

ISBN 974-7809-30-3

SPAFA/301.8/WS23/90

SEAMEO REGIONAL CENTRE FOR ARCHAEOLOGY AND FINE ARTS
(SPAFA)

FINAL REPORT

CONSULTATIVE MEETING ON RESEARCH
ON TEXTBOOKS DEVELOPMENT FOR ART
EDUCATION IN SOUTHEAST ASIA (S-R281)



SOUTHEAST ASIAN MINISTERS OF EDUCATION ORGANIZATION

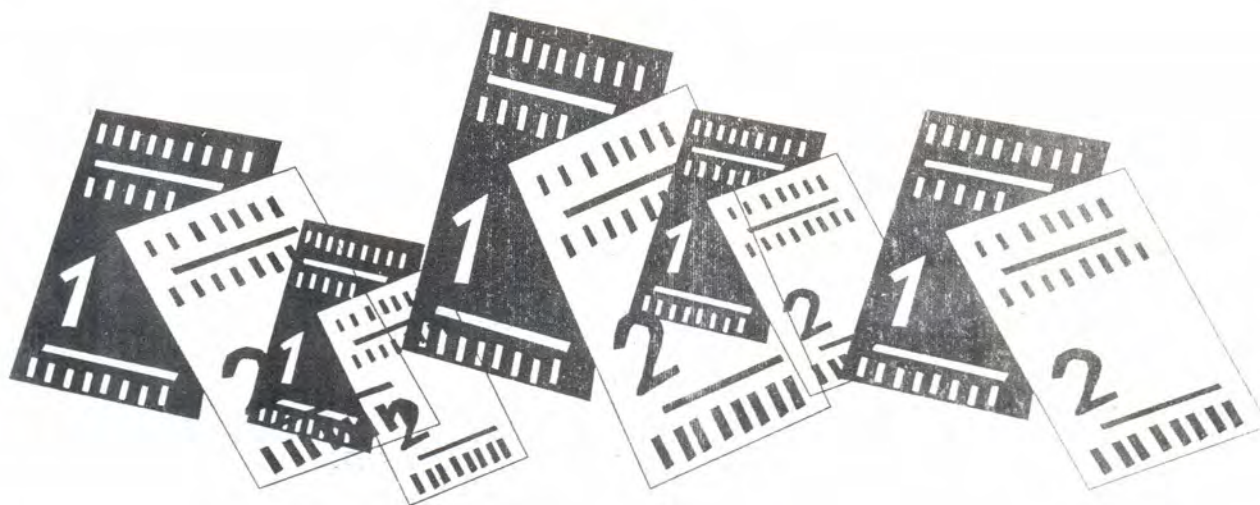
Cover : The diverse cultural arts activities in Southeast Asia
as reflected in the school curricular programmes.

Designed by : Prof. Bertoldo J.Manta
SPAFA Senior Specialist (Visual Arts)

SEAMEO REGIONAL CENTRE FOR ARCHAEOLOGY AND FINE ARTS
(SPAFA)

FINAL REPORT

*CONSULTATIVE MEETING ON
RESEARCH ON TEXTBOOKS DEVELOPMENT
FOR ART EDUCATION IN SOUTHEAST ASIA
(S-R281)*



February 12-15, 1990

Bangkok, Thailand

Prepared and Published by:

**SPAFA Regional Centre
5th Floor, Darakarn Building
920 Sukhumvit Road
Bangkok 10110, THAILAND**

Tel: (662) 381-1310, 381-1311

Facsimile: (662) 381-2546

(SEP90)

**FINAL REPORT ON
THE SPAFA CONSULTATIVE MEETING ON
RESEARCH ON TEXTBOOKS DEVELOPMENT FOR ART EDUCATION
IN SOUTHEAST ASIA (S-R281)**

**Suansunandha Teachers' College Auditorium, Bangkok, Thailand
February 12-15, 1990**

TABLE OF CONTENTS

	Page
<u>PROCEEDINGS</u>	
OPENING CEREMONY	1
SPAFA VISUAL ARTS EXHIBIT ON ART EDUCATION TEXTBOOKS MATERIAL	1
ELECTED OFFICERS OF THE CONSULTATIVE MEETING	2
ADOPTION OF THE TENTATIVE AGENDA AND TENTATIVE PROGRAMME ..	2
OVERVIEW OF THE CONSULTATIVE MEETING	2
COUNTRY REPORTS AND DISCUSSIONS	3
RECOMMENDATIONS	8
EVALUATION OF THE CONSULTATIVE MEETING	10
CLOSING CEREMONY	10
<u>APPENDICES</u>	
Appendix 1 Official List of Participants	11
Appendix 2 List of Observers from Ministry of Education, Thailand	13
Appendix 3 Speeches	15
Appendix 4 Agenda and Programme	31
Appendix 5 Country Report of Negara Brunei Darussalam .	37
Appendix 6 Country Report of Indonesia.....	39

		Page
Appendix 7	Country Report of Malaysia	59
Appendix 8	Country Report of the Philippines	65
Appendix 9	Country Report of Singapore	71
Appendix 10	Country Report of Thailand	73

PROCEEDINGS

SPAFA CONSULTATIVE MEETING ON RESEARCH ON TEXTBOOKS DEVELOPMENT FOR ART EDUCATION IN SOUTHEAST ASIA (S-R281)

**Suansunandha Teachers' College Auditorium, Bangkok, Thailand
February 11-15, 1990**

The SEAMEO Regional Centre for Archaeology and Fine Arts convened a Consultative Meeting on Research on Textbooks Development for Art Education in Southeast Asia, at the Suansunandha Teachers' College Auditorium, Bangkok, Thailand on February 11-15, 1990. This meeting was organized with the cooperation of the Teacher Education Department, Ministry of Education, Thailand, with funding support from the International Fund for the Promotion of Culture (UNESCO).

Participants comprised art educators and curriculum experts from SPAFA six member countries, one from each country except Thailand which sent three delegates. The official delegates included Negara Brunei Darussalam, Indonesia, Malaysia, the Philippines, Singapore and observers from higher educational institutions in Thailand. The UNESCO representative and the Director of International Fund for the Promotion of Culture also attended.

OPENING CEREMONY

The opening ceremony took place on February 12, 1990 at 9:00 a.m. and was presided over by H.E. Mr Sakul Sriprom, the Thai Deputy Minister of Education. The ceremony opened with the introductory remark of the SPAFA Senior Specialist in Visual Arts, followed by the speeches of the SPAFA Centre Director, the President of the Suansunandha Teachers' College, and the Director-General of the Teacher Education Department. Also present were the Deputy Director of the Southeast Asian Ministers of Education Secretariat (SEAMES), Cultural Attaché from Indonesia and various high officials from the Ministry of Education of Thailand.

The Deputy Minister of Education delivered an inaugural address. In his speech, Mr Sakul Sriprom highlighted the significance of arts in the ways of living and of the necessity to take actions to safeguard cultural heritages as well as to develop art heritages, and at the same time foster art appreciation and creativity. He pointed out that this region is rich in the cultural properties created by our ancestors while each country has her own national cultural identity in terms of historical development, language and beliefs. All of us share the same aspects of aesthetic and artistic values. The Deputy Director was confident that the meeting would lead to the right direction in developing art education at all levels.

SPAFA VISUAL ARTS EXHIBIT ON ART EDUCATION TEXTBOOKS MATERIALS

After the opening ceremony of the Consultative Meeting, the Deputy Minister of Education officiated the opening of the SPAFA Visual Arts Exhibition on Art Education Textbooks Materials for Southeast Asia, in the exhibition hall next to the meeting auditorium. Delegates from Member Countries brought samples of textbooks and photographs on art education activities for display. The displays composed of 11 panels of displays representing the six SPAFA Member Countries' art education programme. Also a students' art exhibit was displayed, outlining the various art techniques and cultural compositions. This exhibit was drawn from the various higher institutions in the Ministry of Education of Thailand.

ELECTED OFFICERS OF THE CONSULTATIVE MEETING

Prof Bertoldo J. Manta, SPAFA Senior Specialist in Visual Arts, presided at the session. He asked the participants to nominate the Chairman, Vice-Chairman, and Rapporteur of the meeting.

The Singapore participant's proposal for Dr Suchart Sutthi of Thailand to act as Chairman was seconded by the Philippine participant.

Mr John Tan Peng Cheiu of Singapore and Ms Alvenia P. Palu-ay were nominated as Vice-Chairman and Rapporteur respectively.

ADOPTION OF THE TENTATIVE AGENDA AND THE TENTATIVE PROGRAMME

Dr Suchart Sutthi thanked the participants for nominating him as Chairman and inquired if there were any comments or suggestions on the tentative agenda and programme.

The tentative agenda was adopted as recommended while the tentative programme was adopted with amendments.

The Agenda and Programme are given in *Appendix 4*.

OVERVIEW OF THE CONSULTATIVE MEETING

The SPAFA Senior Specialist for Visual Arts briefly presented the SPAFA Proposal on Research on Textbooks Development for Art Education in Southeast Asia. He pointed out the necessity of research in the planning and development of art education. One main problem on art education in the region concerns the proper direction of socio-cultural value development of every school in the region. There is an urgent need to survey and investigate the present role of textbook development for art education. SPAFA, therefore, initiated a project to find ways and means to solve these problems.

The objectives of the Project are: 1) to survey and analyze the existing textbooks and other teaching materials for the arts of Member Countries; 2) to develop for the region textbook modules suitable for the teaching of arts at different levels; and 3) to promote and develop appropriate methods for arts teaching in Southeast Asia.

The proposed research on textbook development for art education within the region is a new option in discovering new trends, obstacles and directions of art curriculum. The study will also provide a scholarly springboard from which the art programme of the past can be illuminated in light of what is known about art today.

On textbook, the Senior Specialist pointed out that a well set-up textbook on art ultimately answers problems on increasing one's awareness, the capability of engaging aesthetic decisions immediate to life, including consumer products, judgements and community decisions, especially on family rearing and its role in the community.

Guidelines to develop textbooks for art education based on the need for selected ends and means, are: 1) to address a genuine social need; 2) reflect historical and contemporary thought in the various disciplines relevant to the aesthetical education, culture and heritage of the region; 3) consider the existing body of research knowledge in the behavioral sciences; and 4) respect the pedagogical and other requirements of the educational system. From surveys and guidelines designed to collect such information and from discourses of scholars and art educators come the goals for the programme as well as the means for selecting and analyzing the contents of art education.

The resources needed for the development of a curriculum on art textbooks consist of three elements: 1) art education goals which guide the school or community in the construction of its curriculum programme; 2) a system of instructional package which have a greater flexibility of arrangement; 3) models which provide the community with alternatives for arranging packages into courses of study.

The SPAFA project proposal is scheduled to be implemented within three years. This Consultative Meeting is the first activity to be undertaken. UNESCO was approached for financial assistance in the implementation of the project.

COUNTRY REPORTS AND DISCUSSIONS

A. NEGARA BRUNEI DARUSSALAM

The participant from Brunei Darussalam pointed out that art education is now well established in the schools. Art is a popular subject and students are capable of producing creative and imaginative work provided they are given proper guidance and support by their teachers.

Art education was introduced into the primary schools in the 1950s, and at present art is considered a foundation project because of its interrelation with other grade level. At the upper level, art subject is considered to be preparatory or foundation leading toward the study in lower secondary level. Children are required to take examinations on art subjects.

A Development Curriculum Department was established in 1978, with the designation "Curriculum Development Centre". Then it was known later as the "Curriculum Development Unit" in 1981. Arts and crafts is one of its subject since 1982. So far it has produced two syllabuses and two teachers' guides, for Primary Schools and Lower Secondary. The art section has not yet produced textbooks in arts, owing to limited skilled researchers and this remains as an important objective to pursue.

B. INDONESIA

Dr I Made Bandem, art educator from Indonesia and an expert in traditional performing arts stated the basic policy of the government of Indonesia's support to the arts. Traditional dance, music and theatrical performing arts receive utmost attention. The development of the national traditional arts are being promoted through festivals and competitive activities, through local and national programmes. These activities are being held in big cities and rural areas. Supports from the government have given greater emphasis to the development of culture, by strengthening its policy on the encouragement of preserving and the development of cultural values.

Though promotion and supports are shared by the government with the various arts institutions, some factors tend to deteriorate the ethnicity of these rich traditions.

The ingenuity of traditional dance techniques is now rarely used, based on a number of observations on various dance festivals held in big cities in Indonesia. It can be seen that traditional dance choreographies tend to fuse into a homogeneous pattern and the ingenious characteristics of the dance composition gradually vanish or disappear. These inventively created dances are usually applied in a "global concept". This event is alarming to the preservation of the rich local tradition. The need for a good textbook in art education, stressing the importance of appreciating the traditional dance is being sought.

