenship education (GCED).



# About this guidance

**‘Culture [including the arts] is at the heart of what makes us human, and provides the foundation of our values, choices and relationships with one another and with nature, endowing us with critical thinking, a sense of identity, and the ability to respect and embrace otherness.’**

UNESCO Framework for Culture and Arts Education (UNESCO, 2024)

Recognizing the vital role of education and culture in achieving sustainable development and the need for greater collaboration between culture and education sectors worldwide, the UNESCO Executive Board, in April 2021, called for the development of a new framework for culture and arts education.

In response, UNESCO led a two-year inclusive and participatory global consultation involving over 2,300 stakeholders and two rounds of written consultation with Member States. The culmination of this effort was the adoption of the UNESCO Framework for Culture and Arts Education by Ministers of Culture and of Education at the UNESCO World Conference on Culture and Arts Education (13 to 15 February 2024, Abu Dhabi, United Arab Emirates).

This *Implementation guidance for the UNESCO Framework for Culture and Arts Education* is a practical tool to help Member States operationalize the Framework and supports policy-makers to fully integrate culture and the arts in education systems. It also aims to inspire culture and education practitioners who wish to improve learning environments and experiences, ensuring that cultural knowledge is learned, valued and protected by all. Drawing on a selection of illustrative examples submitted by Member States and Associate Members in response to the 2025 online survey on the implementation of the UNESCO Framework for Culture and Arts Education,<sup>2</sup> as well as other sources, the guidance highlights innovative approaches and initiatives that demonstrate the diversity of national and local practices, offering valuable insights for peer learning and adaptation across contexts.

---

2 Henceforth, the document uses the shortened ‘UNESCO survey, 2025’ to refer to the online survey of Member States.

## Box 1: Vision of the guidance

- **UNESCO Member States and Associate Members** integrate culture and arts education into national policies, curricula, strategies and programmes to promote cultural diversity towards equitable, inclusive and relevant learning environments, contents, and experiences.
- **Learners** from all backgrounds have access to inclusive, quality, lifelong opportunities for transformative and holistic development, acquiring knowledge, skills, values, attitudes and behaviours to navigate the present, and shape the future, contributing to more resilient, just and sustainable societies.
- **Educators** (including professionals and practitioners in the education, culture and creative sectors) across all educational settings strengthen their capacities in culture and arts education to meet the learning needs of children, youth and adults.
- **Diverse stakeholders** invest in strengthening quality, inclusive learning through knowledge sharing, co-creation, effective partnerships and long-term collaboration.
- **Societies** at large recognize, respect, value, and celebrate cultural diversity, equity and pluralism as powerful drivers of resilience, peace, and sustainable development.

While the guidance is designed primarily for policy-makers, it can also support practitioners.



### Policy-makers

Individuals responsible for developing and implementing national and local education and culture policies and programmes.

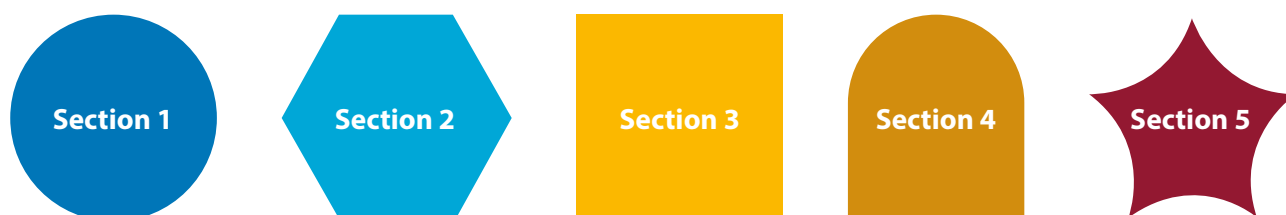


### Practitioners

Community leaders, teachers, educators, artists (teaching artists and arts teachers), as well as cultural professionals and practitioners engaged in formal, non-formal or informal education at institutional or community levels.

# Guidance structure

The guidance begins with an introductory section underscoring the importance of culture and arts education for individuals, communities and societies in today's world. The content is then organized into five sections:



**Section 1:** Unpacks the Framework, describing its guiding principles, objectives, strategic goals, and implementation modalities ([Figure 1](#)).

**Section 2:** Expands on the five strategic goals, providing actionable recommendations for policy-makers and tips for practitioners. Guiding questions are formulated to help policy-makers, as well as other relevant stakeholders, reflect on and assess progress toward achieving each goal. The section also presents expected outcomes, illustrating the envisioned reality resulting from the implementation of the recommendations. Finally, each goal is accompanied by illustrative practices and additional resources.

**Section 3:** Elaborates on five of the eight implementation modalities, presented as enabling conditions for effective culture and arts education ecosystems.

**Section 4:** Proposes a step-by-step methodology for building and sustaining transformative culture and arts education ecosystems. It identifies actions for policy-makers at the national, subnational, and municipal and city levels, as well as for practitioners in institutional and community contexts.

**Section 5:** Focuses on monitoring, follow up and review of the Framework's implementation.

Two annexes provide supplementary content and resources:

- **Annex 1** includes a collection of relevant digital and print resources on culture, arts and education.
- **Annex 2** is a glossary of key terms.

## Section 1

# Unpacking the Framework



‘ Culture can be transmitted, expressed and experienced across time and space through words (literature, oral traditions, language), sound (music, radio, media), images (visual arts, media), movement (dance, theatre), monuments and objects (architecture, design, crafts), digital media of all types, and traditional knowledge (local and indigenous knowledge systems, living cultural heritage and expressions), among others.’

UNESCO Framework for Culture and Arts Education (UNESCO, 2024)



Throughout the development of the Framework, the importance of treating culture and arts as interconnected, rather than separate, concepts was strongly emphasized. By recognizing and harnessing the intrinsic connection between culture and the arts, culture and arts education policies can adopt more holistic, inclusive and empowering approaches, thereby maximizing their impact in societies.

The Framework is built around seven guiding principles, three overarching objectives, five strategic goals, eight implementation modalities, and a proposal for monitoring, follow-up and review. Together, these elements provide a comprehensive structure to guide culture and arts education policies and practices across the culture and education sectors ([Figure 1](#)).

**Figure 1: The Framework at a glance**

## Equitable, inclusive, resilient, just, sustainable and peaceful communities and societies in and through culture and arts education



## 1.1

# Guiding principles

**Common good of humanity**

Culture and education should be recognized as a global common good, accessible to all and contributing to the well-being of individuals and societies.

**Human rights and fundamental freedoms**

Culture and arts education is grounded in human rights and fundamental freedoms that enable inclusive and sustainable development of individuals, communities and societies.

**Gender equality**

Educational settings should actively counter gender discrimination, bias, harmful content and violence, ensuring inclusive and equitable learning experiences.

**Cultural diversity**

Must be protected and promoted through fostering mutual understanding, equitable access to diverse cultural expressions, and support for linguistic diversity across all educational settings.

**Inclusion, non-discrimination and respect for diversity**

Culture and arts education should actively challenge bullying, stereotypes, and all forms of discriminatory and hateful bias, as well as combat racism, xenophobia, and incitements to hostility or violence.

**Co-creation**

Culture and arts education should foster co-creation, encouraging active and meaningful participation of all stakeholders and beneficiaries in the design, implementation and evaluation of culture and arts education in formal, non-formal and informal settings.

**Lifelong and life-wide learning**

Learning occurs throughout life and in diverse environments.

## 1.2

# Objectives



**Advance sustainable development and peace,** in alignment with the efforts of the United Nations, including the [2030 Agenda for Sustainable Development](#), particularly Sustainable Development Goal ([SDG](#)) 4 (Quality education) and [SDG 8](#) (Decent work and economic growth).



**Harness technology, notably digital technologies and AI,** to strengthen the education, culture and creative sectors, broaden access to knowledge and innovation, and foster creativity, critical thinking, responsibility, and ethical reflection, while addressing risks, such as the digital divide, misinformation, cyberbullying, privacy and data protection, overdependence on technology, and issues of intellectual property and authorship.



**Integrate culture and arts education into policies, strategies and programmes** across the education and culture sectors – including curricula, training of teachers and educators, professional qualifications and development, as well as educational and cultural resources – to support lifelong and life-wide learning, equipping individuals with knowledge, skills, attitudes, values and behaviours, such as artistic skills, critical thinking and creativity.

## 1.3

## Strategic goals



## Strategic Goal 1

**Access, inclusion and equity in and through culture and arts education.** All learners – children, youth and adults – enjoy equitable access to culture and arts education without discrimination.



## Strategic Goal 2

**Contextual, quality, lifelong and life-wide learning in and through culture and arts education.** All individuals experience contextual, quality learning throughout their lives across diverse settings.



## Strategic Goal 3

**Appreciation of cultural diversity and the capacity for critical engagement.** All learners develop the knowledge, skills, values, attitudes and behaviours to appreciate cultural diversity and engage critically in building inclusive and pluralistic societies.



## Strategic Goal 4

**Skills to shape resilient, just and sustainable futures.** All individuals develop creative, critical, social and emotional skills through culture and arts education to promote global citizenship, decent work, and resilient, just and sustainable societies.



## Strategic Goal 5

**Institutionalization and valorization of culture and arts education ecosystems.** Culture and arts education is strengthened through the recognition and institutionalization of policies, strategies and programmes at local, national, regional and international levels.

## 1.4

# Implementation modalities

The Framework proposes the following eight modalities to implement transformations in culture and arts education ecosystems.



## Implementation modality 1: Governance, legislation and policies

Transformative change requires embedding culture and arts education into governance, legislation and policies. Given the often-siloed nature of the culture and education sectors, it is critical to foster stronger synergies through intersectoral approaches across all levels of government and relevant sectors, including culture, education, health, economy, environment and social care, among others.



## Implementation modality 2: Learning environments

Expanding the concept of learning environments is crucial for advancing culture and arts education. This involves recognizing and enhancing the connections across formal, non-formal and informal educational settings. Learning environments can be public and/or private and may include diverse spaces, such as early childhood centres, schools, higher education institutions, natural and cultural heritage spaces, museums, venues and centres for youth and adults. Place-based learning plays a particularly significant role, for example, through leveraging World Heritage sites, biosphere reserves, and other settings to enrich learning and offer learners the opportunity for deeper engagement with their communities and environments.



## Implementation modality 3: Learning experiences

Policies and programmes should guarantee equitable access to learning that is meaningful, relevant and empowering for all individuals, regardless of age, background or circumstance. Achieving this requires a holistic approach that embraces learning across formal, non-formal and informal education.

This includes actively engaging heritage bearers, artists and other cultural professionals and practitioners in the design and delivery of learning processes and the integration of local and indigenous knowledge to create learning experiences that are relevant, contextual and intercultural.



## Implementation modality 4: Teachers and educators

Teachers and educators across culture and education sectors play a critical role in shaping inclusive, dynamic learning environments and experiences. Teachers and educators – including arts teachers, teaching artists, intangible cultural heritage (ICH) bearers, cultural and creative professionals and practitioners, and community representatives – can be both facilitators of learning and critical agents of cultural transmission, creativity and innovation. For teachers and educators to effectively integrate culture and the arts into their teaching, they must be equipped with appropriate resources, knowledge and competencies.



### **Implementation modality 5: Digital technologies and AI**

New and emerging digital technologies – including AI, social media and gaming, among others<sup>3</sup> – are broadening access to culture and arts education while opening new horizons for learning, safeguarding heritage, and creativity. When guided by sound pedagogical and ethical frameworks, these tools can also provide unprecedented opportunities for individual and collective empowerment and offer remote, onsite or hybrid access to knowledge and intercultural dialogue. Yet persistent digital divides remain a significant challenge, particularly in lower- and middle-income countries. Addressing these challenges calls for comprehensive and inclusive digital policies that prioritize investment in technological infrastructure, establish clear regulatory frameworks, and foster strategic partnerships with technology providers and the private sector.



### **Implementation modality 6: Partnerships and interinstitutional coordination**

Advancing culture and arts education policies, strategies and programmes requires robust and effective cooperation across global, regional, national, subnational and local levels. Diverse stakeholders<sup>4</sup> – including governments, schools, academia, cultural institutions, civil society organizations (CSOs), the private sector, learners, teachers, cultural professionals and practitioners – should engage in intersectoral partnerships and programmes to overcome fragmented efforts and share expertise, knowledge and resources locally, nationally and internationally.



### **Implementation modality 7: Financing**

Financial support to culture and arts education is often scarce or unevenly distributed, leaving institutions, such as museums, heritage sites,

and educational and cultural institutions under-resourced, particularly in remote areas and communities. Securing adequate, equitable, and sustainable financing is essential for the long-term success and impact of culture and arts education. National budgets need to prioritize adequate and sustained investment in culture and arts education, while ensuring that resources are effectively allocated and reach those most in need. Strengthening financial sustainability also calls for diversified financing through public and private investment, international cooperation, and voluntary contributions, where appropriate.



### **Implementation modality 8: Research, data and assessment**

Evidence-based policy-making, implementation, evaluation and advocacy in culture and arts education depend on systematic data, long-term, collaborative, transformative, and interdisciplinary research, as well as ongoing monitoring and appropriate assessment. High-quality research integrating quantitative and qualitative methods, as well as participatory and practice-based approaches, together with timely data collection and production, is key to systematizing knowledge, recognizing achievements, identifying gaps, and evaluating the impact of culture and arts education on individuals and societies. Besides measuring tangible outcomes of culture and arts education (e.g., learning outcomes), innovative methodological approaches and assessment tools should be developed to capture intangible benefits, such as a culture of creativity and innovation, sense of belonging, respect for diversity, resilience, adaptability, civic engagement and orientation towards the common good, and conflict resolution.

3 Other examples include image restoration and enhancement (colourization, Remini, Deep Nostalgia, photo animation); applications for music listening, writing and production; visits to museums (virtual reality tours, augmented reality apps, digital kiosks and touchscreens); and observation of cultural heritage sites (for example, 3D scanning and modelling).

4 Inclusive, participatory cultural policies may involve 'a multiplicity of governments, local authorities, civil society organizations (CSOs), intergovernmental organizations (IGOs), private sector and communities – including women, youth, children, Indigenous Peoples, persons with disabilities and vulnerable groups' (UNESCO, 2022).



## Section 2

# A new era of action



‘ Education systems must be strengthened and transformed by taking decisive steps in order to rethink the purpose, content and delivery of education to promote equity and inclusion, quality and relevance.’