Curriculum development for all higher education in the arts in Indonesia are done through a consortium. Writing art textbook is assigned to individual institutions. Though a system is set to achieve the major goals of the art textbooks, a problem still exists on the conformity of the art subjects to be considered. Another problem seen is the revision of the education curriculum, art textbooks are greatly affected whenever a

national curriculum is revised. The principle underlying the needs for experts in arts and art educators should be invited and allowed to assist in the preparation of the textbooks in the arts.

The usage of various languages in writing textbooks in arts hinders some students in understanding subjects in arts, this leads to confusion and lack of interests. It is encouraged that the Indonesian national language should be adopted in writing art textbooks for all school levels.

C. MALAYSIA

Mr Baba Admad bin Omar, Head of the Art Education Department, pointed out that art education is an integral part of the school curriculum, ever since formal education was introduced by the British. It was then known as Art and Craft, since then, it remained as one of the subjects taught at all levels of education: primary, secondary and tertiary.

In the primary school, art education is a compulsory subject that is being taught from Year 1 to Year 6. At the secondary level, art education is only made compulsory for every student in the lower secondary (Form 1, 2, and 3) whereas the upper secondary (Form 4 and Form 5), art education becomes an elective subject. At the Pre-University level (Form 6), art education is optional. For the tertiary level, there are two government sponsored higher learning institutions that conduct art programmes namely, Science University of Malaysia with a degree course in Fine Arts and Mara Institute of Technology with a diploma in art and design.

Apart from this, art education is also included as one of the subjects for the training of teachers at all teachers' colleges. There is also a programme for teachers, with at least three years of teaching experience, to undergo a one year service course in art education at the Specialist Teachers' Training College.

There are no textbooks used in the teaching of art education at all levels of education in Malaysia. Nevertheless, several books on arts and crafts were recommended as books for reference only. Most of the reference books suggested are those that deal with varieties of arts and crafts activities which emphasize tools and materials used and techniques of doing. These books are produced locally or imported from other countries, especially from Britain and United States of America.

Apart from reference books, there are series of teacher's guide books for art education in the primary and secondary levels. These books were introduced together with the new art education syllabus when the new curriculum for primary and secondary schools was implemented. It guides teachers in the programming and the teaching of art education in terms of content of arts and crafts activities, materials, tools and techniques used.

With the introduction of the new art education syllabus for the primary and secondary schools, a totally new and dynamic approach to art education, there seems to be strong possibilities for the need of art education textbooks at all levels of education.

D. PHILIPPINES

The participant from the Philippines, Miss Palu-ay, Education Programme Specialist of the Philippine Department of Education, Culture and Sports explained the considerable reforms in the Philippine education system. These reforms were drawn from the demands and needs of the people. Several curriculum reforms were undertaken in various levels by the Department of Education, Culture and Sports:

Three major researchers became the basis for the educational reforms in the elementary curriculum:

1. Presidential Commission to Survey Philippine Education (PCSPE), 1970, which pointed out, among others, that there are apparent deficiencies at the foundation level of education and that reforms at the higher levels would be rendered useless if corresponding reforms were not made on the foundation or elementary level.
2. Survey Outcomes of Elementary Education (SOUTELE), 1975, showed that an average grade VI pupil across the nation mastered only 50% of what he was expected to learn and that the least learned subjects were the three R's.
3. Experimental Elementary Education Programme (EEEP) 1978, pointed to the viability that reduction of the number of subjects and increased time for instruction could produce better results in terms of pupil achievement.

These findings more than ever strengthened previous indications that elementary education can stand considerable improvement. These studies also gave directions in the development of the New Elementary School Curriculum (NESC), 1982. The NESC became the centerpiece of a World Bank funded project for the improvement of elementary education popularly known as PRODED (Program for Decentralized Educational Development). Among the many PRODED strategies were the introduction of reforms in the curriculum and provided improved and adequate textbooks.

Status of Art Education Textbooks

The Instructional Materials Corporation (IMC) which is the government agency attached to the Department of Education, Culture and Sports, is tasked with supplying the public schools with teaching and learning materials. This includes the development, production and distribution of basic textbooks required by the NESC.

Elementary Education

For the first time in the history of the Philippine educational system, textbooks in art education are provided for public elementary schools. These textbooks are based on the MLC which, as previously mentioned, is a listing of specific objectives embodying the expected outcomes of the different learning areas.

The IMC Textbook Project provides graded art textbooks from Grade III to Grade VI for use in all public schools throughout the country. The grades III and IV art books are teacher-based materials. These materials are accompanied by Flip Charts which contain pictures and illustrations to serve as visual aids of teachers.

There are two books each for Grade V and VI: textbook for the children and a teacher's edition for teachers. These books include objective-defined learning activities and are based upon sequenced articulated presentation of content across the grades. This content stresses such activities as seeing, knowing and doing.

Secondary Education

Textbooks for art in the secondary schools are not yet in existence. To date, the Textbook Council under the office of the Secretary of Education has not received manuscripts from publishers and authors. This could perhaps be attributed to the fact that because of the tight schedule for tryout, deadline become unrealistic and writers are not able to submit their manuscripts in time for evaluation.

Tertiary Level

There is no textbook, much less a standard syllabus, used for art education in the teacher training institutions. Each art instructor makes his own art syllabi according to the needs of his students and the conditions existing in the community.

The observations and perceptions of tryout teachers, as summarized from the interview schedule, were used in improving the training activities in the orientation seminars of tryout teachers. The IMC also used the results of the achievement tests and information generated from the interview schedule in revising the instructional materials.

Generally, most of the tryout teachers found the instructional materials very useful, meaningful and suitable to the target grades. The activities in the textbooks and teacher editions were found very helpful in developing the objectives set for the grade and in reinforcing learning. Illustrations were generally found appropriate. Most of teachers indicated that they were able to integrate the three learning areas although they expressed the need for a longer time especially when having integrated lessons.

Some teachers, however, pointed out some of the weaknesses of the materials that were tried out:

1. There were too many lessons for some objectives of the MLC found in the textbooks while there was none for others.
2. Support materials, tools and equipment are needed to carry out the objectives for the grade.

Other observations are the following:

Music is the area most of the teachers feel least competent to teach. They stated their need for further training in the subject.

In Music, Art and P.E., the analysis showed that most of the teachers felt incompetent to teach these subjects because they themselves do not have the skills to do so while some do not know enough knowledge of content. The problem is aggravated by the lack of art materials and P.E. equipment.

The teachers perceived that the MLC's need further scrutiny to identify existing gaps between grade levels some skills should be deleted or added within the grade.

The problem of teacher competence in teaching Music, Art & P.E. greatly affect pupil achievement. To answer this problem, a series of seminars/workshops by grade level on art, music and physical education are held all over the country.

E. SINGAPORE

Mr John Tan Peng Chieu from Singapore reported on the various educational system used in upgrading art education. At the moment, research is being undertaken to develop an effective instrument for the selection of students for the Art Elective Programme. He further explained the status of art education and the aims of the educational system.

Singapore is a small island republic in the Asian region. It has a land area of 622.6 sq.km. and a population of 2.6 million Chinese, Malay, Indian and other races. This multi-racial, multi-lingual and multi-religious mix of people live harmoniously together and identify themselves as Singaporeans.

As a small country with hardly any natural resources, it has to depend heavily on its human resources for its economic survival. Hence, the development of human resources is of great importance to Singapore.

The present educational system aims to educate a child, to bring out his greatest potential so that he will grow into a good man and a useful citizen.

To minimize education wastage, the educational system allows each child to learn at his own pace. The system, therefore, incorporates streaming into different courses according to pupils' abilities and aptitudes. Pupils are streamed at the end of Primary Three into three different courses: the Normal, Extended and Monolingual courses.

At the secondary level, pupils are again streamed into three different courses: the Normal, Express and Special courses according to their abilities.

Art Education in Singapore

Art is taught as a compulsory subject up to secondary two in all schools in Singapore. The art curriculum produced by the Ministry of Education is common to all schools. From secondary three to pre-university, it becomes an elective subject for the Singapore/Cambridge GCE "O" and "A" Level Examinations. Besides training in the production of art work, the course includes the study of art history and art appreciation.

Development of Art Curriculum

Art curriculum is under the purview of the Ministry of Education Specialist Art Inspectors who come under the Curriculum Division of the Ministry of Education. The Curriculum Development Institute of Singapore writes teachers' guides and pupils' art books for use in the schools. They are not compulsory, but are generally used by the teachers and students. The Institute of Education Art and Music Department trains art teachers in the principles and practice of art education, provides them with the pedagogy, and skills for the implementation of the curriculum of studies at the Institute of Education.

Status of Art Education Textbooks

Art educators at large do not abide by textbooks. However, our art teachers do make use of some foreign books on art and art education and the teachers' guides and students' books on art teaching and learning are designed and produced by the Curriculum Development Institute of Singapore (CDIS). These guides provide assistance to the teachers to help them implement the art syllabus issued by the Ministry of Education.

Evaluation Systems on Appraising Present Textbooks in Art Education

Guide books and student books on art education are written by the CDIS in consultation with MOE Specialist Art Inspectors, Institute of Education Art Educators, Principals, Art Teachers and Art Educators. Art syllabuses and textbooks are evaluated periodically by the relevant authorities.

F. THAILAND

Dr Suchart Sutthi, a project leader of the Fine and Applied Arts Curriculum Development Project reported on the development of art education in Thailand. He further explained that the present system of art education is an outgrowth of the development of the arts and culture of Thailand.

Thailand has a long history of art and culture. Evidences of the last seven hundred years of art development appear in the form of painting and sculpture. These two forms of arts rarely continued in the same form.

Today, all branches of the arts, both in traditional arts and modern arts, are promoted by the government. The visual, dramatic and musical arts are implemented in the school curriculum. The main aim is to assist the government in the preservation and to propagate these arts in the development of the cultural heritage of the country.

The Ministry of Education is responsible for developing elementary and secondary curriculum through its departments. For the higher level, the university curriculum is decided by its own individual collegiate department, with the approval of the University Council. While the academic and professional degree in the arts is approved by the Ministry of University Affairs, or the higher educational level of the Ministry of Education.

The Book Development Centre of the Department of Curriculum and Instruction Development, Ministry of Education is responsible for the production of school textbooks. The production of elementary school textbooks is directly undertaken by the Book Development Centre, while private publishers are authorized to produce those at secondary level, except in Thai language studies, and in other subjects which private publishers are not interested to publish. Private publishers, however, must submit manuscripts to the Ministry of Education for approval before publication.

School textbooks are produced to serve the teaching/learning of subjects prescribed in the curriculum. Those are authorized by the Ministry of Education to be used in schools, and it is compulsory for students to use these textbooks.

Writers of textbooks, supplementary readers, and general reading materials are teachers, parents, specialists, university professors, and education supervisors. They work in team rather than individually. Guidelines and the policies about the objectives of art textbooks are being set up by the Department of Curriculum and Instruction Development.

Writing good textbooks in art education is one of the problems being solved by the Ministry of Education. Though art educators have produced more books on arts, they have different views and philosophies to come to a mutual understanding in the objectives in arts. The Teacher Education Department has initiated the development of a curriculum in Fine and Applied Arts, and art education, being its major discipline, is enjoined to identify the needs of the various schools in the Teacher Education Department.

RECOMMENDATIONS

The SPAFA representatives of the six member countries with the SPAFA Senior Specialist in Visual Arts decided on the following areas in art education related to the objectives of this consultative meeting.

The members came up with the following recommendations:

1. TEXTBOOK

Addressed to SPAFA and Member Countries:

- 1.1 The textbook to be developed should have a common identity and be appropriate for the region. It should be interdisciplinary and reflect the cultural heritage of the region within the context of the development of art education throughout the world.
- 1.2 For clarity in the usage of the word textbook in this research, the word **TEXTBOOK** should be related to the one used for classroom teaching.
- 1.3 **TEXTBOOK** on Art Education would mean **TEXTBOOK** written especially for art education and it includes all printed materials used to reinforce the teaching of art education.

- 1.4 It was also agreed that Member Countries could interpret the term "textbook" in their own context.

2. SURVEY AND ANALYSIS

Addressed to SPAFA and Member Countries:

- 2.1 The six SPAFA Member Countries agreed in principle to survey and analyze the existing textbooks in art education through questionnaires to be sent to Member Countries.
- 2.2 Delete the words "teaching materials" in Objective No. 1 of the concluded consultative meeting and concentrate on the main objective on *textbook* in art education only.
- 2.3 The survey mentioned in Objective No. 1 of the concluded consultative meeting shall refer only to textbooks prescribed and approved for use by the country's Ministries of Education of the SPAFA Member Countries. Thus Objective No. 1 should be stated:

"To survey and analyze the existing textbooks used for teaching and learning arts of the SPAFA Member Countries".