UNESCO Framework for Culture and Arts Education (UNESCO, 2024)

## 2.1

# Strategic Goal 1: Access, inclusion and equity

Many remain deprived of the right to education (UNESCO, 2023), and have limited access to cultural institutions, services and goods – particularly those in rural and remote areas, living in disadvantaged, impoverished and vulnerable situations, or facing discrimination and exclusion. Addressing these barriers requires targeted efforts to reduce inequalities and promote inclusion in culture and arts education.

Ensuring access to quality learning experiences for all *in* and *through* culture and the arts is paramount to upholding the right to education and cultural rights and enabling all individuals and societies to have an equal chance to thrive ([Box 2](#)). This goal encompasses two complementary dimensions of learning:



**Learning *in* culture and the arts,** where cultural and artistic disciplines are the focus of study, such as developing knowledge and skills in music, visual arts, dance, drama, or heritage practices.



**Learning *through* culture and the arts,** where these disciplines serve as powerful pedagogical tools to support broader educational goals.

## Box 2: Inclusion through culture and arts education

Equitable and inclusive access is essential for upholding the right to education and to cultural rights, which must be respected, protected and promoted. Consistently, ‘access to a broad range of cultural and artistic expressions, experiences and education is fundamental to the enjoyment of the right to participate in, contribute to and enjoy cultural life and the arts, which enables individual and societal well-being’ (UNESCO, 2024).

Culture and arts education provisions should address the needs and learning opportunities of all individuals, with special attention to those in disadvantaged or vulnerable situations, irrespective of race, colour, descent, gender, age, language, religion, political opinion, national, ethnic or social origin, economic or social condition of birth, disability or any other grounds.





## Guiding questions

---



**Barriers to access:** What are the physical, legal, institutional, economic, and sociocultural obstacles that hinder children, youth and adults, especially the most vulnerable and disadvantaged, from learning in and through culture and the arts?

---



**Equity, inclusion and non-discrimination:** In what way are equity, inclusion, and non-discrimination promoted in and through culture and arts education, including efforts to address gender disparities and ensure equal opportunities for all?

---



**Disability inclusion:** Do learning experiences, tools and spaces actively include and empower learners with disabilities?

---



**Representation and bias:** Does culture and arts education incorporate diverse cultural perspectives and actively challenge colonial legacies, systemic biases, and other forms of oppression to ensure all learners feel represented and valued?

---



**Formal and non-formal provision:** Are quality, inclusive, non-discriminatory culture and arts learning opportunities available within the formal education system, from ECCE to higher education, and also provided through professional training and non-formal programmes?

---



**Technology-enabled access:** Do children, youth and adults have access to culture and arts education programmes supported by technology (including digital technologies and AI) through onsite, online, remote or hybrid modalities?

---



**Media and information literacy:** How are learners, teachers and educators equipped with media and information literacy (MIL) skills to critically and responsibly navigate technology-supported culture and arts education and foster creativity and resilience to disinformation?

---



**Safe and expressive environments:** Does culture and arts education foster and provide for a safe and accessible space for artistic expression?

---



**Social cohesion and healing:** How is culture and arts education leveraged for intercultural dialogue, social cohesion, conflict prevention, and post-conflict reconciliation and healing?

---



**Cross-sectoral collaboration:** How can culture and education sectors partner to broaden learning spaces, especially for persons in disadvantaged and vulnerable situations?

---



## Recommendations for policy-makers

---

### **Develop or strengthen policies, strategies and programmes to expand culture and arts learning opportunities for all learners – particularly those in disadvantaged and vulnerable situations.**

- Invest in new, or optimize existing, infrastructure, equipment, technological resources, instructional design, teaching and learning materials to create and support inclusive learning environments and experiences.
  - Expand access to, and use of, digital technologies – including digital repositories containing e-books, knowledge products, research papers, multimedia, and other culture and arts education materials – to remote communities.
  - Encourage participation in culture and arts education programmes through national campaigns leveraging media and social networks, institutional grants, vouchers targeting specific groups, and scholarships for educators and learners.
  - Strengthen the use of the mother tongue as a medium of instruction to promote greater accessibility to culture and arts education, including by developing teaching and learning materials in local languages.
- 

### **Expand access to learning environments and experiences.**

- Create or strengthen educational programmes including in their design and implementation with a variety of stakeholders from the culture and education ecosystem, such as schools, higher education institutions, specialized training centres, museums, galleries, libraries, community spaces, performing arts venues, creative hubs and enterprises, parks, cultural and natural heritage sites, and memorial sites, among others.
  - Develop integrated programmes that link institutions across different educational levels (from ECCE to higher education), non-formal and adult learning, and cultural entities.
  - Establish or enhance higher education and TVET formal and non-formal programmes aiming to foster specialized skills in culture and the arts to boost employment, entrepreneurship, and inclusivity in cultural and creative industries (CCIs).
  - Embed culture and arts education programmes in national and subnational agendas, including those of cities and municipalities, to secure legitimacy, resources, accountability and long-term impact, and to recognize them as integral to education and broader development strategies.
- 

### **Promote equity and inclusion in and through culture and arts education.**

- Ensure inclusive access to culture and arts education for persons in disadvantaged situations ([Box 2](#)), especially in peri-urban, rural, and remote areas, by investing in outreach programmes, mobile and digital learning solutions, and targeted infrastructural support.

- Develop specialized culture and arts education programmes for individuals – especially children and youth – affected by conflicts, natural disasters and other emergencies. These programmes should uphold the rights of refugees and internally displaced persons (IDPs) to participate, while ensuring curricula reflect the cultures of countries of origin and host countries.
  - Organize dedicated days and leverage national and international networks to celebrate and learn from the diverse cultures, heritages and mother tongues of learners to promote intercultural dialogue, social cohesion and peaceful coexistence.
- 

**Strengthen the workforce of teachers and educators in culture and arts education.**

- Increase investment in the recruitment, training, and professional development of qualified teachers, trainers and non-formal educators, especially in rural areas and small communities, and facilitate knowledge sharing opportunities, in collaboration with local entities, such as school districts, museums, galleries, libraries, theatres, CSOs, private sector partners, and public institutions.
  - Engage educators from diverse cultural backgrounds – including ICH bearers, artists, cultural professionals and practitioners – to deliver culture and arts education programmes across formal, non-formal and informal settings.
  - Foster inclusive teacher training programmes through non-discriminatory admission, targeted support for persons in disadvantaged and vulnerable situations, and intercultural teacher education.
- 


**Promote evidence-based policies and programmes advancing equity and inclusion in the culture and education ecosystem.**

- Conduct policy analysis, needs assessment, and research to identify and overcome barriers that hinder persons in disadvantaged and vulnerable situations, from benefiting from culture and arts education.
  - Organize multistakeholder discussions and participatory consultations to critically review data and research findings to inform more inclusive and effective policies.
-




## Tips for practitioners


---

- 


Contribute to the design, implementation and monitoring of institutional plans (within schools, higher education institutions, cultural institutions, CSOs and networks) and learning plans (within classrooms, non-formal modules, informal learning activities) that promote inclusion of learners from all backgrounds.

---
- 


Use different technological tools and resources – from digital platforms and mobile apps to traditional media like radio and TV – to expand access to quality learning in culture and the arts.

---
- 


Increase inclusion in culture and arts education by promoting the use of content, teaching methods and assessment approaches – including through [Open Learning](#) and [Open Educational Resources](#) (OER) – that combat stigma, xenophobia, hate speech, disinformation, misinformation, online harassment and all kinds of discrimination.

---
- 


Harness the knowledge, skills and experiences of local stakeholders (e.g., teachers, ICH bearers, artists, storytellers, elders, cultural professionals, parents) to create new programmes benefiting underserved groups within the community.

---
- 

Promote access to culture and arts learning experiences as a shared community effort through learning-by-doing, mentorship among learners, peer-to-peer collaboration among educators, as well as the active engagement of culture and creative professionals and practitioners.

---
- 

Stimulate (where applicable) expansion of programmes and projects in culture and arts education by harnessing networks, such as the UNESCO [Creative Cities Network](#), UNESCO [Global Network of Learning Cities](#) and the UNESCO Chairs.

---
- 

Preserve and promote the use of mother tongues, especially in early grades, by integrating them into classroom practices and developing age-appropriate materials.

---



## Outcomes

---



Access to quality culture and arts education is increased through effective investment in infrastructure, equipment, resources, training of teachers and educators, and technology-enabled programmes.

---



Barriers to accessing culture and arts education are systematically addressed through targeted policies, inclusive programming, and resource allocation to ensure equitable participation of disadvantaged and underserved children, youth and adults.

---



Learning environments are expanded by engaging a diversity of stakeholders (individuals and institutions) from the culture and education sectors at national, subnational and local levels, ensuring coordinated planning and resource sharing and rationalization.

---



Quality learning environments and experiences linked with culture and the arts are integral to the formal education system (from ECCE through to TVET and higher education) and are included in non-formal and adult learning settings.

---



The teaching workforce is diversified by involving a range of qualified teachers and educators from different cultural backgrounds and from disadvantaged and vulnerable group who have competencies in culture and arts education.

---



Sustainable mechanisms are in place to allow artists, cultural professionals and practitioners to partner with teachers and educators in developing the knowledge and skills of learners, with special paid attention to those in vulnerable and disadvantaged situations.

---



## Illustrative practices



### 1. Colombia

#### **Sonidos para la Construcción de Paz**

This Presidential programme seeks to transform territories and communities through the arts, strengthening cultural practices in the 32 departments of Colombia through artistic and musical training.

### 2. Estonia, Latvia, Norway

#### **Culture School Bag and Culture Backpacks**

To reduce social inequalities and develop cultural competencies, the '[Latvian School Bag](#)', Norway's '[Cultural Schoolbag](#)' and Estonia's '[Culture Backpacks](#)' programmes enable children and youth to participate in culture and arts events such as theatre performances or cinema and museum visits. *Source: UNESCO survey, 2025.*<sup>5</sup>

### 3. Pakistan

#### **Radio Education: Promotion of Learning through Radio in Isolated Areas**

This project enhances access to schools, communities and youth in the 19 most marginalized and isolated areas of Pakistan to improve learning opportunities through interactive radio instruction that comprises educational content as well as ICH and its bearers.

### 4. Venezuela

#### **White Hands Choir**

In Venezuela, a choir of singers with and without visual impairments as well as sign language performers celebrate diversity and foster unity.

### 5. Estonia

#### **Tajuleebe Tantsulugu**

Estonia created its first 'relaxed performance' stage production for children with autism and intellectual disabilities. Awarded the Salme Reek Children's Theatre Prize in 2025, the project sets new standards for accessibility and inclusion. *Source: UNESCO survey, 2025.*

### 6. Mexico

#### **National system of formal and community arts education**

This national system of artistic, formal and community education was created across educational levels to integrate actors, practices and educational processes and research into art and culture. To date, 11 federal states have expanded and diversified arts education. *Source: UNESCO survey, 2025.*

<sup>5</sup> Online survey on the Implementation of the UNESCO Framework for Culture and Arts Education by Member States and Associated Members, 2025.

## 2.2

## Strategic Goal 2: Contextual, quality, lifelong, life-wide learning

Goal 2 also features learning *in* and *through* culture and arts education, and highlights three features of learning: contextualization, quality, and a lifelong and life-wide approach. **Contextual education** emphasizes the importance of understanding and incorporating real-world experiences by drawing on local cultural resources and assets. This includes embedding ICH, cultural diversity, indigenous knowledge, linguistic diversity, diverse cultural and creative expressions (ancestral, contemporary and emerging) in curricula and the design and instruction of all education programmes.

Another key element of Strategic Goal 2 is **quality** that connects with inclusion and equity at the core of SDG 4 (Quality education). While this guidance does not provide an exhaustive analysis of quality education, the [Incheon Declaration](#) serves as a key reference, having laid the foundation for SDG 4 of the [2030 Agenda for Sustainable Development](#):

‘Quality education fosters creativity and knowledge and ensures the acquisition of the foundational skills of literacy and numeracy as well as analytical, problem-solving and other high-level cognitive, interpersonal and social skills.’

(UNESCO, 2015)

Strategic Goal 2 also reinforces one of the seven Guiding Principles proposed by the Framework: culture and arts education should be integrated into **lifelong, life-wide learning** opportunities and outcomes ([Box 3](#)).

### Box 3: Defining lifelong and life-wide learning

- Lifelong learning is rooted in the integration of learning and living. It encompasses learning activities for people of all ages (children, young people, adults, and the elderly), in all life contexts (family, school, community, workplace, etc.), and through a variety of settings (formal, non-formal, and informal) that together address a wide range of learning needs and aspirations.

Source: [UIL website](#)

- Life-wide learning: Learning, whether formal, non-formal or informal, takes place across the full spectrum of life activities (personal, social or professional) and at any stage of life.

Source: Based on Glossary of the [UNESCO Lifelong Learning Handbook and E-toolkit](#) and [https://www.cedefop.europa.eu/files/4117\\_en.pdf](https://www.cedefop.europa.eu/files/4117_en.pdf).



## Guiding questions

---

- ?** **Curriculum integration:** Are culture and the arts effectively utilized within formal education as a learning tool across curricula, with dedicated time, resources and pedagogical support? To what extent do formal curricula from early childhood to higher education allocate space for culturally responsive, arts-based instruction?

---
- ?** **Teacher preparation and development:** Are culture and the arts a component of pre-service and in-service teacher education, and in what ways do teachers have opportunities to develop competencies for culturally responsive pedagogy through culture and the arts?

---
- ?** **Human rights and the common good:** How does culture and arts education uphold human rights in its content and delivery and promote culture and education as common goods?

---
- ?** **Sustainable development:** Is culture and arts education leveraged to address local and global challenges, contributing to the achievement of one or more SDGs? Do policies, strategies and programmes provide structured opportunities for teaching and learning about sustainable development, global citizenship, and cultural diversity?

---
- ?** **Intangible cultural heritage and local knowledge:** Do learning environments and experiences integrate diverse local knowledge systems, linguistic diversity, ICH, and cultural practices and expressions? Are Indigenous Peoples, ICH bearers, artists and other cultural professionals and practitioners included as equal partners in education design and delivery?

---
- ?** **Learning ecosystems:** How do formal, non-formal and informal learning spaces interlink to foster lifelong, life-wide learning in culture and the arts? What mechanisms ensure that cultural and educational ecosystems collaborate to enhance overall education quality?