3. CONTINUITY OF RESEARCH

Addressed to SPAFA:

- 3.1 It is strongly recommended that in order to have continuity of this research, SPAFA should look into the kind of textbooks in art education needed in its development, taking advantage of the rich cultural background and heritage in Southeast Asia, to enhance and enrich the development of art education in the region with the cooperation of the SPAFA Member Countries and to look into the mode of dissemination.

Addressed to UNESCO:

- 3.2 It was agreed that the SPAFA Member Countries strongly support and recommend the continuity of the research through the assistance of the various programmes and projects of UNESCO, particularly those dealing in the field of arts and culture. To mention a few they are: UNESCO International Fund for the Promotion of Culture, UNESCO World Decade Cultural Programme, and UNESCO Participation Programme.
- 3.3 That, to achieve the ultimate goal of this research, the project shall be undertaken for another two years to be administered by the SPAFA Regional Centre with the cooperation of the SPAFA Member Countries.

4. ART EDUCATION ORGANIZATION FOR SOUTHEAST ASIA

Addressed to SPAFA:

- 4.1 It is further recommended that an Art Education Association in Southeast Asia be organized within the SPAFA six Member Countries, under the umbrella of the SEAMEO-SPAFA Regional Centre for Archaeology and Fine Arts.

The following objectives are as follows:

- ⊙ to look into the interests of art education in the region.
- ⊙ to disseminate information on art education for member countries.
- ⊙ to coordinate activities concerning art education in Southeast Asia.

EVALUATION OF THE CONSULTATIVE MEETING

Evaluation questionnaire forms were distributed to the participants to complete at the end of the meeting. They expressed their satisfaction on the importance of the meeting and felt they had gained much knowledge and appreciated the cultural experiences shared by the Teacher Education Department. They also hoped that the Research on the Development of Art Education in Southeast Asia, should be continued to achieve its goal.

CLOSING CEREMONY

The closing ceremony took place on Wednesday, February 14, 1990 at the Suansunandha Teachers' College Auditorium. Presiding the ceremony was Dr Wichit Chantrakul, the Deputy Director of the Teacher Education Department, Ministry of Education, Thailand.

In his speech, Director Wichit thanked the participants, for their unflagging efforts and scholarly deliberation that made the meeting very successful. He finally hoped that this research programme on the development of art education in Southeast Asia, will still continue for the benefits of the art education programme in the region.

He mentioned his appreciation and thanks to Mr Isar, the Director of the International Fund for the Promotion of Culture, UNESCO and to the SPAFA Centre Director, Professor M.C. Subhadradis Diskul, for allowing the Teacher Education Department, art educators and observers to attending the meeting. The consultative meeting, being the first art education programme held in Thailand, has undoubtedly brought more benefits to the art educators.

The SPAFA Centre Director also thanked the Suansunandha Teachers' College for the kind hospitality extended to the SPAFA official delegates and stressed the important role of art education in the development of cultural arts and the educational programme of the various SPAFA member countries. Mr Isar, the Director of the International Fund for the Promotion of Culture, UNESCO, expressed his satisfaction on the outcome of the consultative meeting. He finally assured the SPAFA Member Countries of his sympathetic support for the continuity of the research project.

The closing ceremony speeches are given in *Appendix 3*.

APPENDICES

APPENDIX 1

Official List of Participants

**SPAFA CONSULTATIVE MEETING ON RESEARCH ON TEXTBOOKS
DEVELOPMENT FOR ART EDUCATION IN SOUTHEAST ASIA (S-R281)**

**Suansunandha Teachers' College Auditorium, Bangkok, Thailand
February 11-15, 1990**

OFFICIAL LIST OF PARTICIPANTS

BRUNEI	Pengiran Ibrahim bin Hadji Abubakar Head of Arts and Crafts Section Curriculum Development Programme Ministry of Education Bandar Seri Begawan Negara Brunei Darussalam
INDONESIA	Dr I Made Bandem Lecturer Indonesian Dance Academy (ASTI) Bali, Denpasar Indonesia
MALAYSIA	Mr Baba Ahmad bin Omar Head, Department of Art Education Jalan Tenteram, Cheras Kuala Lumpur Malaysia
PHILIPPINES	Ms Alvenia P. Palu-ay Senior Educational Researcher Curriculum Development Division Bureau of Elementary Education DECS, Intramuros, Manila Philippines
SINGAPORE	Mr John Tan Peng Chieu Acting Head of Arts and Music Department Institute of Education 469 Bukit Timah Road Singapore 1028
THAILAND	Dr Suchart Sutthi Office of Fine and Applied Arts Development Project Teacher Education Department Rattanakosin United College Suansunandha Teachers' College Bangkok 10300

Dr M.L. Nipada Devakul
Department of Philosophy and Religion
Faculty of Humanities
Kasetsart University
Bangkhen
Bangkok 10900

Dr Ampai Tiranasar
Head of the Art Education Department
Faculty of Education
Chulalongkorn University
Phayathai
Bangkok 10330

UNESCO

Mr Yudhishtir Raj Isar
Director
International Fund for the Promotion of Culture
UNESCO
7, place de Fontenoy
75700 Paris
France

SPAFA

Prof Bertoldo J. Manta
Project Leader
Senior Specialist in Visual Arts
SPAFA Regional Centre
5th Floor, Darakarn Building
920 Sukhumvit Road
Bangkok 10110

Prof M.C. Subhadradis Diskul
Centre Director
SPAFA Regional Centre
5th Floor, Darakarn Building
920 Sukhumvit Road
Bangkok 10110

Prof Khunying Maenmas Chavalit
Library and Documentation Officer
SPAFA Regional Centre
5th Floor, Darakarn Building
920 Sukhumvit Road
Bangkok 10110

APPENDIX 2

*List of Observers from
Ministry of Education, Thailand*

**SPAFA CONSULTATIVE MEETING ON RESEARCH ON TEXTBOOKS
DEVELOPMENT FOR ART EDUCATION IN SOUTHEAST ASIA (S-R281)**

**Suansunandha Teachers' College Auditorium, Bangkok, Thailand
February 11-15, 1990**

**LIST OF OBSERVERS FROM
THE MINISTRY OF EDUCATION OF THAILAND**

- | | |
|---|---|
| 1. Mr Viruch Leeluesai
Phuket Teachers' College
Phuket 83000 | 9. Mrs Wasana Charoenwichianchai
Saovapa Vocational College
Bangmao Road
Bangkok 10200 |
| 2. Mr Jinesara Gajanandana
Kurusapha Printing Plant
Ladprao Road
Bangkok 10240 | 10. Mr Somchart Maneechot
Maha Sarakham Teachers' College
Maha Sarakham 44000 |
| 3. Miss Ob-Oan Hocksuwan
Phetchaburi Teachers' College
Amphoe Muang
Phetchaburi 76000 | 11. Mrs Kanogpun Thaonthong
Panyavorakhun School
Phetkasem Road
Bangkok 10160 |
| 4. Mr Channaronk Dithanont
Rajchamongkhon Institute
Pohchang Campus
Tripetch Road
Bangkok 10200 | 12. Mr Suchat Thaonthong
Srinakharinwirot University
Bang Saen Campus
Chon Buri 20000 |
| 5. Mr Pairoj Jamuni
Silpakorn University
Na Phra Larn Road
Bangkok 10200 | 13. Mr Arthorn Chiloboll
Satrisisuriyothai School
Charoenkrung Road
Bangkok 10120 |
| 6. Mr Prapun Boonlert
Sainumpung School
Sukhumvit 22 Road
Bangkok 10110 | 14. Mr Setsiri Saikrasouin
Wat Raj Orros School
Bangkok |
| 7. Mr Krisadee Panyarit
Wat Nongkham School
Phetkasem Road
Bangkok 10160 | 15. Mr Nupap Montaliang
Nakhon Si Thammarat Teachers' College
Nakhon Si Thammarat 80000 |
| 8. Mr Danuphan Klapajon
Thepsirin School
Krungkasem Road
Bangkok 10100 | 16. Miss Teeranut Invasa
Santiraj School
Sri Ayutthaya Road
Bangkok 10400 |
| | 17. Mr Sanong Look-In
Yala Teachers' College
Yala 95000 |

18. Mr Pornsak Chanseesuk
Supervisory Unit
Dept of General Education
Ratchadamnoen Nok Avenue
Bangkok 10300
19. Mr Marut Amarananda
Srinakharinwirot University
Bang Saen Campus
Chon Buri 20000
20. Mrs Sunanthanee Chanthip
Khon Kaen University
123 Friendship Highway
Khon Kaen 55303
21. Mr Somsak Chowtadapong
College of Fine Arts
Rajinee Road
Bangkok 10200
22. Mrs Visa Asaves
Rambhai Barni Teachers' College
Chon Buri 20000
23. Mr Tavon Tichinpong
Department of Fine Arts
Na Phra Tad Road
Bangkok 10200
24. Mr Pittaya Chatsumesak
Bodindeecha School
Laoprao Road
Bangkok 10240
25. Mr Somboon Thanasuk
Prince of Songkhla University
Hai Yai Campus
Kho Hong, Hai Yai
Songkhla 90110
26. Mr Munee Pandhavee
Srinakharinwirot University
Maha Sarakham Campus
Maha Sarakham 44000
27. Mr Panya Songsaree
Singharaj Pitayakom School
28. Mr Dern Maugsakda
Uttaradit Teachers' College
Uttaradit 53000
29. Mr Pongdej Chaiyakut
Chiang Mai University
Huai Kaeo
Chiang Mai 50000
30. Mr Tavat Thrajo
Nakhon Ratchasima Teachers' College
Nakhon Ratchasima 30000
31. Mrs Patcharin Chalothorn
Wangthanavit School
Bangpakok Rajburana
Bangkok 10140
32. Mr Sopon Chongsomchit
Rajchamongkhon Institute
Pohchang Campus
Tripetch Road
Bangkok 10200
33. Mr Soonthorn Ladda
Yannavavijvitayakom School
Satupradit Road, Yan Nawa
Bangkok 10120
34. Mrs Chantong Kousup
Phetchaburi Withayalongkorn Teachers'
College
(Under His Majesty's the King's Patronage)
Phetchaburi 76000

APPENDIX 3

Speeches

REMARK OF PENGIRAN IBRAHIM BIN HADJI ABUBAKAR
Participant of Negara Brunei Darussalam

On the Occasion of the Closing Ceremony of

SPAFA CONSULTATIVE MEETING ON RESEARCH ON TEXTBOOKS
DEVELOPMENT FOR ART EDUCATION IN SOUTHEAST ASIA (S-R281)

Suansunandha Teachers' College Auditorium, Bangkok, Thailand
February 14, 1990

First of all I would like to thank the SEAMEO Regional Centre for Archaeology and Fine Arts for organizing this meeting. This cooperative effort of the SPAFA Member Countries to discuss the development of textbooks in Art Education in Southeast Asia, deserves much praise and honour, as this is the first meeting to be convened in art education in Thailand.

Negara Brunei Darussalam is highly honoured to participate in this meeting. Understanding the arts and cultural heritage of our region could immensely contribute to a mutual understanding among Southeast Asian countries. My participation in this meeting is indeed very significant to my country. The insights shared among ourselves in our projections for a better programme in art education will be of great use in the development of our art programme in the arts. It is hoped that this is not the only a meeting that you will convene, but also we are looking forward to more such educational meetings in the coming years.

Lastly, I wish to express my appreciation to our host, the Ministry of Education of Thailand, and most of all to SPAFA for its untiring endeavour in the development of arts and culture in our region. My utmost thanks to all of you.

Pengiran Ibrahim bin Haji Abubakar
Head of Arts & Crafts Section
Curriculum Development Department
Ministry of Education
Bandar Seri Begawan
Negara Brunei Darussalam

**REMARK OF Dr I MADE BANDEM
Participant of Indonesia**

On the Occasion of the Closing Ceremony of

**SPAFA CONSULTATIVE MEETING ON RESEARCH ON TEXTBOOKS
DEVELOPMENT FOR ART EDUCATION IN SOUTHEAST ASIA (S-R281)**

**Suansunandha Teachers' College Auditorium, Bangkok, Thailand
February 14, 1990**

First of all, allow me to say, that words are not enough for me to describe my feeling on the success and the fruitful deliberation of this meeting. This Consultative Meeting on Research on Textbooks Development for Art Education in Southeast Asia, is on due time, on the growing awareness of what the status of art education is in the Southeast Asian region. This meeting, which was kindly hosted by Suansunandha Teachers' College, is an opportunity for all of us to experience in a genuine ambience the unequalled hospitality of a Teachers' College here in Thailand.