---





## Recommendations for policy-makers

---

### **Review (and update) education programmes, including national (and subnational) curricula, to incorporate culture and arts education into all educational levels and learning modalities.**

- Integrate culture and the arts as a cross-cutting dimension and a pedagogical approach across different subjects and disciplines (e.g., languages, mathematics, natural sciences, technology, sports, social sciences and humanities).
  - Integrate cultural and artistic content into literacy programmes and non-formal education programmes for youth and adults, including non-formal TVET.
  - Engage educators, researchers, cultural professionals and practitioners to collaborate on enhancing curricula, non-formal education programmes and learning assessment approaches.
  - Develop quality, relevant and user-friendly guidelines, materials and resources – including those supported by digital technologies and AI and/or released as open educational resources (OER) – to support leaders, educators and learners to engage in culture and arts education.
- 

### **Generate contextual, quality learning environments and experiences in and through culture and arts education.**

- Use place-based and contextual education to help learners of all ages and backgrounds to strengthen their connections with their ICH and local environments.
  - Integrate diverse local knowledge systems, cultural practices and expressions embedded in the ICH of communities as well as knowledge related to tangible heritage into educational content, approaches and pedagogies.
  - Develop learning assessment policies, guidelines and resources (including those leveraging digital technologies and AI) for the classroom and other learning environments to track learning progress and identify learning gaps.
- 

### **Strengthen the role of teachers and educators to enable meaningful, engaging, quality and relevant learning experiences in and through culture and the arts.**

- Ensure that teachers and educators are qualified in cultural and artistic domains, with a particular emphasis on their ability to apply interdisciplinary, multidisciplinary, transdisciplinary and integrated approaches.
- Embed culture and arts education as a cross-cutting aspect of teacher training (pre-service and in-service) for all educational levels, curriculum subjects and learning modalities.
- Provide professional development opportunities (including upskilling, reskilling) for teachers and educators working in diverse cultural and artistic fields.
- Engage teachers and educators in researching and teaching about tangible and intangible cultural heritage, including through participatory and beyond-the-classroom activities (e.g., interviews with ICH bearers, etc.).

- Promote mechanisms to streamline administrative processes and remove organizational barriers, allowing teachers and educators the time and flexibility to develop initiatives and partnerships with cultural institutions, cultural professionals and practitioners.

---

**Develop high-quality specializations and sustainable professionalization pathways in the domains of culture and the arts.**

- Create programmes and pathways that engage highly-skilled local artists and cultural practitioners in teaching and educational activities – ranging from early childhood education and the nurturing of young talent to specialized higher education, career development, and formal and non-formal TVET programmes.
  - Link TVET and higher education institutions and programmes with CCIs to bridge the gap between academic learning and career pathways, promote entrepreneurship, and strengthen the growth of the creative economies.
-



## Tips for practitioners

---

-  Integrate culture and arts content into lesson plans for core subjects (e.g., language, mathematics, natural sciences, technology, sports, social sciences and humanities).

---

-  To enrich learning experiences, work with ICH bearers, local community mediators, and other cultural professionals and practitioners by inviting them to classes, workshops or community activities.

---

-  Enhance learning environments, content and pedagogies by creating joint projects linking schools, higher education institutions, cultural and creative organizations, and community-based organizations engaged in safeguarding tangible and intangible cultural heritage.

---

-  To promote appreciation of cultural diversity, involve learners in identifying and documenting their own ICH to foster peer learning and strengthen the integration of cultural knowledge into everyday lessons or learning experiences.

---

-  Apply creative pedagogies and teaching methods that use digital technologies and social media to develop relevant skills for the present and the future, and to enrich learning experiences inside and outside the classroom.

---

-  Plan and implement innovative cultural and artistic projects or regular events – linking formal, non-formal and informal educational settings – to engage learners of all ages while promoting intergenerational and intercultural approaches (e.g., visits to museums, cultural festivals, production of videos linking epistemologies).

---

-  Promote networking for teachers and educators, including between and with artists, at local, subnational, national and international levels through in-person, hybrid and online content and methodologies (e.g., organizing joint workshops, online communities of practice, peer-learning groups).

---

-  Use a variety of assessment strategies and tools (formative, summative, peer-evaluation, self-evaluation) and integrate digital technologies to track and support learners' progress.

---



## Outcomes

---



Culture and the arts are fully leveraged by the formal education system, from early childhood through higher education, in order to foster creativity, critical thinking and interdisciplinary learning outcomes.

---



Culture and the arts have a prominent role in curricula, with appropriate space, time and resources for enriching teaching and learning experiences.

---



Cultural and arts education initiatives and programmes are provided as learning opportunities that promote contextual, quality learning and there is evidence of increased learner engagement and achievement.

---



Collaboration between cultural and educational Institutions is strengthened in delivering culture and arts educational programmes to advance synergies between formal, non-formal and informal educational settings. As a result, there is an expansion in lifelong, life-wide learning pathways in culture and the arts for diverse learning populations.

---



## Illustrative practices



### 1. Togo

#### **Noël au musée enchanté**

Museums in Togo serve as spaces for young students to engage with national heritage through guided cultural experiences. The Togolese Ministry of Culture and Tourism organised an annual event in 2019 and 2022, to further promote cultural learning.

### 2. Uruguay

#### **Music in Support of Educational Processes**

Supported by UNESCO, UNICEF, CAF, OEI, and ReachingU, this initiative benefited over 2,000 children in lifelong and in-classroom music education and strengthened bonds between schools and their communities.

### 3. Namibia, Zimbabwe

#### **Safeguarding Intangible Cultural Heritage in Basic Education**

From 2022 to 2025, educational communities in Namibia and Zimbabwe, including learners, teachers, heritage bearers, local government representatives, and policy-makers, collaborated to integrate teaching and learning with ICH into the education systems of both countries.

### 4. Qatar

#### **My Values Draw My Identity student initiative**

This initiative invited students to visually depict

their cultural values and ethics in artwork displayed in museums. This display showed that students are not just aware of their own culture but are also able to express this awareness publicly. *Source: UNESCO survey, 2025.*

### 5. Oman

#### **Omani Cultural Laboratories**

Omani Cultural Laboratories, launched in 2025 through the Ministry of Culture, Sports and Youth, is a national initiative to offer youth, educators and artists a creative platform, and encourage innovation in culture-based learning and community participation. *Source: UNESCO survey, 2025.*

### 6. British Virgin Islands

#### **National TVET Day**

To raise awareness of technical and vocational education and training, TVET Day showcases practical skills and student works across fields in secondary schools and includes a panel discussion with representatives from different industries. *Source: UNESCO survey, 2025.*

### 7. Angola

#### **Festival Arena Das Artes Cearte**

The Festival Arena Das Artes Cearte is a space that fosters creativity, artistic-scientific-historical research, cultural exchange and promotes cultural heritage. *Source: UNESCO survey, 2025.*

## 2.3

## Strategic Goal 3: Cultural diversity and critical engagement

Culture and arts education can help learners develop the knowledge and skills to navigate, engage and thrive in culturally diverse and increasingly volatile contexts. This approach entails integrating ICH, linguistic diversity, cultural and natural heritage sites, cultural objects, and indigenous knowledge and practices (past, present and emerging), as resources for teaching and learning across formal, non-formal and informal education from ECCE to TVET, higher education and adult learning and education. Curricula and pedagogies should be rooted in diverse cultural and creative expressions, both local and global. A key element of appreciating cultural diversity is the capacity for critical engagement grounded in critical thinking ([Box 4](#)).

### Box 4: What is critical thinking?

Critical thinking is the ability to form independent opinions by drawing from a variety of sources and to analyse complex issues in a complex way. Critical thinking opens our minds in the face of stereotypes and any attempts of manipulation. As a key analytical tool, critical thinking enables a more in-depth understanding of social, political and economic realities and power relations.

*Source:* Based on [TVETipedia Glossary](#) and [Council of Europe](#)



## Guiding questions

---



**Cultural diversity across learning settings:** To what extent is appreciation of cultural diversity integrated into culture and arts education in formal curricula at all levels, and in non-formal and informal activities and programmes?

---



**Critical thinking and responsible citizenship:** In what ways do culture and arts education ecosystems cultivate critical thinking and engagement among teachers, educators and learners for responsible citizenship at local and global levels?

---



**Community engagement:** Do learning environments, including educational institutions, create opportunities for engagement with communities and their ICH – including with Indigenous Peoples, their knowledge and diverse languages?

---



**Heritage safeguarding and transmission:** To what extent do learning experiences encourage the conservation, safeguarding, protection and transmission of tangible and intangible cultural heritage?

---



**Inclusive cultural appreciation and intercultural competencies:** Do all teachers, educators and learners experience inclusive opportunities that foster cultural appreciation, encourage self-expression of cultural identities and strengthen intercultural competencies?

---



**Multistakeholder collaboration:** How is appreciation of cultural diversity promoted by intersectoral, multistakeholder collaboration at national and local levels?

---



## Recommendations for policy-makers

---

### **Systematically incorporate cultural diversity into culture and arts education.**

- Update the national curriculum and non-formal and informal education programmes to embed knowledge and awareness of cultural diversity, thereby fostering self-expression, discovery and experimentation.
  - Cultivate cultural diversity and intercultural competencies as a central aspect in the professional development of teachers and educators (including pre-service and in-service training).
  - Promote the design and use of teaching and learning methodologies and resources (including the use of digital technologies and AI) that reflect the diversity of ICH.
  - Integrate cultural diversity into assessment approaches and tools to ensure that intercultural competencies are recognized as key learning outcomes.
- 

### **Promote critical thinking and engagement of learners, teachers, educators and all stakeholders involved in culture and arts education.**

- Address the instrumentalization of culture and the arts that perpetuates biases, stereotypes and disrespect in social relationships, and counter harmful social norms and behaviours undermining the appreciation of, and respect for, cultural diversity (for example, by supporting diverse cultural content in curricula and media and by funding initiatives that promote intercultural dialogue).
  - Develop spaces for dialogue – conferences, forums, and interactive events using in-person, hybrid and online formats – that foster freedom of expression, artistic freedom, multicultural learning, democratic participation, social responsibility, creativity and innovation, and that contribute to strengthening social cohesion and collaboration.
- 

### **Encourage knowledge and awareness of cultural diversity within culture and arts education ecosystems.**

- Conduct surveys and mapping of diverse societal groups, and inventory ICH practices that are valued and shape identity and disseminate the findings widely.
  - Produce and disseminate information and knowledge – through surveys, focus groups, participatory research – to capture diverse perspectives on culture, arts and education.
-





## Tips for practitioners

---



Develop learning materials that enable learners to use artistic expression to foster social change, strengthen community dialogue, and safeguard cultural assets.

---



Participate in, and contribute to, projects and events – such as extracurricular and community outreach activities – with teachers, educators, Indigenous Peoples, artists and cultural professionals from diverse social backgrounds and in collaboration with schools, higher education institutions, cultural institutions and community organizations.

---



Develop learning experiences that incorporate indigenous knowledge, attitudes and values to help young people safeguard their cultural identities in the face of pressures from external cultural trends and consumer behaviours shaped by local and international markets, such as through the organization of consultations and workshops with communities.

---



Strengthen critical thinking in learning by using content, pedagogies, digital resources and materials that empower learners to form independent opinions, challenge stereotypes, use a variety of sources, and approach complex issues in nuanced ways.

---



Produce and distribute multicultural resources for teaching, learning and assessment through knowledge sharing platforms, such as dialogue spaces for teachers and educators, cultural and educational institutions, webinars and online events.

---



## Outcomes

---



Greater understanding and respect for the cultural diversity of learners are developed further by engaging with cultural and creative expressions across formal, non-formal and informal learning environments.

---



The capacities of teachers, educators and learners are strengthened regarding critical thinking and engagement through culture and arts education.

---



The role of ICH and its communities, including indigenous knowledge, linguistic diversity, and a wide range of cultural and artistic objects and expressions are made central to the design and implementation of learning environments and experiences.

---



Learning environments and experiences encourage children, youth and adults to value and contribute to the conservation, safeguarding, protection and promotion of both tangible and intangible cultural heritage.

---



Teachers, educators and learners are provided with opportunities to encourage self-expression of cultural identities and develop intercultural competencies.

---



Educational institutions – from ECCE to higher education – are actively engaged with communities and support them in the transmission of ICH to future generations to enrich learning environments with diverse cultural and artistic expressions.

---



Appreciation of cultural diversity and the development of critical thinking are supported by collaborative efforts and shared resources from multiple stakeholders in the culture and education sectors at national and local levels.

---



## Illustrative practices



### 1. Australia

#### **Children's Ground**

This organization focuses on providing opportunities for First Nations children in Australia to engage and learn about indigenous law and culture, including teaching children the endangered 200+ indigenous Australian languages.

### 2. Austria

#### **ASPnet Workshop in Austria**

In 2022, five selected teams of bearers of ICH and teachers from ASPnet Austria participated in a joint workshop in Linz which was supported by the [Austrian Commission for UNESCO](#) to integrate ICH into the school curricula.

### 3. South Africa

#### **Apartheid Museum**

The museum educates visitors about apartheid's racial segregation through multimedia, artefacts, and narratives, serving as a space for reflection and dialogue and contributing to South Africa's healing and reconciliation efforts.

### 4. Peru

#### **Tejiendo Culturas (Weaving Cultures)**

The UNESCO and IOM supported project 'Pathways to Social Cohesion and Intercultural Dialogue' has demonstrated how culture can be a powerful tool to strengthen the integration of migrants, refugees, and communities in Peru (UNESCO Project).

### 5. Colombia, Guatemala, Morocco, Spain

#### **'En Sus Zapatos'**

'In Their Shoes' is a literacy initiative to foster a culture of peace within schools using their innovative Social and Emotional Learning (SEL) methodology called Theatre of Awareness. It has been implemented in over 160 schools across these countries.

### 6. France

#### **The International Institute of World Music (IIWM)**

Founded in 2015, the IIWM is a centre for arts education and international cultural cooperation, dedicated to the transmission of ICH through music and dance. It has developed strategic partnerships with several international conservatories, holds QUALIOPI certification for its commitment to training excellence, and is supported by a 2024 Erasmus+ Mobility grant.

## 2.4

## Strategic Goal 4: Skills for sustainable futures

Culture and arts education should contribute to futures driven by **sustainable development** and address interconnected challenges and opportunities while supporting the following core aspiration for people, communities, societies and the planet:

‘Sustainable development recognizes that eradicating poverty in all its forms and dimensions, combatting inequality within and among countries, preserving the planet, creating sustained, inclusive and sustainable economic growth and fostering social inclusion are linked to each other and are interdependent.’

2030 Agenda for Sustainable Development (United Nations, 2015)

**The future of individuals and societies should be resilient and just.** This requires addressing and overcoming historical and systemic injustices and combatting all forms of discrimination and marginalization, while celebrating cultural diversity and the realization of human rights. There have been numerous approaches to identify the skills that individuals need to shape the future of humanity and the planet ([Figure 2](#)).

Culture and arts education also supports individuals in acquiring specialized skills, cultivating talent, and connecting ICH-related skills with educational programmes. Further, it enhances personal development and opportunities for decent work and entrepreneurship in the CCI which drive the creative economy.

**Figure 2: Developing skills for sustainable communities and societies**





## Guiding questions

---



**Creativity, innovation and adaptability:** How do culture and arts education programmes and policies foster creativity and innovation to empower learners to navigate, adapt and engage with rapidly changing environments, both locally and globally?

---



**Social-emotional competencies:** Do learning experiences in and through culture and the arts contribute to developing well-rounded learners, with relevant social and emotional skills – such as effective communication, empathy, resilience, collaboration – to tackle complex challenges?

---



**Digital tools and resource effectiveness:** Do available resources and tools – including digital technologies – incorporate content and pedagogical approaches that effectively support culture and arts education, with the aim of developing relevant skills among teachers, educators, and learners?

---



**Skills assessment and measurement:** Is there a need to develop or strengthen approaches and resources (e.g., self-assessment, peer evaluation, virtual and AI tools) to measure skills such as creativity and social-emotional competencies?

---



**Employability and entrepreneurship:** Does culture and arts education in formal and non-formal TVET and higher education programmes enhance knowledge and skills – including ICH-related skills – relevant for employability and entrepreneurship, notably in the creative economy?

---



**Cross-sector collaboration:** Do the education and culture sectors work collaboratively with other relevant stakeholders to design, implement and assess learning experiences related to culture and arts education that equip children, youth and adults with the skills necessary for resilient, just and sustainable futures?

---



## Recommendations for policy-makers

---

### Enhance the relevance of formal, non-formal and informal programmes in culture and arts education.

- Review or update the curriculum of formal education – from ECCE to higher education – to ensure that culture and arts education content, methodologies and assessment approaches nurture the relevant skills needed to build sustainable communities.
  - Develop education programmes across formal, non-formal and informal settings that cultivate relevant skills through STEAM education, while strengthening the capacity of institutions to support such programmes at national and international levels.
  - Expand and sustain quality formal and non-formal TVET, literacy and other educational programmes to equip youth and adults, especially those in disadvantaged situations, with skills for employment and entrepreneurship, including in public services and the creative economy.
  - Develop higher education paths that cultivate specialized skills, talents, professional excellence and personal development for learners pursuing careers in cultural and artistic fields.
- 


### Create or strengthen strategies to develop and recognize skills for jobs in CCIs.

- Work in partnership with the CCI sector to design relevant curricula, including programmes for upskilling and reskilling mid-career and mature professionals.
  - Promote culture and arts specializations to attract and retain top talent.
  - Develop certification programmes that formally recognize skills acquired through non-formal and informal learning, including those linked to ICH.
  - Encourage investment, policy support and programmes that strengthen employment, innovation hubs, and decent work opportunities in the CCIs, contributing to local and national economic development.
-




## Tips for practitioners

---

-  Strengthen conducive learning environments and teaching practices in and through culture and arts education by introducing participatory and learner-centred teaching methods, encouraging creative expression, and integrating digital and traditional tools. This reinforces the acquisition of relevant skills ([Figure 2](#)) needed for the present and the future, including critical thinking, creativity and innovation, enabling learners to navigate change, overcome adversity and tackle sustainability challenges connected to the SDGs in their local communities.

---

-  Integrate game culture, including e-sports, and other digital leisure activities into culture and arts education by using storytelling, role-play, and teamwork as engaging and inspirational entry points for young people, offering opportunities to cultivate creativity and innovation.


---

-  Develop strategies to assess creative learning for teachers, educators and learners using self-evaluation, peer assessment and formative evaluation to track progress and support learning and professional development.


---

-  Create or enhance learning materials, platforms and teaching practices, including digital technologies and AI, that integrate cultural and artistic expression and disciplines to foster social and emotional skills, as well as adaptive skills for employment and entrepreneurship, notably those required by the creative economy.

---

-  Connect communities that transmit their ICH to schools, higher education institutions, and TVET providers, so that ICH can be integrated into formal and non-formal education, helping to ensure its transmission while sustaining livelihoods.

---

-  Encourage culture and arts education initiatives, such as community-based programmes, online platforms, vocational training, multicultural exhibitions, open festivals and artistic events, that promote creativity and innovation among educators, artists, cultural professionals and culture bearers and learners in informal settings.

---



## Outcomes

---



Skills of teachers, educators and learners that are essential for exercising active, responsible citizenship are further developed through culture and arts education.

---



Teachers, educators and learners are supported to integrate innovation, creativity and co-creation into learning environments through culture and arts education.

---



Teachers and educators are empowered to facilitate learning environments and experiences that strengthen the resilience of individuals, communities and societies in coping with uncertainty, crisis and adversity.

---



Education programmes, including appropriate assessment methods, and approaches are further strengthened to help learners develop relevant social and emotional skills.

---



Culture and arts education in TVET and higher education programmes are expanded to encompass knowledge and skills relevant for employability and entrepreneurship, notably in CCI and the institutions involved in culture, arts and education as well as for the institutions involved in safeguarding and transmitting cultural heritage alongside communities.

---



Collaboration across public organizations in the education and culture sectors is enhanced as is engagement with other relevant stakeholders – such as CSOs, community groups, cultural and creative industries, professionals and artists, and academia – to design, implement and assess culture and arts education policies, strategies and programmes.

---





## Illustrative practices



### **International School Competition 'When sound creates image'**

This competition, with the theme 'Listen to one another' in the 2024–2025 edition, invites students attending schools in the UNESCO Associated Schools Network (ASPnet) to create a short film solely based on a soundtrack.

#### **1. Argentina, United Republic of Tanzania Alwaleed Philanthropies**

UNESCO, in partnership with Alwaleed Philanthropies, the Federal Investment Council of Argentina, and the Government of the Province of Catamarca, strengthened the cultural and economic fabric of Catamarca by linking TVET with the certification of cultural skills, empowering 300 artisans. With financial support from Alwaleed Philanthropies, UNESCO supported 10 community-based projects across the United Republic of Tanzania by offering grants for curriculum development and vocational training in cultural and artistic skills.

#### **2. Costa Rica**

##### **Youth theatre workshop promoting peace**

For the third consecutive year in 2023, a theatre workshop promoting a culture of peace and long-term intercultural coexistence engaged 35 young people aged 12 to 17, including those in vulnerable situations, such as migrants.

#### **3. Morocco**

##### **Visa for Music Festival**

This annual festival showcases artists and music from Africa and the Middle East and brings together artists, producers, agents, and industry professionals. It promotes musical talent, fosters cultural connections, offers educational workshops, and builds solidarity through music.

#### **4. Uzbekistan**

##### **Young Artists' Creative Workshop**

Led by the Kamoliddin Behzod National Institute of Fine Arts and Design in Uzbekistan, the programme offers learners hands-on training with professional artists to create artwork inspired by traditional Uzbek crafts and modern design and culminates in public exhibitions and career development opportunities. *Source: UNESCO survey, 2025.*

#### **5. Azerbaijan, Iran**

##### **Children's cultural festivals**

In Azerbaijan, the Ministry of Culture, the Ministry of Science and Education, and the Heydar Aliyev Center organize the Children's Art Festival for young artists to showcase their work. The Ministry of Science and Education organizes the International Children's Creativity Festival. In Iran, annual Student Artistic

Festivals, hosted by the Ministry of Education, invite students to engage in cultural and artistic activities. *Source: UNESCO survey, 2025.*

## 6. Türkiye

### Teachers training programmes

The Ministry of National Education provides

various seminars and training programmes to enhance teacher competencies in culture and arts education, develop cultural awareness, and preserve traditional arts. The Teacher Information Network (ÖBA), an online platform for professional development, offers digital culture and arts training. *Source: UNESCO survey, 2025.*

## 2.5

## Strategic Goal 5: Institutionalization and valorization

This strategic goal emphasizes the notion of culture and arts education as an ecosystem comprised of diverse elements that relate and interact within varied local and societal contexts. Based on the Framework's scope and content, this ecosystem encompasses key factors supporting or leveraging learning experiences and outcomes for children, youth and adults.

The valorization of culture and arts education ecosystems is based on recognizing the irreplaceable and limitless potential of learning environments and experiences in and through culture and arts education, which is integral to quality education. As approached under Strategic Objective 4, culture and arts education develops the skills of individuals of all ages and in all contexts while promoting cultural diversity,

cultivating responsible citizenship and shaping inclusive, resilient, sustainable and peaceful futures for communities and societies.

To institutionalize ecosystems that integrate culture and arts education, it is important to develop policies, strategies and programmes that become systemic and can be sustained over time. This includes advancing learning opportunities and outcomes for all learners, especially the most disadvantaged. The culture and arts education ecosystem encompasses educational institutions from early childhood to higher education, vocational training, cultural organizations, and a wide range of partners, including training centres, certification bodies, online platforms, the media, the private sector, CSOs, and international agencies.



## Guiding questions

---

-  **Value recognition by society:** Is culture and arts education valued by public and non-public stakeholders and by citizens as an integral part of quality education and an essential component to achieving the sustainable development of societies?

---

-  **Policy integration and resource allocation:** Are national policies, strategies and plans for culture and arts education guided by a long-term vision and backed by institutional mechanisms such as legislation, sustainable financing, and cross-sectoral coordination?

---

-  **Participatory governance:** Does planning, implementation and monitoring of culture and arts education use broad participatory approaches that engage ministries, agencies, educator training institutions, and other stakeholders, including children and youth, as well as artists and cultural practitioners?

---

-  **Competency recognition:** Are competencies in the arts and in culture professions and related fields formally recognized through certification?

---

-  **Sustainability of the ecosystem:** Are there effective policies and programmes enabling consistent career paths and job opportunities for teachers and educators involved in cultural and artistic fields?

---



## Recommendations for policy-makers

---

### **Promote valorization of culture and arts education at national, subnational and local levels.**

- Launch national and local campaigns to enhance public awareness of the value of culture and arts education as integral to quality education, in particular to ESD and GCED, and to economic and social development.
  - Promote the value of culture and arts education in informal settings through collaborative efforts, engaging educational and cultural institutions, the media, social networks and communities that can transmit their ICH to future generations.
- 

### **Strengthen the institutionalization of culture and arts education ecosystems.**

- Promote long-term approaches to developing and implementing policies, strategies, programmes, plans or platforms that integrate culture and the arts into learning environments, in ways that support sustainability and global citizenship.
  - Promote broadened participation in the planning, implementation and monitoring of culture and arts education programmes by adopting inclusive, participatory approaches across ministries, agencies, educator training institutions, and other relevant stakeholders.
  - Incorporate culture and the arts into subnational curricula, classroom planning, instructional design of TVET, and literacy and non-formal programmes.
- 

### **Institutionalize appreciation of cultural diversity in and through culture and arts education.**

- Develop and/or enhance legislation, norms, policies and frameworks that uphold the cultural rights of individuals, groups and communities, including Indigenous Peoples.
  - Encourage cultural diversity and intercultural competencies as cross-cutting dimensions in curricula, instructional design, educational resources (including through digital technologies and AI), and teaching practices.
- 

### **Institutionalize sectoral and intersectoral mechanisms to develop culture and arts education ecosystems.**

- Foster joint planning, formal agreements and visible actions involving relevant governmental entities across formal, non-formal and informal settings and address gaps and needs at national, subnational and local/municipal levels. This may include creating councils, committees, or other dedicated bodies to develop plans, programmes, or activities to integrate cultural and artistic expressions into education.
- Promote collaborative mechanisms supported by ministries, agencies, educator training institutions, and other stakeholders to implement joint policies, plans or platforms responsive to the SDGs.
- Strengthen communication efforts, resources and capacities across governance levels, mechanisms and structures, as well as among institutions and cultural professionals, practitioners and educators.

- Conduct periodic, systematic, participatory assessment to identify achievements, gaps and challenges in promoting equity, inclusion, and quality in culture and arts education, as well as its relevance for individuals, the economy and communities.
- With the support of arts organizations, foundations, museums and galleries, advance digitalization by promoting favourable legal frameworks for the preservation of cultural heritage, access to e-books and digital artworks, as well as the documentation, archiving and digitization of tangible and intangible cultural heritage for better safeguarding as well as enhanced accessibility to content and resources.

---

**Advance institutionalization of policies and programmes for teachers and educators involved in cultural and artistic career paths.**

- Incorporate culture and the arts into the general curriculum of pre-service teacher training for all educational levels, with special attention to early childhood and primary school levels.
- Revise or improve policies and institutional capacities for teacher education (pre-service and in-service) and professional development, training on educational research, and the development of educator profiles specific to different cultural and artistic fields, as well as appropriate teaching material and resources.
- Develop or strengthen norms and public information systems to register qualified teachers and educators in artistic and cultural domains, and improve the status and working conditions of teachers, facilitators, trainers and educators, as well as artists, cultural professionals and practitioners working in culture and arts education through national/international certification systems.
- Promote employment, remuneration and enhanced working conditions for teachers and educators in culture and arts through the expansion of systematic job opportunities, proper taxation schemes, the provision of infrastructure and resources, flexible working modalities and professional growth and well-being.

---

**Foster or enhance the contribution of culture and arts education ecosystems to creative economies and the sustainable development of societies.**

- Advance the professionalization of the culture and arts ecosystem by strengthening TVET and higher education policies, strategies and programmes and ensuring the economic and social rights, mobility, status and intellectual property protection of educators, artists and cultural professionals.
  - Improve the engagement of educators and learners with the creative economy and expand access to, and use of, related learning resources through public and private funding, targeted training, the development of digital tools, and the creation of job opportunities.
-



## Tips for practitioners

---

-  Help raise awareness in your school or community of the value of culture and arts education as integral to achieving quality and relevant education – e.g., by organizing open days, exhibitions or discussions with families.