At this moment, I wish to express my deep appreciation and thanks to SPAFA, for inviting me to represent my country in this art education meeting, by presenting a country report. This meeting has achieved significant outputs: the advantages of knowing various art educators coming from the different provinces all over Thailand and the observations on art education students' visual art exhibition. These activities have enrich our knowledge of the various art programmes in Thailand. Well, the wisdom and the informative discussion gained from this meeting are the success that we all have shared.

As a teacher in art, I am always reminded of an old Indonesian saying, which says, "*A teacher is a hero without a reward*". It is in this essence, that my aspirations as a mentor in arts always grows within me, this mission to carry on the noblest profession to its goal. The development of our youth, to have a broader participation in cultural life, is the hallmark which all of us aspire for and this is what we are here for. For this noteworthy activity, I am thanking you for being a part of this endeavor.

The cultural presentations, by the Teachers' Education which entertained us is a memorable experience that we all will cherish. The traditional music, classical Thai dances and the beautiful Manorah dance from the southern part of Thailand, manifest that, indeed, Thailand has a rich and colourful culture.

The truth is, when I heard the "*Komensayo*" traditional music, I cried with joy in my heart, appreciating the alluring music performed by the traditional musicians. The melancholic music epitomized ones' feeling, which we could not help but behold its euphonic melody. As the musicians played the "*Kom Wong Yai*" and the "*Kom Wong Lek*", it reminded me of the delightful Balinese "*Reyong*", the captivating "*Trompong*" from Java and its resemblance to the Malaysian "*Talempong*". These beautiful culture we have in Southeast Asia, cannot be supplementd by any other means. They are the living legacy of our people. For this, I am proud to be a teacher in arts and to share with you my thought on this meeting. Again, I am thanking you all for this wonderful opportunity.

*Dr I Made Bandem
Lecturer
Indonesian Dance Academy (ASTI)
Bali, Denpasar
Indonesia*

**REMARK OF Mr BABA AHMAD BIN OMAR
Participant of Malaysia**

On the Occasion of the Closing Ceremony of

**SPAFA CONSULTATIVE MEETING ON RESEARCH ON TEXTBOOKS
DEVELOPMENT FOR ART EDUCATION IN SOUTHEAST ASIA (S-R281)**

**Suansunandha Teachers' College Auditorium, Bangkok, Thailand
February 14, 1990**

At the end of this meeting, it is very evident for us to observed the success of the meeting. The short time we had was not an obstacle for us to accomplish the objectives of this Consultative Meeting. The exchanges of dialogue and the scholarly ideas presented, were indicators, we could say, that art education curriculum needs our utmost attention. It is for this reason that I am congratulating the SPAFA Regional Centre for organizing this very purposeful meeting for all of us.

This meeting has achieved a very significant foundation, laying out the development of art education programme for Southeast Asian countries. The advancement of art education through the development of textbooks in the arts deserve our collective efforts and I am hoping that this programme will continue and lead to its fruition in the years to come.

Finally, I wish to thank our host, the Teachers' Education Department, for the cordial hospitality extended to us, and SPAFA for its meritorious administration of this meeting. The enlightenment we have gained will indeed benefit our programme in the arts, and I am looking forward to the recommendations we have agreed. I hope they could receive kind consideration and approval. For this opportunity to be with you, my sincere thanks to all.

*Mr Baba Ahmad bin Omar
Head, Department of Art Education
Jalan, Tenteram, Cheras
Kuala Lumpur
Malaysia*

**REMARK OF Mr JOHN TAN PENG CHIEU
Participant of Singapore**

On the Occasion of the Closing Ceremony of the

**SPAFA CONSULTATIVE MEETING ON RESEARCH ON TEXTBOOKS
DEVELOPMENT FOR ART EDUCATION IN SOUTHEAST ASIA (S-R281)**

**Suansunandha Teachers' College Auditorium, Bangkok, Thailand
February 14, 1990**

May I take this opportunity to thank SPAFA for this wonderful, effective, and dynamic Consultative Meeting. I would also like to express my deep and great appreciation to our host country, Thailand, for making this meeting a very pleasant and memorable occasion for all of us. The opportunity has allowed us insight into the colourful and rich traditions of your culture. The presentations have indeed enhanced our understanding of Thailand's rich cultural heritage.

The presentations and deliberations at the meeting have made it a very informative and interesting one. They have enriched our outlook and understanding of the various developments in the field of education on a regional basis.

The rapport and friendships that prevailed during the meeting among the SPAFA Member Countries and the host country was a very special. They made the participation at the meeting a meaningful one for all of us.

Singapore will undoubtedly benefit from this rich experience. I certainly look forward to seeing the fruits of this collaborative effort among the participants of the various countries and SPAFA whose initiative made the meeting possible.

Thank you.

*Mr John Tan Peng Chieu
Acting Head
Art & Music Education Department
Singapore*

**REMARK OF Ms ALVENIA P. PALU-AY
Participant of the Philippines**

On the Occasion of the Closing Ceremony of

**SPAFA CONSULTATIVE MEETING ON RESEARCH ON TEXTBOOKS
DEVELOPMENT FOR ART EDUCATION IN SOUTHEAST ASIA (S-R281)**

**Suansunandha Teachers' College Auditorium, Bangkok, Thailand
February 14, 1990**

I can't express my thanks in words to SPAFA for giving me the opportunity to participate in this fruitful meeting. I also congratulate SPAFA for its tireless effort in organizing this Consultative Meeting, the first of its kind, wherein six SPAFA member countries were brought together to discuss and share knowledges and experiences on the status of art education in Southeast Asia.

I wish also to express my cordial thanks to Suansunandha Teachers' College for the kindness and hospitality they extended to us during our entire stay. To the Teachers' Education Department, my sincere thanks and appreciation for allowing us the opportunity to have a glimpse of the rich and wonderful performing arts of the country. The classical Thai Dance and the Manorah presented during the cultural night programme impressed me no end. Truly, your country, Thailand, is an exponent of the rich cultural heritage of Southeast Asia.

The sharing of experiences and the scholarly exchange of ideas during the meeting is a manifestation of the participants' collective efforts to achieve the objectives of this activity. I hope that with all the commitment we have pledged in this meeting, the goal we are pursuing which is the development of art education textbook for Southeast Asia will become a reality someday.

To all of you, thank you very much.

*Ms Alvenia P. Palu-ay
Senior Educational Researcher
Curriculum Development Division
Bureau of Elementary Education
DECS, Intramuros, Manila
Philippines*

**REMARK OF Dr SUCHART SUTTHI
Participant of Thailand**

On the Occasion of the Closing Ceremony of

**SPAFA CONSULTATIVE MEETING ON RESEARCH ON TEXTBOOKS
DEVELOPMENT FOR ART EDUCATION IN SOUTHEAST ASIA (S-R281)**

**Suansunandha Teachers' College Auditorium, Bangkok, Thailand
February 14, 1990**

Today, is a significant and memorable day for all of us. It is a day for us to summarize and acknowledge the success of this Consultative Meeting. The three days meeting is not enough for us to share, the indepth discussions of our programme in art education. But due to the responsiveness of the participants and the resourcefulness of the SPAFA administration, this assembly has come to an end, with a very fruitful and meaningful achievement.

It is at this time, that I am conveying my appreciation and thanks to SPAFA, for allowing us to participate in this programme. Moreover, the trust that was bestowed on us, to host this important meeting, is a challenge that we have proved at this moment. In behalf of the art education sector of Thailand, I am truly honoured to represent the Government of Thailand and the responsibility you have delegated to me as the Chairman of this meeting, I am thanking you all. The support and the oneness of our direction, to develop a qualitative textbook materials for art education, is a great accomplishment we have done. This is a mission that we are hoping to come into reality.

To my fellow participants of the SPAFA Member Countries, I am hoping that this will not be the last meeting, and I am looking forward that we shall be communicating to each other again, for a better understanding of our programme in the arts.

Thank you.

*Dr Suchart Sutthi
Project Leader
Office of Fine and Applied Arts
Development Project
Teacher Education Department
. Suansunandha Teachers' College*

**INTRODUCTORY REMARK OF Prof BERTOLDO J. MANTA
SPAFA Senior Specialist in Visual Arts**

On the Occasion of the Closing Ceremony of

**SPAFA CONSULTATIVE MEETING ON RESEARCH ON TEXTBOOKS
DEVELOPMENT FOR ART EDUCATION IN SOUTHEAST ASIA (S-R281)**

**Suansunandha Teachers' College Auditorium, Bangkok, Thailand
February 14, 1990**

At the closing of this programme, I am greatly honoured to be assigned to this task as a project leader of the SPAFA Consultative Meeting on the Research on Textbooks Development in Art Education in Southeast Asia. Also allow me to thank all of you for your utmost support in making this meeting a successful one.

The realization of this consultative meeting is the result of a long preparation and fruit of hardwork. We had been planning for the past few months. Our SPAFA Director has been very initiative and patient in seeking for the funding support of this project, and today we are now acknowledging this joint effort of success. The presentation of the recommendations agreed by the six SPAFA Member Countries is the result of our three days meeting, signifying our goal to continue this research.

At this moment I would like to take the opportunity, with the presence of our distinguished guest Director Isar, to convey to him the result and the benefit earned from this assembly. It is a practice that an international meeting like this, attended by a panel of curriculum experts, is always convened among themselves, thus SPAFA has searched for new ways to make this meeting a meaningful one.

The idea of convening this consultative meeting within the Teacher College of Suansunandha has allowed art educators to observe the deliberations and the scholarly presentations of ideas by the SPAFA Member Country, participants. Though the support extended to this project is minimal, SPAFA was able to accomplish its goals with more unexpected benefits for the participants and the art educators from Thailand.

The cultural presentations provided by the Teachers' Education Department, from the Ministry of Education of Thailand and the Suansunandha Teachers College has enormously enriched the cultural perspectives of our Southeast Asian participants. While the art exhibitions organized by the six SPAFA Member Countries brought significant understanding to one's culture and more information on art textbooks, this aesthetic experience has provided a basis for making evaluative judgment and comparison among Southeast Asian art activities and what is known about art today.

The comprehensive discussions during the consultative meeting has embarked on providing a comparative analysis of each country's programme on art education, more specifically on the usage of textbook. The guidelines set for this meeting have also awaken all of us in planning our national art education programme effectively, these insights were all justified during the in-depth discussions shared by the member countries. As we go along in this research it is expected to reveal more valuable information on the large range of differences on the textbook development of each country and the place of art education within each educational process. We are hoping that with the presence of Director Isar from UNESCO, the International Fund for the Promotion of Culture will be kind enough to extend their assistance in following up the continuity of this project. SPAFA is indeed grateful for the convening of this meeting through the funding support of UNESCO's International Fund for the Promotion of Culture.

Lastly, may I express my sincerest thanks to all of you for the splendid cooperation you have shared with us, to the Teachers' Education Department for the cultural entertainment and moral support extended to us and to the Suansunandha Teachers College administration, for the kind hospitality they have shown to all of us, to the SPAFA Member Country participants, for the benevolent interests they have shared, and to my beloved friends, the art educators of Thailand whose support and presence are so valuable for us in this meeting.

*Prof Bertoldo J. Manta
Senior Specialist in Visual Arts
SPAFA, Bangkok*

**SPEECH OF Mr KLAI KRAICHAIWONG
President of Suansunandha Teachers' College
Bangkok, Thailand**

On the Occasion of the Closing Ceremony of

**SPAFA CONSULTATIVE MEETING ON RESEARCH ON TEXTBOOKS
DEVELOPMENT FOR ART EDUCATION IN SOUTHEAST ASIA (S-R281)**

**Suansunandha Teachers' College Auditorium, Bangkok, Thailand
February 14, 1990**

Your Serene Highness, Director of SPAFA
Director for International Fund for Cultural Promotion, UNESCO
Programme Officer, SEAMES
Senior Specialist in Visual Arts
Distinguished SPAFA Participants and Observers
Members of the Committee
Ladies and Gentlemen

It has truly been a distinctive honour for me that you have chosen my country and my college for this significant meeting. The honour afforded to us is an achievement of our endeavour to edify the art education programme in our country.

As the Southeast Asian region is embarking on the road to modernization, it is just fitting for us that our rich cultural heritage should be well safe-guarded through development and promotion. This initial step that you have done for the past three days, is a valuable tool for the development of art education instructional materials and textbook for the region. Your scholarly ideas and wisdoms shared during the meeting will surely benefit the SPAFA Member Countries and all of us.