---

-  Work closely with local organizations and communities to shape actions and outcomes for culture and arts education programmes and projects, with special attention to underserved children, youth and adults (e.g., through workshops or community meetings).

---

-  Build sustained partnerships linking schools, higher education institutions and providers of TVET and non-formal programmes with cultural institutions and ICH bearers and their communities.

---

-  Invite teachers, educators, learners and their families to enrich whole-school approaches with cultural and artistic practices (e.g., through dedicated cultural school events and celebrations).

---

-  Engage in training and seek certification of your skills in specialized domains of culture and arts education, including to develop formal and non-formal TVET programmes, by identifying local workshops, online courses, or mentorship opportunities.

---

-  Engage with unions, associations or dedicated training bodies to access information and training on your economic and social rights as teachers, educators, artists or cultural professionals, and join local advocacy and consultation platforms.

---

-  Document and share existing initiatives, capacities and resources integrating culture, the arts, and education in schools, higher education institutions and cultural institutions. This should draw from the ICH of communities and knowledge related to tangible heritage (e.g., through the collection of photos, videos, or case studies).

---



## Outcomes

---



The value of culture and arts education as an integral part of achieving quality education is recognized, expressed and disseminated by all stakeholders at national, subnational and local levels.

---



National policies, strategies and programmes are in place to ensure a long-term vision for culture and arts education, supported by provisions to strengthen synergies between formal, non-formal and informal spaces and actors in culture and arts education.

---



Mechanisms (laws, sectoral and intersectoral plans, formal agreements, sustained investment, institutional capacity strengthening) are institutionalized by national and local public entities to support lifelong, life-wide learning in and through culture and the arts.

---



Diverse stakeholders (ministries, agencies, educator training institutions, cultural intuitions, and others) participate in the implementation and monitoring of culture and arts education.

---



Professionals and practitioners are recognized for their competencies and work in formal, non-formal and informal programmes in culture and the arts, including through certification.

---



Effective culture and arts education policies and programmes are in place for career development and job opportunities, fair remuneration and decent working conditions for education and cultural professionals and practitioners.

---





## Illustrative practices



### Teaching and Learning with East Asian Shared Heritage

Organized with UNESCO, the ‘Capacity Building Workshop on Teaching and Learning with East Asia Shared Heritage’ strengthened the capacities of educators on the methodologies of teaching and learning with ICH. Participants came from China, Japan, Mongolia and Republic of Korea.

#### 1. Belgium

##### **PECA**

The *Pacte pour un Enseignement d'excellence* is a pathway programme developed by the Fédération Wallonie-Bruxelles for every pupil, from ECCE to the end of secondary education, that is diverse, complementary, progressive and based on a culture and arts education course.

#### 2. Thailand

##### **MOU on Cooperation for the Promotion of Folk Arts and Culture**

The memorandum of understanding outlines shared responsibilities between the Ministry of Culture and the Ministry of Education for integrating cultural content into formal education. The collaboration strengthens cultural networks in academia and the transmission of folk arts and culture. *Source: UNESCO survey, 2025.*

#### 3. United Arab Emirates

##### **National Strategy for Cultural and Creative Industries**

UAE adopted its National Strategy for Cultural and Creative Industries in 2021 as a key economic and social development pillar. It nurtures and integrates Emirati identity, culture and arts into the education curriculum through cooperation between the Ministry of Culture and the Ministry of Education. *Source: UNESCO survey, 2025.*

#### 4. Slovakia

##### **Integration of arts in kindergarten education**

Slovakian ECCE institutions promote connection between children and artistic and cultural learning experiences and cooperate with local cultural centres, libraries, theatres and craft workshops. Secondary schools provide pathways for learners to develop expertise in artistic and musical fields. *Source: UNESCO survey, 2025.*

#### 5. Cyprus

##### **Museum education**

Museum education is implemented by the Department of Primary Education through educational programmes at venues across Cyprus (monuments, archaeological sites, municipal museums, art galleries, temples etc.). It helps familiarize children with museums and galleries and cultivates their historical, creative and critical thinking. *Source: UNESCO survey, 2025.*

## Section 3

# Enabling conditions



‘ We stress the critical need to enable all learners to fully benefit from the opportunities of culture and education through inclusive access to quality education, respecting and engaging with the diversity of peoples and cultures as a positive and transformative force, and expanding sustainable lifestyles.’

UNESCO Framework for Culture and Arts Education (UNESCO, 2024)

This section provides additional recommendations and tips related to governance, legislation and policies; digital technologies and AI; financing; partnerships and interinstitutional cooperation; and research, data and assessment. These modalities of the Framework are approached as enabling conditions to support implementation and leverage overall achievements for all strategic goals in enhancing the culture and arts education ecosystem.

## 3.1

## Governance, legislation and policies

Systemic and solid transformations require embedding culture and arts education within governance structures, legislation and policies. As culture and education sectors tend to operate separately with limited coordination, there is a need to strengthen synergies between the two sectors through intersectoral approaches.



### Recommendations for policy-makers

- Elaborate or reform legislation and regulations to promote equitable, inclusive, contextual, quality, relevant culture and arts education, with a view to promoting lifelong, life-wide learning, with the involvement of the culture and arts education system.
- Encourage intersectoral approaches to integrate culture, the arts and education within governmental entities and organizational units, laws, regulations and policies at national, subnational and municipal levels.
- Engage relevant public institutions to expand capacities and resources for maximizing the positive impact of culture and arts education



### Tips for practitioners

- Familiarize yourself with existing laws and regulations guiding culture and arts education and apply them in your daily practice when developing new projects.
- Take part in consultations and dialogues where educators, cultural professionals and local stakeholders contribute to inform policy development or reform.
- When planning activities, identify ways to link education with other sectors (e.g. culture, environment, health) to ensure that they respond to community needs.
- Coordinate closely with different sectors when implementing activities, including community organizations and local authorities.
- Work with local public entities such as libraries or cultural centres, to share resources at the community level.

policies on individuals, communities and society at large. This includes ensuring coordination among culture and education stakeholders, as well as other relevant entities related to planning, the economy, the environment, infrastructure, technology, tourism, social inclusion, youth, women, Indigenous Peoples, sports, mental health care, social care, science and innovation.

- Ensure the consideration and inclusion of the needs of children, youth or adults in disadvantaged and vulnerable situations when implementing activities.

- 
- Strengthen the capacities of governmental entities and units to support institutions and stakeholders working in culture and arts education across formal, non-formal and informal settings. These capacities include leadership, intersectoral cooperation, and the use of online platforms and applications.

- Take part in training opportunities in different formats (onsite, hybrid and online) and connect with other administrators, teachers, educators, and cultural professionals.
- Use online resources and assets to enhance your learning and skills, exchange knowledge with peers, and explore new approaches to pedagogies and assessment.

- 
- Link national, subnational and municipal actions with international priorities and agendas, including those of regional communities and intergovernmental organizations.

- Reach out to international, national, and subnational organizations to receive technical support for local projects.
- Contribute to project development with international, national, subnational or municipal organizations to prioritize target groups and actions responding to local needs.

- 
- Conduct strategic planning, implementation and monitoring of culture and arts education strategies and programmes while ensuring their alignment with those of ESD and GCED.

- Integrate ESD and GCED into your school or community projects, especially those linking educational and cultural organizations.
  - Monitor, systematize and share practices on culture and arts education that link ESD and GCED with colleagues in formal, non-formal and informal education programmes, by keeping record of activities, documenting lessons learned, and exchanging information through online platforms.
-



## Illustrative practices



### 1. Chile

#### **Policies on artistic and heritage education**

Rooted in the [National Plan to Strengthen Arts Education](#), and through a participatory process, Chile developed the [Artistic Education Policy](#) for the period 2024–2029. The country has also developed a [Policy on Heritage Education](#) for the same timeframe.

### 2. Uzbekistan

#### **National policy implemented by Ministries of Culture and Education**

In 2017, Uzbekistan adopted a national policy to integrate culture and arts in the education system at all levels; it supports teacher training, curriculum development and partnerships with cultural institutions. Implementation is coordinated by the Ministry of Preschool and School Education. *Source: UNESCO survey, 2025.*

### 3. Finland

#### **Cultural policy report, upcoming Implementation Plan and reform of basic education in the arts**

In 2024, the Finnish government submitted a cultural policy report to Parliament outlining long-term goals for cultural policy through the 2040s. The objective is to remove participation barriers and ensure everyone can access high-quality arts education. A new law will take effect in 2027. *Source: UNESCO survey, 2025.*

### 4. Slovenia

#### **National Network of Culture and Arts Education coordinators**

The Ministry of Culture, the Ministry of Education, Science and Sport and the National Education Institute of Slovenia have created a national network of CAE coordinators from kindergartens and schools, cultural institutions and local communities to encourage partnerships between educational and cultural institutions to develop quality cultural content for children and youth. *Source: UNESCO survey, 2025.*

## 3.2

## Digital technologies and AI

There is a need for increased and/or sustained investment in technological infrastructure and resources, collaboration of technology providers (notably the ed-tech sector), strengthening of digital skills of teachers, educators and learners to effectively use technologies to support the integration of culture and the arts in all modalities of learning: online, hybrid and onsite. (See more details in subsection 1.4 on Implementation Modalities)



### Recommendations for policy-makers

- Improve equitable access to digital technologies by strengthening infrastructure, expanding connectivity and ensuring access to equipment and devices.
  - Support partnerships between educational and cultural institutions that enable them to work together across distances through digital means.
  - Encourage the use and sharing of digitized cultural materials – such as collections, archives and artworks – and prioritize the development of digital skills for teachers, learners and cultural professionals.
- 
- Develop and strengthen the digital capacities of teachers and educators, cultural professionals, artists and learners to contribute to the co-creation, sharing and meaningful use of digital education content in culture and arts education.



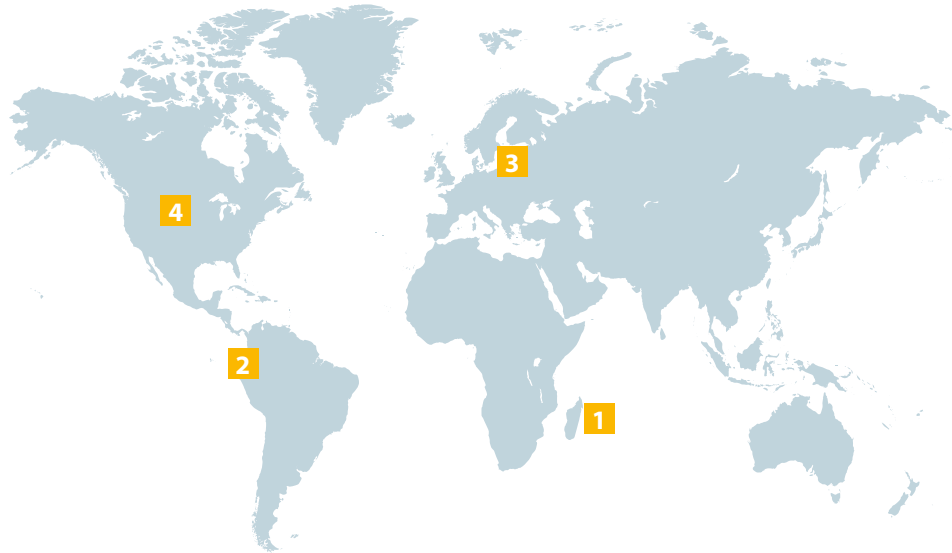
### Tips for practitioners

- Use open access platforms, social networks, AI tools and applications, to access, curate and share digital resources that help learners engage with cultural and artistic expressions.
  - Create and co-create multicultural and artistic digital content with colleagues, learners, and partners to support diverse and innovative pedagogical approaches, and assessment practices.
  - Partner with local media outlets (e.g., radio, community TV) to co-create and broadcast educational content - such as podcasts, digital exhibitions, and videos - that highlights local arts and culture.
- 
- Strengthen your digital skills by joining digital platforms that offer open access online courses, training programmes, peer-learning networks, knowledge exchange initiatives, and self-directed learning.

- Ensure that digital practices are rooted in local knowledge systems and enriched by diverse cultural resources.
- 
- |   |  |
|---|--|
| <ul style="list-style-type: none"><li>• Promote the creative, ethical, responsible and inclusive use of digital technologies in culture and arts education, while ensuring the protection of privacy, safeguarding of intellectual property rights and fostering of online environments that respect cultural and linguistic diversity.</li></ul> | <ul style="list-style-type: none"><li>• Ensure the responsible application of ethical principles while using digital technologies in teaching practices and learning experiences.</li><li>• Promote respect for cultural and linguistic diversity in online teaching and learning spaces, including during webinars, workshops and meetings.</li></ul> |
|---|--|
- 
- |   |  |
|---|--|
| <ul style="list-style-type: none"><li>• Expand collaboration across sectors to explore the role of emerging technologies and AI in culture and arts education while strengthening knowledge and awareness of their opportunities and risks.</li></ul> | <ul style="list-style-type: none"><li>• Participate in collaborative spaces such as training, mentoring schemes and knowledge sharing forums that explore the ethical, cultural and educational implications of emerging technologies and AI, while raising awareness of associated risks.</li></ul> |
|---|--|
- 
- |  |   |
|--|---|
| <ul style="list-style-type: none"><li>• Advance research and innovation policies and programmes for the development of diverse, sustainable, ethical, safe, and bias-free digital resources, systems solutions and methodologies for culture and arts education.</li></ul> | <ul style="list-style-type: none"><li>• Collaborate with research projects focused on the impact of technology on culture and education, and apply their findings to enrich learning in formal, non-formal and informal settings.</li></ul> |
|--|---|
- 
- |  |   |
|--|---|
| <ul style="list-style-type: none"><li>• Foster dialogue among stakeholders from a diverse range of knowledge disciplines and expertise related to culture and arts education to help evaluate emerging technological issues, inform the development of relevant digital skills in culture and arts education, ensure the balanced regulation of digital tools, and build consensus on future strategies, such as sector skills councils.</li></ul> | <ul style="list-style-type: none"><li>• Organize or join dialogues with local stakeholders from different professional and cultural backgrounds to promote awareness of the available tools and to discuss the ethical use of technology in culture and arts education.</li></ul> |
|--|---|
-



## Illustrative practices



### 1. Mauritius

#### **Dodo Augmented Reality Experience**

The free Dodo Expedition Art app invites visitors of the National History Museum to contribute to the exhibition by using smartphones to recreate the world of the Dodo through augmented reality.