Again, as I said, it gives me pride in providing you an assistance to the success of this meaningful meeting in the arts. For us here, you are always welcome to our college and I look forward of seeing you again. Thank you.

*Mr Klai Kraichaiwong
President
Suansunandha Teachers' College
Bangkok*

**SPEECH OF THE SPAFA CENTRE DIRECTOR
On the Occasion of the Closing Ceremony of the
SPAFA CONSULTATIVE MEETING ON RESEARCH ON TEXTBOOKS
DEVELOPMENT FOR ART EDUCATION IN SOUTHEAST ASIA (S-R281)**

**Suansunandha Teachers' College Auditorium, Bangkok, Thailand
February 14, 1990**

First of all, I would like to congratulate the distinguished participants of this consultative meeting for the successful and fruitful conduct of the meeting.

The SEAMEO Regional Centre for Archaeology and Fine Arts is indebted to the Teacher Education Department for the arrangements made for the success of this meeting. Also, the Centre would like to acknowledge with deep appreciation the support, from the UNESCO International Fund for the Promotion of Culture, that enabled art educators from the region to get to know their counterparts and keep abreast of the developments of Art Education in the region.

The role of the SPAFA Regional Centre in promoting closer links amongst the Southeast Asian member countries in arts and culture has been well identified through its curricular training programmes and meetings with the support from our friends from UNESCO and the Member Countries and the Ministry of Education of the Royal Government of Thailand. This project has been most encouraging and distinctly beneficial to the Southeast Asian region.

Very interesting and progressive developments are taking place in Art Education in almost all countries in the region. For this reason, the Southeast Asian region is acquiring more and focusing on its own in this field. Due to better communications through workshops, symposium and consultative meetings, like this have brought stronger educational ties among our Asian neighbors.

This meeting in art education has also attempted to seek out future trends in the developments of instructional materials in culture and art education. This gathering of minds has enormously encouraged us and we are hoping to conduct more meetings in art education.

Distinguished guests and participants of this consultative meeting, I am certain, this meeting has brought our nations closer to our respective goals in education through the arts. The deliberations and comprehensive discussions on textbooks development in arts is just a preliminary step that you have undertaken. The output you have gained in this meeting will be applied to your own curricular programmes in the arts and this would be most beneficial.

This is much an indication of the high calibre and expertise delivered by the participants of this meeting. There must be ways and means to continue such exchanges regularly and progressively.

Ladies and Gentlemen, at this moment, it is just appropriate for me to thank all the distinguished participants for your very professional contribution during this meeting.

I would like to especially thank the President of the Suansunandha Teachers' College, the faculty and staff for offering us the facilities of the College and the kind services extended to us. I am also thanking our friends from the various Teachers' Colleges in Thailand, for the beautiful and impressive cultural presentations which have enriched this meeting in appreciating our rich performing arts.

For this, I wish to thank Professor Bertoldo J. Manta, our SPAFA Senior Specialist in Visual Arts for his untiring efforts in leading this meeting to success. This meeting would have not been implemented without his initiativeness.

My special appreciation and I thank you all.

*Professor M.C. Subhadradis Diskul
Centre Director
SPAFA Regional Centre
Bangkok*

**SPEECH OF Mr YUDHISTHIR RAJ ISAR
DIRECTOR, INTERNATIONAL FUND FOR THE PROMOTION
OF CULTURE, UNESCO**

On the Occasion of the Closing Ceremony of

**SPAFA CONSULTATIVE MEETING ON RESEARCH ON TEXTBOOKS
DEVELOPMENT FOR ART EDUCATION IN SOUTHEAST ASIA (S-R281)**

**Suansunandha Teachers' College Auditorium, Bangkok, Thailand
February 14, 1990**

Dear friends, allow me first of all to take the liberty of simplifying the protocol, for the very good reason that if I tried to go through all the names and titles, I would make some terrible mistakes. So please allow me to express myself very directly from the heart.

Perhaps I speak here on false pretenses, having attended the beginning of your meeting, and returning only at the end of your deliberations. I deeply regret that it was not possible for me to attend all your sessions, but I have been able both to look at the recommendations that you have adopted and to listen carefully to the very wise remarks and observations made by those who have spoken here before me.

As they have all pointed out, we can be sure that this meeting has achieved a very positive result. So I should like to add only one particular remark, to pay a special compliment to the organizers and to the participants for the kind of broad-based dialogue that is so rarely seen in international specialized meeting of this kind. It has been a wonderful innovation to bring into the meeting a cross-section of people representing the national community of interest who have interacted with the regional panel of experts. This characteristic has allowed this meeting really to embody some of the core goals that organizations such as UNESCO and SEAMEO try to pursue.

With your permission, I would like to try and summarize these goals.

We try to be facilitators, to bring together people with ideas, encourage international exchange and help formulate new projects and new initiatives such as the outcome of this meeting.

We try to be innovators, by looking to the future or to the futures in plural sense.

We try to be a clearing house, by gathering information internationally and sharing it to meet international needs.

Finally, perhaps our most important role is to be catalyst. If I may use an image, we try to produce a spark, that turns a possibility in to a reality. Here that spark has certainly been produced by the SPAFA, by its Director, by the Project Leader and by all of you. What you have launched here today is a clear process; one that is going to lead to very important results for the future; that will greatly benefit art education in the region. Someday future generations will thank you for having taken this important first step.

It has been an innovative event. You have created a real laboratory situation, an exemplary undertaking that UNESCO's International Fund for the Promotion of the Culture is honoured to have been associated with. I can assure you that at UNESCO, the future of this project will be given the most sympathetic consideration. I will leave this meeting with a sentiment of profound gratitude towards all the participants, the organizers, our hosts here, and the government and people of Thailand.

*Y.R. Isar
Director
International Fund for the Promotion of Culture
UNESCO, Paris*

**SPEECH OF Dr WICHIT CHANTRAKUL
Deputy Director, Teacher Education Department
Ministry of Education, Thailand**

On the Occasion of the Closing Ceremony of

**SPAFA CONSULTATIVE MEETING ON RESEARCH ON TEXTBOOKS
DEVELOPMENT FOR ART EDUCATION IN SOUTHEAST ASIA (S-R281)**

**Suansunandha Teachers' College Auditorium, Bangkok, Thailand
February 14, 1990**

Your Serene Highness Director of SPAFA
Director for International Fund for Cultural Promotion, UNESCO
Programme Officer, SEAMES
President of Suansunandha Teachers' College
Senior Specialist in Visual Arts
Members of the Committee
Delegates and Distinguished Guests,

I am greatly honoured to be with you this afternoon, to witness the awarding of certificates and to deliver an address at this closing ceremony of the SPAFA Consultative Meeting on Research on Textbooks Development for Art Education in Southeast Asia.

This meeting being the first to be organized here, is the most important step in international understanding in the world of arts as applied to art education in Southeast Asia.

It gives me tremendous pride, to be able to stand here before you and to recognize your success. None of this would have been possible if not for the collective efforts of art educators in Southeast Asia, the SEAMEO Regional Centre for Archaeology and Fine Arts, the Department of Teacher Education, Rattanakosin United Teachers Colleges and the Suansunandha Teachers' College. Moreover, I would like to specially thank all the delegates and participants for their work and efforts which has made this programme a successful one.

For the SPAFA Member Countries' participants, I wish to thank you. You have spent your horizons within this three days in exchanging ideas leading to the understanding of each country's art programme. Also, the art textbooks and teaching art materials you have brought to show during the exhibition have enrich our knowledge on the trends of art education in your countries. These initial steps undertaken is just a beginning to the long journey which all of us are aspiring, on the development of art education in Southeast Asia. With this, I am quite sure, we will reach that goal with our joint effort in the coming years.

As I close this meeting, I trust that all of you have now began to reap the benefits of this three day meeting. I am indeed pleased also, to acknowledged that this meeting has also helped the art teachers from various Teachers' Colleges throughout Thailand in developing more skills in teaching arts. Above all, this meeting has embarked to bring more benefits to our young students in Southeast Asia, which I am most thankful to all of you.

Lastly, I wish you all a prosperous future and a pleasant journey home.

Thank you.

*Dr Wichit Chantrakul
Deputy Director
Teachers Education Department
Ministry of Education, Thailand*

APPENDIX 4

Agenda and Programme

**SPAFA CONSULTATIVE MEETING ON RESEARCH ON TEXTBOOKS
DEVELOPMENT FOR ART EDUCATION IN SOUTHEAST ASIA (S-R281)**

**Suansunandha Teachers' College Auditorium, Bangkok, Thailand
February 11-15, 1990**

AGENDA

1. Opening of the Consultative Meeting
2. Overview of the Consultative Meeting on Research on Textbooks Development for Art Education in Southeast Asia and introduction of documents.
3. Election of Chairperson and Constitution of Working Groups.
4. Adoption of the Agenda.
5. Adoption of the Programme.
6. Presentation and consideration of country experiences to be presented in the country reports and areas to be covered:
 - (a) Review of policies, plans and trends of Art Education.
 - (b) Development of Art Education Curriculum.
 - (c) Status of Art Education Textbooks.
 - (d) Evaluation systems or schema used in appraising present textbooks in Art Education.
 - (e) Educational reforms, national laws or projected plans instituted by the country for the development of Art Education programme as an integral part of the general education.
 - (f) A description of various Art Education curriculum researches undertaken by the curriculum department of each participants' Ministry of Education.
7. In-depth study and discussions of selected aspects on:
 - (a) New directions, strategies and concerns in setting up guidelines for Art Education Textbooks Development in Southeast Asia.
 - (b) Textbook modules in aesthetic suitable for the teaching of arts in the elementary, secondary and tertiary levels of education.
 - (c) Promotion and development of cultural arts heritage through appropriate methods of teaching art education in Southeast Asia.
 - (d) Projected plan of networking Art Education programme information to Southeast Asian Member Countries.

<APPENDIX 4>

8. Consideration of suggestions for improving the effectiveness of Art Education textbook contents and materials for Southeast Asian SPAFA Member Countries.
9. Presentation and adoption of the draft report of the Consultative Meeting.
10. Closing of the Consultative Meeting.

**SPAFA CONSULTATIVE MEETING ON RESEARCH ON TEXTBOOKS
DEVELOPMENT FOR ART EDUCATION IN SOUTHEAST ASIA (S-R281)**

**Suansunandha Teachers' College Auditorium, Bangkok, Thailand
February 11-15, 1990**

PROGRAMME

- | | | |
|---|---|--|
| <i>Sunday, February 11, 1990</i> | : | Arrival of overseas participants in Bangkok (accommodation reservation for overseas participants is at Vieng Tai Hotel) |
|
Evening | : | Free |
|
<i>Monday, February 12, 1990</i> | : | Opening Ceremony at Suansunandha Teachers' College Auditorium, Bangkok, Thailand |
|
08:00 - 08:50 | : | Registration of Participants |
|
09:00 - 10:00 | : | Opening Ceremony <ul style="list-style-type: none"> - Introductory Remark by the Project Leader Senior Specialist in Visual Arts, SPAFA - Speech by the SPAFA Centre Director - Speech by the President of the Suansunandha Teachers' College - Opening Speech by the Deputy Minister of Education, H.E. Mr Sakul Sriprom - Opening of the SPAFA Visual Arts Exhibition on Art Education Textbooks Materials for Southeast Asia to be officiated by the Deputy Minister of Education, H.E. Mr Sakul Sriprom |
|
10:00 | : | Coffee Break |
|
11:00 - 12:00 | : | <i>FIRST SESSION</i> <ol style="list-style-type: none"> 1. Election of Chairman, Vice Chairman and Rapporteur 2. Adoption of the Agenda and the Programme |
|
12:00 - 13:00 | : | Lunch Break |
|
13:00 - 14:00 | : | <i>SECOND SESSION</i> <p align="center">Overview of the Consultative Meeting on Research on Textbooks Development for Art Education in Southeast Asia</p> |

<APPENDIX 4>

Country Report

- Brunei
- Indonesia
- Discussion

14:30 - 14:45 : Coffee Break

14:45 - 16:30 : *SECOND SESSION* (cont.)

Country Report

- Malaysia
- Discussion

16:30 - 17:30 : Free

18:00 - 21:00 : Cultural Entertainment to be hosted by the Cultural Performing Dance Troupe of Suansunandha Teachers' College and Southern Thai Folk Dance "*Manohra*" by Nakhon Si Thammarat Teachers' College at Pathumwan Room, the Asia Hotel, Phayathai Road

: Dinner to be hosted by the Budget Planning Department, Ministry of Education, Thailand

Tuesday, February 13, 1990

08:30 - 10:30 : *THIRD SESSION*

Country Report

- Philippines
- Singapore
- Discussion

10:30 - 10:45 : Coffee Break

10:45 - 12:00 : *THIRD SESSION* (cont.)

12:00 - 13:00 : Lunch Break

13:00 - 14:30 : *FOURTH SESSION*

Country Report

- Thailand
- Discussion

14:30 - 14:45 : Coffee Break

14:45 - 16:30 : *FOURTH SESSION (cont.)*
Discussion on: The Status of Art Education Textbooks in Southeast Asia

Evening : Free

Wednesday, February 14, 1990

08:30 - 10:30 : *FIFTH SESSION*
Discussion on: New Directions, Strategies and Concerns on Setting Up Guidelines for Art Education Textbook Development for Southeast Asia (SPAFA Member Countries)

10:30 - 10:45 : Coffee Break
Discussion (cont.)

12:00 - 13:00 : Lunch Break

13:00 - 14:30 : *SIXTH SESSION*
Recommendations on: New Directions, Strategies and Concerns on Setting Up Guidelines for Art Education Textbook Development for Southeast Asia (SPAFA Member Countries)

14:30 - 14:45 : Coffee Break

14:45 - 16:00 : *SEVENTH SESSION*

Adoption of the Report

16:00 - 17:00 : Closing Ceremony

17:00 - 22:00 : Farewell Dinner hosted by SPAFA and the Teacher Education Department, Ministry of Education of Thailand, at Suansunandha Teachers' College Auditorium
: Cultural Presentation by the Pong Lang, Ubon Ratchathani Teachers' College, Teacher Education Department, Ministry of Education of Thailand

Thursday, February 15, 1990

: Overseas Participants' Departure

APPENDIX 5

*Country Report of
Negara Brunei Darussalam*

COUNTRY REPORT OF BRUNEI DARUSSALAM

for

SPAFA CONSULTATIVE MEETING ON RESEARCH ON TEXTBOOKS DEVELOPMENT FOR ART EDUCATION IN SOUTHEAST ASIA (S-R281)

**Suansunandha Teachers' College Auditorium, Bangkok, Thailand
February 11-15, 1990**

ART EDUCATION IN BRUNEI DARUSSALAM

Art Education is well established in the schools of Brunei Darussalam. It is a popular subject and students are capable of producing creative and imaginative work provided they are given proper guidance and support by their teachers.

Art Education was first taught in the primary schools of Brunei Darussalam in the early 1950s. Although in that time, we did not have teachers with expertise in this area, the teaching went ahead successfully. The teachers used local materials while in traditional art features of the local scene were used as subjects, and in traditional craft, utility products were made.

THE STRUCTURE OF ART EDUCATION IN THE 1960s AND 1970s

The government provided primary education, in Malay, plus an upper primary English stream called "Preparatory School"; Secondary education was divided into Lower (Forms 1-3), Upper (Form 4-5), and Sixth Form. There was also a Teacher Training College. Every school and college taught Art. Art in the primary and lower secondary levels was under the authority of the Art and Cultural Section of the Education Department, but the lower secondary syllabus and examination papers were set in Sarawak, till Brunei set up the Brunei Junior Certificate of Education (BJCE) in 1974. The upper secondary school syllabuses and examination came from London, Malaysia and Singapore.

By the 1970s, education in arts and crafts was showing considerable progress as the teachers became trained. The Arts and Culture Section produced a formal syllabus for the primary schools, and held art exhibitions and competitions for schools.

LOWER PRIMARY ART EDUCATION

In the primary school, art is now considered as a foundation subject because of its interconnection with others. Even though the level is basic, the children do receive marks and are examined.

UPPER PRIMARY ART EDUCATION

The emphasis is much the same as in the lower primary, though with an orientation towards realistic painting. Marks are given and examinations held. In general, this level is seen as a preparatory or foundation stage for work in lower secondary.

LOWER SECONDARY ART EDUCATION

At this level the students begin to develop their talents. Art and Craft is offered as an additional (optional) subject in the BJCE (3rd. Form Certificate). Students are allowed to prepare two papers out of three (Paper 1: Imaginative drawing; Paper 2: Graphic Design; Paper 3: Crafts (Printing, Basketary, Ceramics).

UPPER SECONDARY ART EDUCATION

Here, students prepare for international examinations set in Singapore or London: "O" Level in Form 5, "A" Level in Upper 6. The London GCE Board sets the following papers in both "O" and "A" Levels; Paper 1 : Still Life; Paper 2: Nature; Paper 3: Living Person; Paper 4: Graphic Design; Paper 5: Craft work (including printing and ceramics).

DEVELOPMENT IN HIGHER EDUCATION

Since 1985 the Teacher Training College has been known as the Sultan Hassanah Bolkiah Institute of Education. In the same year, Universiti Brunei Darussalam received its first students, and in 1988 the Institute of Education was fully absorbed by the University administration. But the certificate in education art Courses continued, as before, to be based on the syllabus of the Ministry of Education for Primary Schools.

THE ESTABLISHMENT OF THE CURRICULUM DEVELOPMENT DEPARTMENT

This department was established in 1978, with the designation "Curriculum Development Centre". After a period, when it was known as the "Curriculum Development Unit" (1981), it took its present title in 1984. Arts and Crafts has been one of the subjects handled by it since early 1982. So far, the Art and Craft Section has produced two syllabuses and two Teachers' Guides for primary schools and lower secondary. The Art Section has not yet produced textbooks, owing to limitation of skilled manpower, but this remains as an important objective.

Submitted by:

*Pg. Ibrahim Pg. Hj, Abu Bakar
Head of Arts and Crafts section
Curriculum Development Department
Ministry of Education
Negara Brunei Darussalam*

APPENDIX 6

Country Report of Indonesia

COUNTRY REPORT OF INDONESIA

for

SPAFA CONSULTATIVE MEETING ON RESEARCH ON TEXTBOOKS DEVELOPMENT FOR ART EDUCATION IN SOUTHEAST ASIA (S-R281)

Suansunandha Teachers' College Auditorium, Bangkok, Thailand
February 11-15, 1990

HIGHER EDUCATION FOR INDONESIAN TRADITIONAL PERFORMING ARTS: THE BASIC POLICY, TEXTBOOKS AND CURRICULUM DESIGN

I. THE BASIC POLICY

Background

Giving views on Indonesian performing arts at present, that of traditional dances, musics, and theatre in particular, I can argue that these kinds of art are in the period of renaissance. We see the fact that there are efforts being made to preserve, and reconstruct them both in big cities such as Jakarta, Medan, Bandung, Surakarta, Yogyakarta, Denpasar, and in remote areas such as Trunyan (Bali), Muara Wahau (East Kalimantan), and Sembalun (West Lombok).

Executions of a number of art festivals all over Indonesia, such as the National Fair for Traditional Dances by the Indonesian Directorate General of Culture, the Young Choreographer Festivals by the Art Institute of Jakarta, the Indonesian Art Festivals by the Indonesian Art Institute Development Project, Bali Annual Art Festivals by the Provincial Government of Bali, Art Fair by the Provincial Government of West Sumatra, and some others prove that the efforts have been considerably stimulating the creations of numerous art works, either traditionally oriented or non-traditionally ones.

Progress in modern science and technology also has a great impact on the presentation of the performing arts for their audience. The presence of video-tape recorders and televisions have considerably helped us enjoy various performances from the modern ones to the traditional and even those which are very sacred in nature. It is unquestionable that modern science and technology have reached almost every aspect of human life; their way of thinking, way of life, as well as their creations in arts (Bandem; 1989:3).

The *renaissance period* of Indonesian traditional performing arts is very closely related to the role of the Indonesian government, who have given great emphasis to the development of the culture. It can be seen in the Indonesian Parliament's determination, *TAP MPR II/1983*, concerning the outlines of the country's policy which states that Indonesian cultural values that reflect the nation's cultural heritage, should be preserved and developed in order to heighten the understanding and application of the *Pancasila Ideal*, to strengthen the national attitude, to self-dignity, national pride and unity as well as to be able to become the generating power towards aiming at the national goals to be achieved. Therefore, it is necessary to give opportunity to the Indonesian people to actively take part in the process of cultural development, and on the other side, to enjoy the achievements (Indonesian Parliament's determination, *TAP MPR, No. : II/MPR/1988*, on the Outlines of the Country's Policy, 1988-1993:64-65).

Main Problems

Apart from the government's efforts to preserve traditional dance, music and theatre, as mentioned above, there is a tendency for the young generation in general to prefer foreign entertainment to their own. Mandarin films, western TV serial films, rock and jazz music, breakdance, among others are their favourite. Some Indonesian culturists assume that this phenomena shows a sign of cultural erosion towards their own cultural values, and this kind of condition should not be neglected if we do not want to let our traditional master-pieces come into extinct. And we also fear that such a tendency could loosen national pride.

Based on a number of observations on various dance festivals held in some cities such as Jakarta, Bandung, Medan, Denpasar, etc., it can be assumed that traditional dance choreographies tend to fuse into a homogeneous pattern with the local characteristics of their compositions gradually vanishing or disappearing. Their dance creations usually apply the *global concept* and the traditional dance-techniques now very rarely used. This is not favourable for the preservation of our local tradition.

In the case of traditional music (gamelan), there has been considerable progress. Besides efforts on the preservation of classical repertory works and the creation of new compositions have resulted in a new atmosphere to the development of this genera. Some of Indonesian traditional music, namely those of Javanese, Sudanese, and Balinese, have also been included in the Ethnomusicology curriculum in some major universities in United States, Canada, Europe, Japan, and Australia. Since the opening of the Institute of Ethnomusicology at the University of California, Los Angeles (UCLA) in 1958, Balinese, Javanese and Sudanese music have become popular in the United States. According to Ear Magazine in its "Directory of Gamelans in the United States", there have been about 100 sets of gamelan orchestra in the US. (Ear 8(4), 1983:34-35).

The First International Gamelan Festivals, held in Vancouver in connection with the World Expo 1986, gives us a good illustration of the existence of Indonesian music outside Indonesia. In the festival, at least six groups of Indonesian music took part in the event. They were from Traditional Gamelan Group. Traditional gamelan, with new composition based on contemporary music tradition, the Contemporary Music Group who applied gamelan prototype instruments with new composition presentations based on contemporary western music tradition, applied sound-makers and played avant garde music, and Western Symphony Orchestra that presented modern composition based on gamelan colour and composition (A Report on International Gamelan Festivals I, 1987:6-7).

Besides Indonesian gamelan has been technically studied by western musicians and composers, it has also become object of scientific study by post-graduate students who are studying in universities in the United States, Europe, Japan, and Australia. Since Indonesian Higher Education on Art have not obtained a required qualification to carry out Master or Ph.D. programme for up-grading their faculty members in the field of art, the need to send scholars is encouraged.

Since the application of 1975 curriculum up to the 1984 curriculum for junior and senior high school in Indonesia, the need for higher education graduates and scholars in art has been increasing to carry out or teach art subjects at junior and senior high school levels. Recruitment of teachers for art has been carried out through Diploma Programmes, D2 and D3 programmes, by the Indonesian Faculties of Teachers' Training joining together with art higher education institutes such as ISI and STSI.

In the field of traditional theatre, there has also been considerable progress. It can be seen from the creation of various new "wayang" forms and new shadow-puppetry compositions that have given new atmosphere to shadow-puppet performance. These new forms are created by young puppet-masters, graduates from STSI-Surakarta and other higher art education institutes, whose reputation have become more and more popular among their lovers. The puppet performances that apply wide cloth-screen with sophisticated lighting system have attracted local art experts considerably. However, their existence has not been able to replace or parallel some legendary Indonesian puppet-masters, "mpu dalang", such as Anom Suroto (Surakarta), Ki Timbul (Yogyakarta), and I Wayan Wija (Bali).

Programme of Study as a Basic Policy

That is the fact and the main problem faced by Indonesian performing arts (dance, music, and theatre: red) whose way out should necessarily return to higher art education institutes - ISI, STSI, ASKI, and ASTI - in accordance with the statement.

Higher Education is the continuation of Secondary level to be carried out to prepare the students to be future citizens having scientific knowledge and/or professionals who are able to apply, improve, and/or invent in science, technology and/or art (Department of Education and Culture, Republic of Indonesia, Undang-undang System Pendidikan Nasional, 1989:12).

Higher Art education institutes ISI, STSI, ASKI, ASTI, and IKJ are art institutes that carry out education for various branches of art. Their programmes are planned in such a way that they can be in pace with the Indonesian multi-development programmes, particularly in science, technology, and art both locally, nationally, and internationally.