### 2. Ecuador

#### **KichwArtes**

A nation wide innovative contest in Ecuador aimed at high school students, KichwArtes, promotes values through digital art in Kichwa. This initiative encourages creativity and shows government commitment to culturally relevant education. *Source: UNESCO survey, 2025.*

### 3. Lithuania

#### **Competence library**

This online learning portal, co-created with libraries, museums, archives, and culture centres, features self-paced e-courses in areas such as emotional well-being, adaptability, stakeholder engagement, and design thinking tailored for the culture sector. *Source: UNESCO survey, 2025.*

### 4. United States of America

#### **Ages of Globalization**

Ages of Globalization is a free, multidisciplinary education initiative to equip learners and educators to explore global history through dynamic video lectures, virtual UNESCO heritage site visits, expert interviews, live dialogues, cutting-edge ESD lesson plans, engaging data and maps, and community-focused activities.



## 3.3

## Partnerships and interinstitutional collaboration

To advance culture and arts education policies, strategies and programmes, coordination of objectives, capacities and resources of diverse stakeholders (individuals and organizations) at global, regional, national, subnational and local levels is important. (See more details in subsection 1.4 on Implementation Modalities)



### Recommendations for policy-makers

- Establish or strengthen interinstitutional coordination mechanisms that bring together ministries, educational and cultural institutions, CSOs, the private sector, international partners, CCIs, the media, and digital providers through dialogue, knowledge and resource sharing, joint financing, and coordinated monitoring and assessment.
- Strengthen coordination among cultural and educational institutions at the local level by setting up interinstitutional bodies, organizing regular joint planning, monitoring meetings and establishing formal coordination agreements.



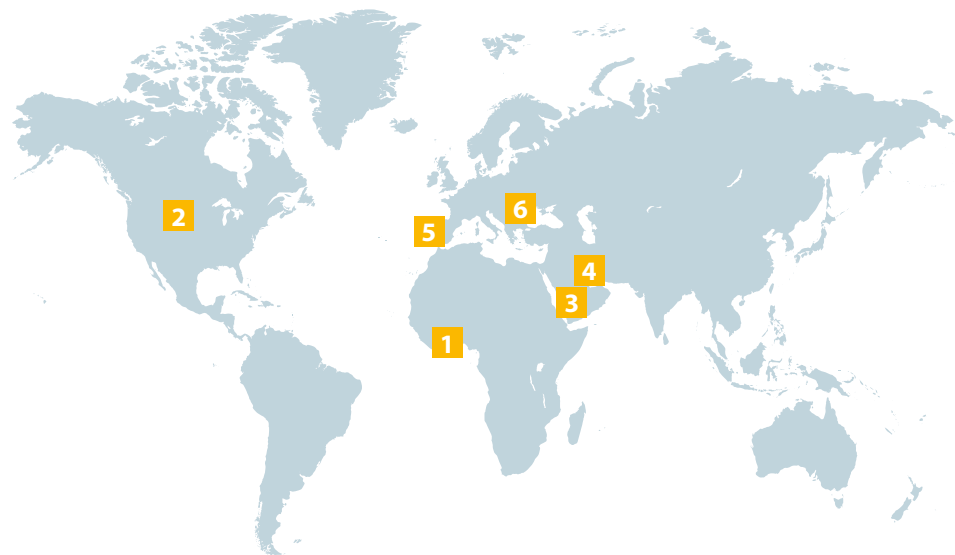
### Tips for practitioners

- Make use of online resources, training or other events provided by international or national stakeholders to benefit your work at the community level.
  - Seek opportunities for international mobility or residency programmes designed for teaching artists and cultural professionals.
- 
- Create or reinforce partnerships between public and non-public stakeholders (e.g., CSOs, the private sector, educational and cultural institutions) at different governance levels (national, subnational, municipal) to strengthen culture and arts education.
  - Facilitate partnerships through regular communication, meetings, and joint initiatives among cultural and educational institutions, CSOs, enterprises, professional networks, grassroot organizations, independent human rights organizations, ICH bearers and their communities, memorial and heritage sites, local media, learners and their families, among others.

- Leverage existing international partnerships to channel resources and expand the impact of culture and arts education at national, subnational or municipal levels.
  - Join international networks or platforms with presence at the local level (such as the UNESCO Creative Cities Network, the Global Network of Learning Cities, the Global Education Coalition, UNESCO Chairs, the Partners Forum, or ASPnet) and encourage the involvement of local stakeholders in their initiatives.
- 
- Mobilize organizational capacities; knowledge and information; human, technical and financial resources; and infrastructure and tools to advance multistakeholder programmes at national, subnational or municipal levels.
  - Work with local institutions and organizations to share knowledge, resources and tools to support community projects in culture and arts education, and by co-designing, implementing and monitoring projects together.
-



## Illustrative practices



### 1. Côte d'Ivoire

#### **Pan-African Arterial Network**

Created in Senegal in 2007, this dynamic pan-African network of artists, cultural activists, entrepreneurs, enterprises, NGOs, institutions, and donors is active in Africa's creative and culture sectors. It supports at-risk artists and cultural workers through protection support, resilience and skill building, research and public outreach, advocacy and policy engagement.

### 2. United States of America

#### **Arts Education Partnership**

This national network of more than 200 organizations is dedicated to advancing arts education in the United States. AEP is a hub for arts education leaders, contributing to strengthening their leadership capacity to support students, educators and learning environments.

### 3. Saudi Arabia

#### **Joint Interministerial Plan**

This official plan, jointly developed in 2023 by the Ministry of Culture, Ministry of Education and the Education Training and Evaluation Commission, seeks to incorporate arts and culture curricula into the K-12 public education system by 2032. Subjects include performing, visual, literary, heritage, media and culinary arts as well as technology design. *Source: UNESCO survey, 2025.*

### 4. Bahrain

#### **Artist in School**

This collaboration between the Bahrain Authority for Culture and Antiquities and the Ministry of Education integrates visual arts into schools to promote artistic and creative activities and bridges the gap between students and art. *Source: UNESCO survey, 2025.*

### 5. Portugal

#### **The Culture and Education Biennial**

The Biennial offers artistic programming and mediation activities for children and youth co-designed with their input. The first Biennial in 2023 engaged 80,000 people and delivered 455 projects (exhibitions, installations, performances, conferences, concerts, educational visits and workshops and cultural trails) in just four months. *Source: UNESCO survey, 2025.*

### 6. Romania

#### **Collaboration between the Ministry of Education and the Ministry of Culture**

In October 2024, both ministries signed a collaboration protocol on cultural education to prioritize education for and through culture in both formal and non-formal educational approaches. The protocol will be operationalized through the development of a public policy on cultural education. *Source: UNESCO survey, 2025.*

## 3.4

## Financing

Financial support to culture and arts education may be scarce or unfairly distributed in some contexts. However, appropriate, effective and sustainable financing to support long-term initiatives integrating culture, the arts and education is critical. (See more details in subsection 1.4 on Implementation Modalities)



### Recommendations for policy-makers

- Allocate a progressively increasing national budget to initiatives that integrate culture, the arts and education, with a view to advancing ESD, GCED, and other programmes that contribute to the achievement of the SDGs.
- Invest in initiatives strengthening the educational and social role of non-formal and informal spaces such as museums, creative hubs, libraries, archives and cultural institutions.



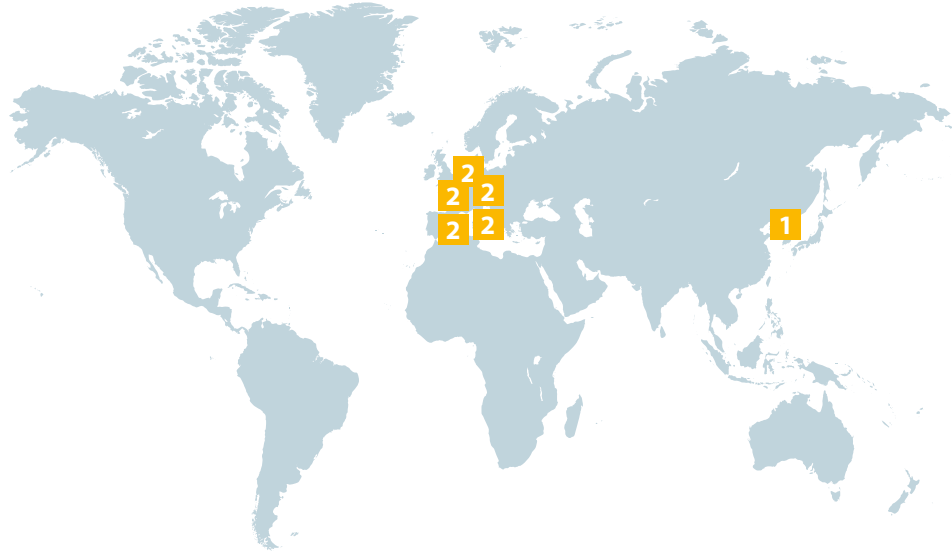
### Tips for practitioners

- Promote transparency and accountability in how resources, equipment and materials, funded by public investments, are used within your institution or community projects, including by sharing budget information with colleagues.
- Advocate for the prioritization of funds from the national, subnational or municipal budget to serve marginalized and underserved groups in project planning.
- Mobilize local and community resources, including in-kind contributions, to support non-formal and informal spaces integrating culture, the arts and education.
- Support the effective use of infrastructure, equipment and materials funded with public investments in non-formal and informal spaces.

- 
- Mobilize financing schemes, including public-private partnerships, ed-tech, CCIs, international cooperation, and in-kind contributions, to develop collaborative infrastructures and the necessary administrative, human and material resources to sustain culture and arts education across all levels and with a long-term perspective and a focus on the most vulnerable.
  - Promote the involvement of institutions and community organizations to support public-private investments through effective communication and mobilization of local resources.
  - Provide in-kind support through time, expertise, or materials, to improve community programmes in formal and non-formal educational settings.
-



## Illustrative practices



### **The Heritage Emergency Fund (HEF)**

This fund is a multi-donor and non-earmarked funding mechanism, established by UNESCO in 2015. In armed conflicts and disasters affecting countries all over the world, the HEF supports emergency preparedness and response activities falling within the domains of the UNESCO Culture Conventions.

### **International Fund for Cultural Diversity (IFCD)**

With the IFCD, UNESCO supports communities in the Global South to foster cultural and creative industries (CCIs). Since its launch in 2010, the IFCD has shaped numerous cultural policies and expanded income and market opportunities for marginalized groups across the world.

### **1. Republic of Korea**

#### **National budget for arts and culture education**

Each year the Ministry of Culture, Sports and Tourism (MCST) cooperates with the Ministry of Finance to expand the national budget allocated to arts and culture education. MCST allocates this budget to the Korea Arts and Culture Education Service to support culture and arts education policies. *Source: UNESCO survey, 2025.*

### **2. France, Germany, Italy, Slovakia, Spain**

#### **Culture vouchers**

The Slovak Republic provides [culture vouchers](#) to students and teachers to go to cultural institutions. Germany introduced the [Kulturpass](#), while Spain has the [Youth Cultural Bonus](#). Italy offers the [18App](#) that provides funds to youth to spend on cultural goods and services. France offers youth the [Culture Pass](#).

## 3.5

## Research, data and assessment

To support evidence-based policy-making, implementation, evaluation, dissemination and advocacy for culture and arts education, there is need to create or enhance corresponding long-term, transformative research, underpinned by robust data collection and systematic assessment.



### Recommendations for policy-makers

- Strengthen existing, or establish new, long-term and transformative programmes to develop systematic, comprehensive, collaborative, interdisciplinary and transdisciplinary research and knowledge production and dissemination to enhance culture and arts education.
- Promote robust data collection, analysis and monitoring in topics relating to culture, the arts and education, with a view to supporting evidence-based policy-making, implementation and evaluation as well as dissemination and advocacy for advancing culture and arts education.



### Tips for practitioners

- Connect with researchers from higher education institutions and research centres and integrate research results and data into your projects, classroom plans, and the instructional design of non-formal and informal education programmes.
- Strengthen your own research skills in documentation and evaluation through targeted training and exchange programmes offered by higher education institutions, research centres, and think tanks.
- Create or enhance learning spaces (webinars, dialogue events, others) to discuss research findings for assessing and improving community and institutional practices.

- Promote the inclusion of culture and arts education data into a sector-wide education management information system (EMIS), ensuring coverage of all forms of pedagogies and modalities, such as offline, online, distance and blended, across all levels and types and provisions.

- 
- Develop research- and evidence-based, long-term interventions in culture and arts education, by engaging higher education institutions and research-oriented organizations through national and international partnerships.
  - Establish collaborative systems for monitoring and evaluation across policies, strategies and programmes, including areas such as the integration of ICH in formal and non-formal education.

- Promote the active participation of local and community stakeholders in research, monitoring and evaluation of policies, strategies and programmes, through the organization of consultative meetings as well through the establishment of dedicated research funds.
- Promote evidence-based decision-making in your institution through systematizing experiences and sharing relevant project data and outcomes with colleagues and partners.

- 
- Work with national statistical institutions to develop appropriate indicators that capture the relevance and impact of culture and arts education, ensuring that data is reliable and useful for policy and planning.

- Use available statistical information, such as data on enrolment and community surveys to identify and track trends, progress and gaps in culture and arts education.
-





## Illustrative practices

---



### **European Network of Observatories in the Field of Arts and Cultural Education (ENO)**

By connecting knowledge centres in European countries, the ENO aims to (a) facilitate the exchange of research findings and innovative practices, (b) stimulate new research in arts and cultural education, and (c) support the development of arts education within the framework of global UNESCO policies and guidelines for education, culture and sustainable development.

### **1. India**

#### **State of the Education Report (SoER)**

In line with UNESCO's commitment to provide evidence-based policy recommendations for inclusive and quality education, India's 2024 SoER evaluates the country's state of culture and arts education.

### **2. Singapore**

#### **Asia-Pacific Network for Cultural Education and Research (ANCER)**

This initiative was launched in 2011 to stimulate and develop inquiry and research in the field of culture and arts management and cultural policy. Based in Singapore, over the years ANCER has contributed to the development of thought leadership in the culture and education sectors in the Asia Pacific region.

---

---

## Section 4

# A step-by-step route to transformation



Culture and arts education should be holistic, transformative, and impactful.