The multi-stratified system of higher education in Indonesia as stated in the Government Regulation of Indonesia No. 27 year 1981, that such a system can provide wider flexibilities, goal diversification, and cross need. Moreover, the regulation also resolves graduate programme for humanity which involves Faculties of Art as well as Fine Art and Design; while non-graduate programme, namely Diploma Programme, is carried out by non-graduate faculties, one of which is Non-Graduate Faculty of Art (Government Regulation No. 27, 1981:5-6). Besides, it is also stated that post-graduate and Ph.D. programmes which include specialist programme for certain branches of arts can be developed into a Post-Graduate Faculty of Art.

The decision of the Minister of Education and Culture No. 0211 and 0212/U/1982 on programme stratification for higher education and teaching certificate (Akte) programme under this department states that the national development requires professional manpower in various kinds and levels of skill. Therefore, schools should prepare more various and flexible programmes for their students so that they can provide wider choice for their students, according to their ability and interest.

In accordance with the decision of the Minister of Education and Culture No. 0211 and 0212/U/1982 on higher education programmes, under the Department of Education and Culture, guidelines for their curriculum compiling authority and the duty of Art Higher Education Institute should give output with the following requirements:

1. Educated output in art should be experts and skilled and have the potential to improve themselves to be prospective artists.
2. Scholars in the field of art should be able to understand and improve art as a knowledge and scientific study.

In coping with the impact of the development of science and technology, and in solving the above mentioned problems, higher art education institutes should aim at (a) determining a permanent base to preserve the knowledge of art, (b) having a proficient knowledge to carry out researches on art so as to be able to publish sufficient art materials, (c) having enough faculty members quantitatively and qualitatively, (d) having a high creativity both verbally (through presentation of scripts, theses, and desertation), and practically in the form of art-works, (e) able to cooperate with art groups around them, and make use of any existing potency, (f) and able to produce output with good proficiency to improve the education of art at elementary, secondary, and senior high school levels as well as at higher education.

between them, but for the writers themselves they know the difference, and should know about it so that they will not write scholarly publications for their new students. Textbooks usually much concerns with descriptions of terms, definitions, illustrations, pictures all of which are avoided in scholarly ones because scholarly books are usually published for those who have been accustomed with technical terms in the fields of science.

In Indonesia, particularly at higher art education institutes, the students' interest to read textbooks seems to have been increasing. They usually go to libraries to find the books they need. Suppose there are enough references available in the libraries, it can greatly contribute to the improvement of the quality of art education in Indonesia. At least the students and their teachers will have sufficient references for their learning-teaching process.

One of the many types of textbooks that should necessarily be developed in Indonesia is the so-called self-instructional textbook. This type of textbook, for some reasons, will be able to help students to learn independently without much interference by their teachers. And it will fit the curriculum's need. For this purpose, there are six steps to be followed in writing it, namely:

1. Teaching aims should be formulated in such a way so that it can to be evaluated;
2. It should have a set of question items for evaluating the learning result;
3. Every unit of discussion should be described carefully to know its basic structure;
4. The teaching programme should be chronological and systemized;
5. The materials should undergo prior try-out to a number of students as a sample;
6. The materials should be revised whenever a certain remedy is needed, based on the try-out so that it fits the goals to be achieved.

This type of self-instructional textbooks, in Indonesia, will have considerable significance in the learning process of art as a field of study with the reason that:

1. It will help improve the quality of education especially at the higher level which at present, still lack qualified teachers;
2. It will help students as well as teachers to have a certain reference in carrying out their teaching-learning process;
3. It will give opportunity to other people who can not take any formal education but have enough interest to improve themselves.

III. CURRICULUM DESIGN (STSI DENPASAR)

The National College of Indonesian Arts in Denpasar (STSI Denpasar) is an art school under the authority of the Directorate General of Higher Education within the Ministry of Education and Culture. It was originally founded in 1967 by the regional government of Bali as the National Academy of Indonesian Dance (Akademi Seni Tari Indonesia, ASTI Denpasar), with the goal of training the new generation of artists and scholars to preserve, study, and develop the performing arts.

In 1969, the school became a national institute, an extension of ASTI Yogyakarta, under the authority of the Directorate General of Higher Education and Culture the school was placed under the Directorate General of Higher Education in 1976, and its guidance was directed towards the establishment of the Institute of

Indonesian Arts (ISI) together with other art academies in Indonesia.

After the founding of ISI Yogyakarta, which integrated the Academy of Indonesian Dance (ASTI), the Indonesian Academy of Music (AMI) and the Higher Institute of Indonesian Fine Arts (STSRI) in Yogyakarta, ASTI Denpasar, had its status raised and in 1988 became the College of Indonesian Arts (STSI Denpasar).

THE GOAL TO BE ACHIEVED

A. Institutional Goals

In carrying out the learning process of the Institute, it aims at: building up totally Indonesian citizens, based on the Five Principles, Pancasila, as stated in the 1945 Constitution, who are able to do their jobs professionally in a diverse community skillfully and creatively as scientifically competent professionals, and eager to preserve and develop their national culture with love and responsibility.

To aim at these institutional goals, the National College of Indonesian Art, in Denpasar, is to have professional output, that is, artists who have good faith toward the Indonesian Principle and ready to take part in the Indonesian development. As stated in the Outline of the Country's Policy, Indonesian developments have reached the level of material as well as spiritual aspects of life in which art is also involved.

B. Instructional Goals

The National College of Indonesian Arts, in Denpasar, has three departments: Dance, Music, and Theatre which are subdivided into programmes of study as follows:

a. Dance Department:

1. Dance Choreography, for S1 programme;
2. Dance Ethnology, for S1 programme; and
3. Dance Performer, for SO4 programme.

b. Music Department:

1. Music Composition, for S1 programme;
2. Ethnomusicology, for S1 programme; and
3. Music Performer, for SO4 programme.

c. Theatre Department:

1. Theatre Composition, for S1 programme; and
2. Theatre Performer, for SO4 programme.

d. Goals to be Achieved by the S1 Programme of the Institute:

The S1 programmes aim at having output with the following qualifications:

1. Having the attitude that reflects Indonesian cultural values with good sensitivity towards any changes and cultural phenomenons;

2. Having a good and proficient scientific grounds on their skills so that the outputs are able to understand and formulate phenomena to be sublimated into concept or artwork, to be presented audio-visually or descriptively;
3. Having the creativity to apply their knowledge and skill into art-forms;
4. Able to follow any art development, either through reading or other activities that help improve their profession.

e. Goals to be Achieved by SO4 Programmes of the Institute:

The SO4 programmes aim at output, with the following qualifications:

1. Having the attitude that reflects Indonesian cultural values with good sensitivity towards any changes and cultural phenomena;
2. Able to apply their technical knowledge and skill in art professionally, to be enjoyed by their audience;
3. Able to follow any art development and technical skill creatively to improve their skill.

CURRICULUM FOR DANCE DEPARTMENT

A. Dance Choreography for S1 Programme

a. This programme aims at having outputs with the following qualifications:

1. Having the basic knowledge of art;
2. Having the basic science that supports to master their field of study;
3. Having the ability to create kinetic-aesthetic designs;
4. Having the ability to apply human body as media of expressing dance;
5. Having the ability to master dance knowledge and skill to improve their attitude towards their profession.
6. Able to apply scientific ground to their dance creation;
7. Able to transform their knowledge and skill into artworks.

b. The Compulsory Subjects

Generally Basic Subjects:

1. Religion	2 cps.
2. Pancasila	2 cps.
3. Kewiraan (konsep of nation)	2 cps.
4. Basic science on culture	2 cps.
5. Basic social-studies	2 cps.
6. Basic science	2 cps.

	12 cps.

Special Basic Subjects:

1. Philosophy & Aesthetics	4 cps.
2. Art Appreciation	2 cps.
3. A Glimpse on Art	2 cps.
4. History of Culture Performing Art	4 cps.
5. Drama-turgy	2 cps.
6. Kinesiology	2 cps.
7. Indonesian (language)	4 cps.
8. English	4 cps.
9. Research Methodology	4 cps.
10. Seminar	4 cps.
11. Stage Management	4 cps.
12. Production Management	4 cps.

	20 cps.

Major Subjects:

1. Dance Composition	18 cps.
2. Choreography	8 cps.
3. Kinetics	8 cps.
4. Dance techniques	8 cps.
5. Dance Musical Accompaniment	8 cps.
6. Dance Notation	4 cps.
7. Dance History	4 cps.
8. Dance Analysis	2 cps.
9. Make-up & Costumes	4 cps.
10. Final Work	6 cps.

	66 cps.

Local Studies:

1. Techniques of Other Dances	12cps.
2. Balinese Tembang	6 cps.
3. Balinese (Language)	4 cps.
4. Fine Art Appreciation	2 cps.
5. Balinese Music	2 cps.
6. Sport	2 cps.
7. Field Work (KKN)	2 cps.
8. Workshop	2 cps.

	32 cps.

B. Dance Ethnology, for S1 Programme

a. This programme aims at having outputs with the following qualifications:

1. Having the basic knowledge of art;
2. Having the basic science that supports to master their field of study;

3. Having the ability to understand the growth and development of dances, studies or theatres as well as other performances to improve their attitude towards their profession;
4. Having the understanding of other related fields of studies to be integrated into their own discipline;
5. Having the knowledge to analyze dance forms, ethnological view-point;
6. Having the aesthetic feeling and awareness towards dance forms of other ethnic groups;
7. Able to apply scientifically dance ethnology into their artworks descriptively.

b. The Compulsory Subjects:

General Basic Subjects:

1. Religion	2 cps.
2. Pancasila	2 cps.
3. Kewiraan (Concept of Nation)	2 cps.
4. Basic Science on Culture	2 cps.
5. Basic Social-studies	2 cps.
6. Basic Sciences	2 cps.

	12 cps.

Special Basic Subjects:

1. Philosophy & Aesthetics	4 cps.
2. Art Appreciation	4 cps.
3. A Glimpse on Art	2 cps.
4. History of Culture Performing Art	6 cps.
5. Drama-turgy	2 cps.
6. Kinesiology	4 cps.
7. Indonesian (language)	4 cps.
8. English	4 cps.
9. Research Methodology	4 cps.
10. Seminar	4 cps.
11. Stage Management	2 cps.
12. Production Management	2 cps.
13. Anthropology	4 cps.
14. Sociology	2 cps.

	48 cps.

Major Subjects:

1. Dance Compositions	8 cps.
2. Choreography	-
3. Kinetic	2 cps.
4. Dance Techniques	8 cps.
5. Dance Musical Accompaniment	4 cps.
6. Dance Ethnology	8 cps.
7. Dance Notation	4 cps.
8. Dance Literature	4 cps.
9. Dance History	2 cps.
10. Dance Philosophy	2 cps.
11. Dances Analysis	4 cps.
12. Make-up & Costumes	4 cps.
13. Final Work	6 cps.

	56 cps.

Local Studies:

1. Techniques of Other Dances	12 cps.
2. Vocal Style (Balinese)	6 cps.
3. Balinese (Language)	4 cps.
4. Fine Art Appreciation	2 cps.
5. Balinese Music	2 cps.
6. Sport	2 cps.
7. Special Dance Techniques	-
8. Field Work (KKN)	2 cps.
9. Workshop	2 cps.

	32 cps.

C. Dance Performer, for SO4 Programme**a. This programme aims at having outputs with the following qualifications:**

1. Having the basic knowledge of art;
2. Having the basic knowledge of dance;
3. Having the basic knowledge of staging;
4. Having the basic knowledge of choreography;
5. Having dancing skill;
6. Able to perform various dance repertoires;
7. Having the feeling of dance accompaniments to support their dancing skill.

b. The Compulsory:*General Basic Subjects:*

1. Religion	2 cps.
2. Pancasila	2 cps.
3. Kewiraan	2 cps.
4. Basic Science on Culture	2 cps.
5. Basic Social-studies	2 cps.
6. Basic Science	2 cps.

	12 cps.

Special Basic Subjects:

1. Philosophy & Aesthetics	2 cps.
2. Art Appreciation	2 cps.
3. A Glimpse on Art	-
4. History of Culture Performing Art	2 cps.
5. Drama-turgy	2 cps.
6. Kinesiology	2 cps.
7. Indonesian (Language)	2 cps.
8. English	2 cps.
9. Research Methodology	-
10. Seminar	-
11. Stage Management	6 cps.
12. Anthropology	-
13. Sociology	-

	24 cps.

Major Subjects:

1. Dance Composition	8 cps.
2. Choreography	8 cps.
3. Kinetics	8 cps.
4. Dance Techniques	24 cps.
5. Dance Musical Accompaniment	6 cps.
6. Dance Ethnology	-
7. Dance Notation	2 cps.
8. Dance Literature	-
9. History of Dance	2 cps.
10. Philosophy of Dance	-
11. Dance Analysis	-
12. Make-up & Costumes	8 cps.