UNESCO Framework for Culture and Arts Education (UNESCO, 2024)

---



This section identifies concrete steps to address the needs, challenges and opportunities in culture and arts education that can arise within different contexts, such as at national, subnational or municipal levels (from the perspective of policy-makers) or at institutional or local and community levels (from the perspective of practitioners). Depending on their nature, the issues may also be interconnected across levels.

All steps should actively engage public and non-public stakeholders from the culture and education sectors, as well as other sectors, such as tourism, sports, economy, and the environment, as relevant ([Box 5](#)).

## Box 5: Transforming culture and arts education ecosystems



### Action



### Scope for policy-makers and practitioners

#### Step 1

*Conduct baseline assessment.*

Review progress, needs, shortcomings and gaps in culture and arts education through research, analysis and participatory dialogue at national, subnational and/or municipal levels, as well as at community and institutional levels.

#### Step 2

*Prioritize issues.*

Identify main issues to be addressed by using, as a reference, the Framework's principles, goals, modalities of implementation at national, subnational, and municipal levels, as well as at community and institutional levels (consider one or more elements in [Figure 1](#)).

#### Step 3

*Establish contextualized goals and/or targets.*

Define specific goals and/or targets adapted to corresponding national, subnational and municipal contexts, as well as community and institutional contexts.

#### Step 4

*Design new, or adjust existing, policies, programmes or projects.*

Engage national, subnational, municipal stakeholders, as well as at community or institutional levels, in designing or revising policies, programmes or projects, in accordance with contextualized goals and targets through intersectoral and multidisciplinary approaches.

#### Step 5

*Implement policies, programmes or projects.*

Engage national, subnational or municipal stakeholders, as well as at community and institutional levels, in implementing policies, programmes or projects through the allocation and effective use of relevant administrative, technical and human resources.

**Step 6**

*Conduct periodic monitoring, systematization and evaluation of outcomes and impact.*

Engage national, subnational or municipal stakeholders, as well as stakeholders at community and institutional levels, in periodic monitoring and systematization of outcomes of policies, programmes or projects.

**Step 7**

*Make recurrent adjustments or improvements to sustain policies, strategies and programmes.*

Make recurrent adjustments to sustain or enhance policies, programmes and projects at national, subnational and municipal levels, as well as at community or institutional levels.

**Step 8**

*Disseminate achievements and promote knowledge sharing.*

Disseminate achievements and promote knowledge sharing at national, subnational and municipal levels, as well as at community or institutional levels, through onsite, hybrid and online formats.

---

## Section 5

# Monitoring, follow-up and review



‘ UNESCO Member States and Associate Members should conduct monitoring, follow-up and review in advancing the strategic goals of the UNESCO Framework and assessing the achievement and lessons learnt globally towards its implementation.’

UNESCO Framework for Culture and Arts Education (UNESCO, 2024)

---

Monitoring, follow-up, and a review of culture and arts education policies and practices require a systematic process to assess and promote their effectiveness, relevance, and alignment with the principles, objectives and strategic goals of the Framework. Collecting, analysing, and utilizing data is essential for tracking progress, identifying gaps, and informing decisions and actions ([Box 6](#)). These three processes are complementary and can help shape policies and advance practices that are effective, adaptable, in line with the Framework's objectives and strategic goals.

Initiatives for monitoring, follow-up and review of the Framework's implementation take place

within national and international contexts regarding education data and statistics. Next, UNESCO Member States and Associate Members need to develop or strengthen their nationwide mechanisms in this regard, notably through platforms such as the [EMIS](#), to identify and analyse the evolution of culture and arts education indicators while considering responsiveness to local contexts and international standards. Key indicators within EMIS include those related to [SDG Target 4.7](#) ([Box 7](#)) that 'emphasizes the important role of culture and the (inter-) cultural dimensions of education for peace, social cohesion and sustainable development' (UNESCO Institute of Lifelong Learning, 2022).

### Box 6: Monitoring, follow-up and review: general actions



#### Monitoring

- Conduct ongoing collection and analysis of both quantitative and qualitative data to track progress towards objectives.
- Identify strengths, weaknesses, and deviations from expected outcomes.
- Ensure accountability by measuring performance against benchmarks or indicators.



#### Follow-up

- Advance consistent actions based on monitoring results to address gaps, challenges, or emerging issues.
- Implement corrective measures or adjustments to improve the outcomes of policies and practices.
- Build momentum and ensure continuity in achieving the strategic goals.



#### Review

- Conduct periodic evaluation of the overall effectiveness and impact of culture and arts education.
- Examine whether the targets need adjustment, and the resources can be used more effectively.
- Make decisions for refining or redesigning policies to meet evolving needs nationally/internationally.

## Box 7: Monitoring the integration of culture in education policy and practice



### 2030 Agenda for Sustainable Development (A)

Target 4.7. Sustainable development and global citizenship. By 2030, ensure that all learners acquire the knowledge and skills needed to promote sustainable development, including, among others, through education for sustainable development (ESD) and sustainable lifestyles, human rights, gender equality, promotion of a culture of peace and non-violence, global citizenship and appreciation of cultural diversity and of culture's contribution to sustainable development. (See: The SDG 4 Targets).



### Framework for the 2003 Convention: core indicators (B)

4. Extent to which both formal and non-formal education strengthen the transmission of ICH and promote respect for ICH.
5. Extent to which ICH and its safeguarding are integrated into primary and secondary education, included in the content of relevant disciplines, and used to strengthen teaching and learning about and with ICH and respect for one's own and others' ICH.
6. Extent to which post-secondary education supports the practice and transmission of ICH as well as the study of its social, cultural and other dimensions.
12. Extent to which policies, as well as legal and administrative measures in the field of education, reflect the diversity of ICH and the importance of its safeguarding and are implemented. (See: Overall Results Framework for the Convention for the Safeguarding of the Intangible Cultural Heritage (2003). Periodic reports are available [here](#)).



## Recommendations for policy-makers

---

### Monitor implementation of the Framework.

- Produce and share relevant data concerning the country's efforts, practices, outcomes and challenges via periodic progress reports every four years.
  - Participate in and use the reporting mechanisms defined by the *Global Report on Cultural Policies*.
  - Contribute to the [periodic reporting](#) of the [2003 Convention for the Safeguarding of the Intangible Cultural Heritage](#), specifically its [Overall Results Framework](#), which includes a set of core indicators to measure the extent to which ICH is integrated in formal and non-formal education settings (core indicators 4, 5, 6) and in education policies and legal and administrative measures (core indicator 12).
  - Contribute to the [quadrennial periodic reporting](#) of the [2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions](#), in relation to education and training programmes in the arts and the culture and creative sectors.
  - Contribute to the quadrennial statutory reporting on the implementation of the [2023 Recommendation on Education for Peace, Human Rights and Sustainable Development](#), through the relevant government focal point, thereby ensuring that relevant data and examples from culture and arts education are also reflected as part of your country's reporting on the 2023 Recommendation.
  - Participate in the following: (a) the evolution of the initiative to establish culture as a standalone goal in the UN post-2030 global development framework (See [MONDIACULT2025 website](#)); and (b) the development of the 2025 UNESCO [Framework for Cultural Statistics](#).
- 

### Ensure follow-up and review of the Framework's implementation.

- Conduct research on culture and arts education policies and practices while considering approaches such as monitoring, evaluation and learning (MEL) systems; critical participatory action research; behavioural change models; theory of change and/or formative-summative evaluation; and case analyses, as relevant and impactful at local, national or international levels.
  - Consider the establishment and strengthening of research centres and national and regional mechanisms to support research, training and evaluation in culture and arts education, ensuring feasibility and the sustainability of resources. This will also contribute to an increase in publications and significantly enrich scholarship in culture and arts education.
  - Appoint focal points from the relevant Ministries of Culture and Education, to facilitate communication, coordination and monitoring of activities in coordination with UNESCO.
  - Engage in systematic reflection and review of national policies and practices through exchange events or online platforms to identify views from diverse stakeholders on the implementation of this guidance.
-





## Tips for practitioners

---



Use resources from regional or global initiatives promoting research to improve policies and practices regarding culture and arts education such as [UNESCO Chairs and UNITWIN Networks](#) and the [European Network of Observatories in the Field of Arts and Cultural Education](#) (ENO).

---



Work with colleagues and networks such as the [UNESCO ASPnet](#) members or other local, national or international networks connecting schools, universities and communities, to critically review practices in culture and arts education and identify lessons learned.

---



Organize or join peer learning activities such as workshops, school exchanges, or online forums, and initiate partnerships with local organizations to share and adapt good practices locally, nationally and internationally to enhance the overall effectiveness of the Framework's implementation.

---

# UNESCO's contribution

According to the UNESCO Framework for Culture and Arts Education, UNESCO's support to monitoring, following up and reviewing the Framework's implementation includes the following main tasks:



Develop a specific global monitoring mechanism for the Framework to assess progress in its implementation for Member States and other stakeholders.

---



Facilitate knowledge sharing opportunities centred around good practices and case studies in Member States on a regular basis.

---



Engage UNESCO's networks across the education and culture sectors to advance research in culture and arts education and strengthen evidence-based analyses. For the same purpose, encourage Member States to mobilize local and national networks and actors, including UNESCO Chairs and UNESCO Associated Schools, with programmes and projects for culture and arts education.

---



Build and expand partnerships with a broad range of public and private stakeholders.

---



Collect and disseminate relevant research, progress reports, data and a diversity of practices across Member States, Associate Members and partners.

---



Engage in an extensive reflection process to strengthen culture and arts education through deepening existing synergies between relevant conventions, recommendations, programmes and actions developed by the UNESCO Sectors of Culture and Education.

---

# References

International Commission on the Futures of Education. 2021 [Reimagining our futures together: A new social contract for education](#). Paris, UNESCO.

United Nations. 2015. [Transforming our World: the 2030 Agenda for Sustainable Development](#). New York, United Nations.

UNESCO. 2024. [UNESCO Framework for Culture and Arts Education](#) (CLT-ED/WCCAE2024/1). UNESCO World Conference on Culture and Arts Education, Abu Dhabi 2024.

UNESCO. 2022. [MONDIACULT 2022 Declaration](#). UNESCO World Conference on Cultural Policies and Sustainable Development – MONDIACULT 2022 (28-30 September 2022, Mexico City)

UNESCO Institute of Lifelong Learning (UIL). 2022. [5<sup>th</sup> Global Report on Adult Learning and Education](#) (GRALE). Citizenship education: empowering adults for change. Executive summary. Hamburg, Germany, UNESCO.

UNESCO. 2015. [Incheon Declaration. Education 2030: towards inclusive and equitable quality education and lifelong learning for all](#). World Education Forum (19–22 May 2015, Incheon, Republic of Korea).

# Annexes

## Annex 1: Further general resources and by Strategic Goal

### UNESCO Conventions

---

- [Global Convention on the Recognition of Qualifications concerning Higher Education](#) (2019)
- [Convention on the Protection and Promotion of the Diversity of Cultural Expressions](#) (2005)
- [Convention for the Safeguarding of the Intangible Cultural Heritage](#) (2003)
- [Convention on the Protection of the Underwater Cultural Heritage](#) (2001)
- [Convention on Technical and Vocational Education](#) (1991)
- [Convention concerning the Protection of the World Cultural and Natural Heritage](#) (1972)
- [Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property](#) (1970)
- [Convention against Discrimination in Education](#) (1960)
- [Convention for the Protection of Cultural Property in the Event of Armed Conflict with Regulations for the Execution of the Convention](#) (1954), and its [Second Protocol](#) (1954 and 1999)

### UNESCO Recommendations

---

- [The Recommendation on Education for Peace and Human Rights, International Understanding, Cooperation, Fundamental Freedoms, Global Citizenship and Sustainable Development](#) (2023)
- [Recommendation on the Ethics of Artificial Intelligence](#) (2021)
- [Recommendation on Open Educational Resources](#) (2019)
- [Recommendation concerning the protection and promotion of museums and collections, their diversity and their role in society](#) (2015)
- [Recommendation concerning Technical and Vocational Education and Training \(TVET\)](#) (2015)
- [Recommendation on Adult Learning and Education](#) (2015)
- [Recommendation concerning the Status of the Artist](#) (1980)

### UNESCO Declarations

---

- [MONDIACULT 2022 Declaration](#) (2022)
- [Education 2030: Incheon Declaration and Framework for Action for the implementation of Sustainable Development Goal 4](#) (2016)
- [UNESCO Universal Declaration on Cultural Diversity](#) (2001)

## UNESCO Frameworks

---

- [UNESCO Framework for Culture and Arts Education](#) – adopted at the [UNESCO World Conference on Culture and Arts Education](#) (2024)
- [Seoul Agenda: Goals for the Development of Arts Education](#) (2010)
- [Road Map for Arts Education](#) (2006)
- [Dakar Framework for Action, Education for All: Meeting our Collective Commitments](#) (2000)

## UNESCO Executive Board decisions on the UNESCO Framework for Culture and Arts Education

---

- [219 EX/5.I.F and Add](#) (April 2024)
- [216 EX/Decision 5.I.I](#) (June 2023)
- [215 EX/Decision 5.I.D](#) (November 2022)
- [214 EX/Decision 5.I.C](#) (May 2022)
- [211 EX/Decision 39](#) (May 2021)

## Other initiatives

---

- [Transforming Education Summit](#) (2022)
- Intersectoral Programme (IP) 1 on Culture and Education: Learning for diversity: strengthening synergies between culture and education for inclusive, sustainable and resilient societies (UNESCO, 42 C/5 [2024-2025 Approved Programme and Budget](#), Second Biennium of the 2022-2025 Quadrennium, pp. 164 –165)
- [The Futures of Education](#) (2021)
- [Priority Africa Flagship Programme 3: ‘Fostering cultural heritage and capacity development’](#)
- Global Monitoring Report ([GEM Report](#))
- [General History of Africa](#) and its integration into education systems. [General History of Africa: Transforming education through African narratives](#)

## Digital platforms or websites

---

- [Google Arts and Culture](#)
- [Teaching, Learning and Assessing Creative and Critical Thinking Skills](#). OECD in partnership with the Global Institute of Creative Thinking.
- [STEAM](#)
- [STEAM Foundation](#)
- [UIS Glossary](#). UNESCO Institute for Statistics.
- [UNESCO Clearing house on living heritage and education](#)
- [UNESCO Culture and Education](#)
- [UNESCO Inclusive Policy Lab](#)
- [UNESCO Projects for the safeguarding of intangible cultural heritage](#)

## Digital documents

---

- UNESCO, 2025. [What you need to know about Global Citizenship Education?](#)
- UNESCO ASPnet, 2024. [Arts for transformative education: a guide for teachers from the UNESCO Associated Schools Network](#)
- [UNESCO, 2024 Critical Thinking and Generative Artificial Intelligence](#)
- UNESCO, 2024. Education Management Information System (EMIS) [Progress Assessment Tool for Transformation](#)
- [State of the education report for India 2024](#)
- UNESCO Institute for Statistics (UIS), 2023. [Data for education. A guide for policymakers to leverage education data](#)
- UNESCO, 2023. [Arts education: an investment in quality learning](#)
- UNESCO, 2023. [Fighting racism and discrimination. A UNESCO Toolkit](#)
- UNESCO, 2023. [Guidance for generative AI in education and research](#)
- UNESCO 2023. [Arts education: an investment in quality learning](#). (See practices referring to partnerships and interinstitutional cooperation).
- UNESCO, 2022. [Bringing living heritage to the classroom in Asia-Pacific: a resource kit](#)
- UNESCO, 2021. [Teaching and learning with living heritage: a resource kit for teachers; based on the lessons learnt from a joint UNESCO-EU pilot](#)
- UNESCO and UNESCO Office Bangkok and Regional Bureau for Education in Asia and the Pacific, 2021. [Competence framework for cultural heritage management: a guide to the essential skills and knowledge for heritage practitioners](#)
- UNESCO, 2020. [Manual for developing intercultural competencies: story circles](#)
- UNESCO, 2019. [Brochure on living heritage and education](#)
- [Google Arts and Culture](#)
- AI and education: Guidance for policy-makers. <https://unesdoc.unesco.org/ark:/48223/pf0000376709>
- AI competency framework for teachers. <https://unesdoc.unesco.org/ark:/48223/pf0000391104>
- AI competency framework for students. <https://unesdoc.unesco.org/ark:/48223/pf0000391105>
- [UNESCO Chairs and Partners Forum](#).
- [UNESCO Chairs and UNITWIN Networks](#). (See also: [UNESCO Chairs working specifically on the 2005 Convention](#) on the Protection and Promotion of the Diversity of Cultural Expressions)
- UNESCO Education Management Information System (EMIS) [Progress Assessment Tool for Transformation](#)
- UNESCO [Global Education Coalition](#).
- UNESCO [Global Network of Learning Cities](#).
- UNESCO [Inclusive Policy Lab](#).
- [The compendium of cultural policies and trends](#). An online database on cultural policies, statistics and trends that provides information on governance and strategies for promoting cultural diversity and accessibility at local levels.

## Videos

---

- [A new generation: 25 years of efforts for gender equality in education: UNESCO Global Education Monitoring \(GEM\) Report](#)
- [Celebrate Arts in Education Week – National Endowment for the Arts](#)
- [Futures of Education](#)
- [Inclusion and Education – UNESCO Global Education Monitoring](#)
- [Invitation to Dive into Intangible Cultural Heritage - UNESCO](#)
- [Learn 5 Ways to teach resilience to your students: The Highly Effective Teacher](#)
- [Learning to change the world! What is education for sustainable development?: UNESCO German Commission](#)
- [Learning to live together in peace through Global Citizenship Education: UNESCO](#)
- [Multicultural education: Overview](#)
- [Teachings in Education](#)
- [Multicultural education](#)
- [Promoting cultural heritage is sharing humanity](#)
- [SDG8 - Decent Work and Economic Growth](#)
- [The ten targets of the Sustainable Development 4: UNESCO](#)
- [UNESCO Creative Cities Network](#)
- [UNESCO World Conference on Culture and Arts Education](#)
- [UNESCO World Conference on Culture and Arts Education](#)
- [Unleash the Potential of the Creative Economy: UNESCO](#)
- [What is Lifelong Learning? – LLL-OLC.net](#)
- [What is multicultural literacy?](#)
- [Whole school approach – UNESCO Associated Schools](#)
- [Why is visual arts education important? – Spokane Public Schools](#)

## Additional resources by Strategic Goal

---



### Strategic Goal 1

- [UNESCO Open Learning](#)
- [UNESCO Open Education Resources](#)
- National Gallery of Art – [Teaching Resources](#) and [Learning Resources](#)
- [Smithsonian Education](#)
- [Digital Resource Library by the Kennedy Center](#)
- [MoMA Learning](#)
- [Arts Consulting Group](#)



### Strategic Goal 2

- Living heritage and education ([online course for training of trainers](#)).
- Learning for flourishing: assessing the outcomes of learning with living heritage (online course, forthcoming)
- UNESCO, 2022. [Bringing living heritage to the classroom in Asia-Pacific: a resource kit](#)
- UNESCO, 2021. [Teaching and learning with living heritage: a resource kit for teachers based on the lessons learnt from a joint UNESCO-EU pilot project](#).



### Strategic Goal 3

- [Global Alliance for Cultural Diversity](#).
- UNESCO, 2023. [Fighting racism and discrimination. A UNESCO Toolkit](#).
- UNESCO and UNESCO Office Bangkok and Regional Bureau for Education in Asia and the Pacific, 2021. [Competence framework for cultural heritage management: a guide to the essential skills and knowledge for heritage practitioners](#).
- UNESCO, 2020. [Manual for developing intercultural competencies: story circles](#).



### Strategic Goal 4

- [PISA 2022 Creative Thinking](#).
- [Resilient Educator. STEAM Education Teaching Resources](#).
- [UNESCO Massive Open Online Course \(MOOC\) on living heritage and sustainable development](#).
- [Teaching, Learning and Assessing Creative and Critical Thinking Skills](#). OECD. in partnership with the Global Institute of Creative Thinking.
- [Week of the sound-UNESCO](#).



### Strategic Goal 5

- UNESCO, 2023. [Methodological guide for the participatory development of a law on the status of the artist](#).
- [Whole School Approach](#), Children's National Bureau (UK).
- [UNESCO Clearing house on living heritage and education](#).



## Annex 2: Glossary

### arts

---

(1) Diverse cultural expressions (words, movements, touch, sounds, rhythms, images ...) that communicate insights and open up room for reflection in people's minds; (2) arts fields must be seen as a pragmatic categorization, ever evolving and never exclusive; a complete list cannot be attempted ... but a tentative list might include performing arts (dance, drama, music, etc.), literature and poetry, craft, design, digital arts, storytelling, heritage, visual arts and film, media, and photography. ([2006 Roadmap for Arts Education](#)).

### arts education

---

(1) arts education can be (a) taught as individual study subjects, through the teaching of the various arts disciplines, thereby developing students' artistic skills, sensitivity, and appreciation of the arts, and (b) seen as a method of teaching and learning in which artistic and cultural dimensions are included in all curriculum subjects. The two approaches can be implemented at the same time and do not need to be distinct. (2) Arts in education (AiE) utilizes the arts (and the practices and cultural traditions related to those arts) as a medium for teaching general curriculum subjects, and as a way to deepen understanding of these subjects. The AiE approach aims to extend the benefits of arts education to all students and subjects. ([2006 Roadmap for Arts Education](#)).

### creative economy

---

The creative economy is an evolving concept based on creative assets that can generate economic growth and development. It fosters income generation, job creation, and export earnings while promoting social inclusion, cultural diversity, and human development ([Creative Economy Outlook](#), UNCTAD, 2024). The cultural and creative industries (CCIs) are among the fastest growing sectors in the world. With an estimated global value of US\$ 4.3 trillion per year, the culture sector now accounts for 6.1% of the global economy. They generate annual revenues of US\$ 2,250 billion and nearly 30 million jobs worldwide, employing more people aged 15 to 29 than any other sector. CCIs have become essential for inclusive economic growth, reducing inequalities and achieving the goals set out in the 2030 Agenda for Sustainable Development. ([UNESCO: Promoting the Diversity of Cultural Expressions and Creative Economy](#)).

### cultural diversity

---

As a source of exchange, innovation and creativity, cultural diversity is as necessary for humankind as biodiversity is for nature. In this sense, it is the common heritage of humanity and should be recognized and affirmed for the benefit of present and future generations. ([UNESCO Universal Declaration on Cultural Diversity](#)).

### culture

---

'[The] set of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group, [which] includes not only arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs.' (MONDIACULT Declarations [2022](#) and [1982](#)).

## education

---

An inalienable human right [and a common good]. This is a lifelong and society-wide process, through which everyone learns and develops to their fullest potential, the whole of their personality, sense of dignity, talents and mental and physical abilities, within and for the benefit of local, national, regional and global communities, and ecosystems. ([UNESCO Recommendation on Education](#)).

## education management information system (EMIS)

---

A system for the collection, integration, processing, maintenance and dissemination of data and information to support decision-making, policy analysis and formulation, planning, monitoring and management at all levels of an education system. ([IIEP Learning Portal](#)).

## generative artificial intelligence (GenAI)

---

An artificial intelligence (AI) technology that automatically generates content in response to prompts written in natural-language conversational interfaces. Rather than simply curating existing webpages, by drawing on existing content, GenAI produces new content. The content can appear in formats that comprise all symbolic representations of human thinking: texts written in natural language, images (including photographs, digital paintings and cartoons), videos, music and software code. ([Guidance for generative AI in education and research](#)).

## global citizenship education (GCED)

---

GCED equips learners with the knowledge, values and cognitive and social skills to become agents in the joint creation of peaceful, inclusive, and tolerant societies. ([Education 2030 – Incheon Declaration and Framework for Action for the Implementation of Sustainable Development Goal 4](#)).

## intangible cultural heritage (ICH) or living heritage

---

‘Intangible cultural heritage’ means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. It is manifested in the following domains, among others: oral traditions and expressions, including language as a vehicle of intangible cultural heritage; performing arts; social practices, rituals and festive events; knowledge and practices concerning nature and the universe; and traditional crafts. ([Text of the Convention for the Safeguarding of the Intangible Cultural Heritage](#)).

## hate speech

---

This refers to any kind of spoken or written communication or behaviour that attacks or uses pejorative or discriminatory language about a person or group on the basis of who they are – particularly historically vulnerable, ‘minoritized’ groups targeted because of their religion, ethnicity, nationality, race, colour, ancestry, gender or other forms of identity. Hate speech is demeaning, divisive and often rooted in – while also generating – intolerance and contempt. ([Addressing hate speech through education: A guide for policy-makers](#) and [United Nations Strategy and Plan of Action on Hate Speech](#)).

## informal learning

---

Informal learning is defined as forms of learning that are intentional or deliberate but are not institutionalized. It is consequently less organized and less structured than either formal or non-formal education. Informal learning may include learning activities that occur in the family, workplace, local community and daily life, on a self-directed, family-directed or socially-directed basis. Like formal and non-formal education, informal learning can be distinguished from incidental or random learning. ([ISCED](#)).

## natural heritage

---

This refers to natural features, geological and physiographical formations and delineated areas that constitute the habitat of threatened species of animals and plants and natural sites of value from the point of view of science, conservation or natural beauty. It includes private and publicly protected natural areas, zoos, aquaria and botanical gardens, natural habitat, marine ecosystems, sanctuaries, reservoirs etc. ([UIS Glossary](#); [UNESCO Framework for Cultural Statistics and UNESCO, Convention Concerning the Protection of the World Cultural and Natural Heritage](#)).

## non-formal education

---

The defining characteristic of non-formal education is that it is an addition, alternative and/or a complement to formal education within the process of the lifelong learning of individuals. It is often provided to guarantee the right of access to education for all and caters to people of all ages but does not necessarily apply a continuous pathway-structure; it may be short in duration and/or low intensity, and it is typically provided in the form of short courses, workshops or seminars. Non-formal education mostly leads to qualifications that are not recognized as formal qualifications by the relevant national educational authorities or to no qualifications at all. Non-formal education can cover programmes contributing to adult and youth literacy and education for out-of-school children, as well as programmes on life skills, work skills, and social or cultural development. ([UIS glossary](#)).

## media and information literacy (MIL)

---

MIL constitutes a composite set of knowledge, skills, attitudes, competencies and practices that allow individuals to effectively access, analyse, critically evaluate, interpret, use, create and disseminate information and media products with the use of existing means and tools on a creative, legal and ethical basis. It is an integral part of so-called 21<sup>st</sup> century skills or 'transversal competencies'. It covers all competencies related to information literacy and media literacy including digital or technological literacy and learning environments offline and online. ([UNESCO Institute for Information Technologies in Education](#)).

## open educational resources (OER)

---

These are learning, teaching and research materials in any format and medium that reside in the public domain or are under copyright and that have been released under an open license, that permits no-cost access, re-use, re-purpose, adaptation and redistribution by others. ([UNESCO OER webpage](#)).

## resilience

---

This is the ability to plan and prepare for, absorb, withstand, recover from and adapt to adverse events and disruptions. (It) means working to thrive through adversity rather than survive despite adversity by learning how to identify and capitalize upon any opportunities that crises, disruptions and longer-term evolutions may offer. ([UNESCO TVETipedia Glossary](#)).

## STEAM education

---

An approach to learning that incorporates science, technology, engineering, the arts, and mathematics as access points for guiding student inquiry, dialogue, and critical thinking. This interdisciplinary method aims to foster creativity, innovation, and problem-solving skills by integrating these fields in a cohesive learning experience. ([UNESCO TVETipedia Glossary](#)).

## Sustainable Development Goal (SDG) 4

---

Ensure inclusive and equitable quality education and promote lifelong learning opportunities for all. ([Goal 4 | Department of Economic and Social Affairs](#)).

## Sustainable Development Goal (SDG) 8

---

Promote sustained, inclusive and sustainable economic growth, full and productive employment and decent work for all. ([Goal 8 | Department of Economic and Social Affairs](#)).

## technical and vocational education and training (TVET)

---

Comprises education, training and skills relating to a wide range of occupational fields, production, services and livelihoods. As part of lifelong learning, TVET can take place at secondary, post-secondary and tertiary levels and includes work-based learning and continuing training and professional development which may lead to qualifications. TVET also includes a wide range of skills development opportunities attuned to national and local contexts. Learning literacy and numeracy skills, transversal skills and citizenship skills are integral components of TVET. ([Recommendation concerning Technical and Vocational Education and Training \(TVET\)](#)).



**unesco**

United Nations  
Educational, Scientific  
and Cultural Organization

# UNESCO Framework for Culture and Arts Education

---

Implementation guidance



9 789231 007934