	70 cps.

Local Studies:

1. Techniques of Other Dances	12 cps.
2. Balinese Tembang	8 cps.
3. Balinese Language	4 cps.
4. Fine Art Appreciation	2 cps.
5. Balinese Music	4 cps.
6. Sport	2 cps.
7. Special Dance Techniques	8 cps.
8. Field Studies (KKN)	2 cps.
9. Workshop	2 cps.

	44 cps.

D. Study-Programme Metrics for Dance Department

No.	Compulsory Subjects	Choreography S1	Ethnology S1	Performer SO4
<i>General Basic Subject:</i>				
1.	Religion	2	2	2
2.	Pancasila	2	2	2
3.	Kewiraan	2	2	2
4.	Basic Science on Culture	2	2	2
5.	Basic Social-Studies	2	2	2
6.	Basic Science	2	2	2
		12	12	12

Special Basic Subjects:

1.	Philosophy & Aesthetics	4	4	2
2.	Art Appreciation	2	4	2
3.	A Glimpse Art	2	2	-
4.	History of Culture Performing Art	4	6	2
5.	Drama-turgy	2	2	2
6.	Kinesiology	2	4	2
7.	Indonesian (Language)	4	4	2
8.	English	4	4	2
9.	Research Methodology	4	4	-
10.	Seminar	4	4	-
11.	Stage Management	4	2	6
12.	Production Management	4	2	4
13.	Anthropology	-	4	-
14.	Sociology	-	2	-
		40	48	24

Special Basic Subjects:

1.	Dance Composition	18	8	8
2.	Choreography	8	-	8
3.	Kinetics	8	2	8
4.	Dance Techniques	8	8	24
5.	Dance Musical Accomp	4	4	6
6.	Dance Ethnology	-	8	-
7.	Dance Notation	4	4	2
8.	Dance Literature	-	4	-
9.	History of Dance	4	2	2
10.	Philosophy of Dance	-	2	-
11.	Dance Analysis	2	4	-
12.	Make-up & Costumes	4	4	4
13.	Final Work	6	6	8
		66	56	70

No.	Compulsory Subjects	Choreography S1	Ethnology S1	Performer SO4
<i>Local Studies:</i>				
1.	Techniques of Other Dance	12	12	12
2.	Balinese Tembang	6	6	8
3.	Balinese (Language)	4	4	4
4.	Fine Art Appreciation	2	2	2
5.	Balinese Music	2	2	4
6.	Sports	2	2	2
7.	Special Dance Techniques	-	-	8
8.	Field Work	2	2	2
9.	Workshop	2	2	2
		32	32	44
Total		150	148	150

E. Description of the Subjects

a. General Basic Subject

1. Religion

The Teaching of Islam:

The students are taught the so-called *alam*, *khalik*, *resul*, *amal shalih*, and Islam as a field of study.

The Teaching of Christian:

The students are complemented with the religious teaching of Christ to build up a total Indonesian citizen in Jesus Christ, to make them mature and responsible to their God, to other human beings, and to their environment.

The Teaching of Catholic:

The students are taught to increase their understanding towards the Church, concepts to have Church behaviour in developing their personal attitude as Catholic scholars or artists.

The Teaching of Hindu:

To improve the students' understanding so as to build up religiously well-established scholars or artists so that they will be able to control their mind, speech, act in their profession.

The Teaching of Buddha:

To improve the students' understanding towards the Buddhist religion, God, and "soddha" for the perpetual existence of the religion and the country based on Pancasila and the 1945 Constitution.

2. Pancasila

To improve and enforce the students' concept, attitude, and behaviour which are based on Pancasila as highly educated Indonesia citizens.

3. Concept of Nation

To improve the students' understanding towards the concepts of the Indonesian archipelago's awareness, the national defense, as well as the national policy and strategies, particularly in the national defense and security and the total people's security system to heighten patriotism in guarding the nation's existence.

4. Basic Science on Culture

To build up attitude and to widen awareness, knowledge, and thinking about phenomena in the surroundings particularly those of culture and humanity so that they will be able to sublimate their perception and behaviour towards the existing cultural surroundings.

5. Basic Social Studies

To build up and develop attitude as well as widen personal view towards various existing phenomena, in relation with the surrounding and other people so that they will be able to sublimate their perception to the social surrounding.

6. Basic Science

To build up and develop attitude as well as widen personal view towards various existing phenomena, particularly those of the universe so that they will be able to sublimate their perception to the surrounding universe.

b. Special Basic Subjects

1. Philosophy

To understand philosophical material in order to have the knowledge about the meaning of life and of logical thinking to enforce attitude.

2. Aesthetics

To understand the theory of aesthetics and the concept of art in order to deepen their view towards the world of aesthetics and art.

3. Art Appreciation

To understand the basic concept in order to widen their view and to improve their knowledge in their field.

4. A Glimpse of Art

In order to be able to analyze artworks (formally, emotionally and intuitively) as well as to understand their relation to one another both in their styles, group, and methods of expressing.

5. History of Culture

To have the knowledge of the history of culture which includes its geographic difference, period, events, characteristics, values, and their intersection with one another.

6. History of Performing Art

To have the knowledge of the history of performing art involving their geography, period, characteristics, values, and their influence to one another.

7. Dramaturgy

To have the knowledge of drama which includes principle concepts and other prominence.

8. Kinesiology

To have the knowledge of basic concepts of movement.

9. Indonesian (Language)

To have general knowledge of standard Indonesian grammar and vocabulary to be able to express their thinking and feelings, both oral and in writing to communicate their art ideas scientifically.

10. English

To have the knowledge of English grammar and vocabulary to be able to understand written English textbooks on art as well as to be able to communicate their knowledge of art in English, orally and in writing.

11. Research Methodology

To have the basic knowledge and skill to be able to plan and carry out scientific researches independently. The material includes undertaking of research plan, techniques for data compiling, summative and writing research report.

12. Seminar

To master conservation techniques scientifically by presenting papers, discussing them, and giving conclusions.

13. Stage Management

To understand basic principles concerning the different forms of stages and to master the decorating techniques.

14. Production Management

To know the requirements needed for an art production and the ways of managing art production.

15. Anthropology

To have the knowledge of men and their cultures to widen their view of the cultural past to support their field of study.

16. Sociology

To have knowledge of the present society that can support their mastery of their own field of study.

c. Major Subjects

1. Dance Composition

To have the knowledge of composition concepts which include dance construction methods and the mastery of the making the process of traditional composition and modern ones.

2. Choreography

To have a proficient knowledge of dance forms seen from the source, function, and creation aspect point of view.

3. Kinesiology

To have a sufficient knowledge of the human body as an instrument of expression for movement media.

4. Dance Techniques

To master basic techniques and the discipline of movement as well as various dance repertoires.

5. Dance Musical Accompaniment

To understand a number of musical melodies for dance accompaniment.

6. Dance Ethnology

To have a general knowledge of dances, of other ethnic groups in the world, to widen their view as well as to support their field of study.

7. Dance Notation

To know dance notation forms to support their field of study.

8. Dance Literature

To know or to get written information on various dances through references.

9. History of Dance

To have sufficient knowledge of various dances including their geography, periods, characteristics, values, and other important aspects.

10. Philosophy of Dance

To understand the philosophical aspect of dance materials, to have a view of the meaning of life, and to think logically in an effort to build up attitude.

11. Dance Analysis

To be able to analyze dances scientifically particularly on their structure.

12. Make-up & Costumes

To master the techniques of make-up and costumes which are included for beauty's sake, for stage, for character, as well as for art media.

13. Final Work

The students are to present a scientific work before a team of examiners.

d. Local Studies

1. Teaching of other Dances

To master basic techniques and the discipline of movement of repertoires of dances of other ethnic groups.

2. Balinese Tembang

To know the grammatical structure and have proficiency in vocal skills as well as the vocabulary of Balinese tembang.

3. Balinese Language

To master Balinese grammar and vocabulary to be able to express their ideas and feelings both orally and through writing in an effort to communicate their art creations scientifically.

4. Fine-Art Appreciation

To understand the basic concepts of fine art to widen their view and to improve their knowledge to support them in their field of study.

5. Balinese Music

To have the knowledge of the concepts of Balinese music, which includes its theory and scaling.

6. Sports

To be able to do a number of sports as well as to have a general knowledge of various kinds of sports.

7. Special Dance Techniques

To master the basic techniques and discipline of movement of special type of dance repertoires.

8. Field Work (KKN)

It aims at giving opportunity to the students to do a number of voluntary works in the field so that they will learn how to adapt themselves through the social contexts of real life.

9. Workshop

To explore various dance forms through discussions and experiments.

In addition to the above mentioned curriculum, it is indispensable to denote here that inclusion of art subjects in the National Curriculum for Primary and Secondary Schools in Indonesia has been decided by the Directorate General of Primary and Secondary Education, Department of Education and Culture, and their decision on the matter is in accordance with the Constitution Nomor 2, year 1989, where art subjects must be included in the National Curriculum.

Therefore, according to the 1984's National Curriculum for Primary and Secondary School of Indonesia, the students must take at least two credits of art subjects every semester and during their three years of study, they will be given 12 units of art subjects. Aside from the formal art classroom learning, each school in Indonesia has established an extra performance group to provide opportunities for students to participate in art activities. Both visual and performing art subjects are given, every semester, to students to develop their skills and expertise in arts.

Denpasar, January 10, 1990

BIBLIOGRAPHY

- Bandem, I Made
Kaja and Kelod Balinese Dance in Transition. Kuala Lumpur: Oxford University Press, 1981.
- Dance Ethnology, Denpasar: ASTI, 1984.
- But Muchtar and Soedarsono
Art Education in Indonesia, Jakarta: Meeting of Consortium of Higher Education, 1985.
- Department Pendidikan dan Kebudayaan.
Peraturan Pemerintah Republik Indonesia Nomor 27 Tahun 1981 Ten-tang Penataan Fakultas Pada Universitas Institut Negeri, Jakarta, 1982.
- Keputusan Menteri Pendidikan Dan Kebudayaan Republik Indonesia Nomor 0211 dan 0212/U/1982. Jakarta, 1982.
- Undang Undang Nomor 2 tentang Sistem Pendidikan Nasional, Jakarta, 1989 (Constitution Number 2 year 1989 on Nasional Education System).
- Edie Kartasubarna
Art Education in connection with Indonesian Development, Denpasar: Development Project of Indonesian Institute of the Art, 1984.
- Edy sedyawati
Dance as views from different aspects, Jakarta: Pustaka Jaya, 1984.
- Ketapan MPR.RI.
Nomor: II/MPR/1988 tentang Garis-Garis Besar Haluan Negara 1988-1993, Jakarta, 1988.
- Proceedings of the first International Gamelan Festival and Symposium, Vancouver, Canada: EXPO 86.

APPENDIX 7

Country Report of Malaysia

COUNTRY REPORT OF MALAYSIA

for

SPAFA CONSULTATIVE MEETING ON RESEARCH ON TEXTBOOKS DEVELOPMENT FOR ART EDUCATION IN SOUTHEAST ASIA (S-R281)

Suansunandha Teachers' College Auditorium, Bangkok, Thailand
February 11-15, 1990

ART EDUCATION IN MALAYSIA

Art Education is an integral part of the school curriculum in Malaysia ever since formal education was introduced to the country by the British. It was then known as Art and Craft. Since then, it remained as one of the subjects taught at all levels of education: primary, secondary and tertiary.

In the primary school, Art Education is a compulsory subject that is being taught from Year 1 to Year 6. At the secondary level, Art Education is only made compulsory for every students in the Lower Secondary (Form 1, 2 and 3) whereas for the Upper Secondary (Form 4 and Form 5), Art Education becomes an elective subject. At the pre-university level (Form 6), Art Education is optional. For the tertiary level, there are two government sponsored higher learning institutions that conduct art programme namely, Science University of Malaysia, with a degree course in Fine Arts, and MARA Institute of Technology, with a diploma in Art and Design. Apart from this, Art Education is also included as one of the subjects for the training of teachers at all Teachers' College. There is also a programme for teachers with at least three years of teaching experience undergoing a one year service course in Art Education at the Specialist Teachers' Training College.

REVIEW OF POLICIES, AIMS AND OBJECTIVES IN EDUCATION

Art Education has gone through a tremendous change within these 10 years with the introduction of two new curricula: New Curriculum for Primary School (1982) and Integrated Curriculum for Secondary School (1988). The restructuring of the new curriculum was in line with several government policies, aims and objectives in education that was reviewed in the early 1970s. They are as follows:

i) Cabinet Committee Report

A Cabinet Committee was set up in 1974 to study the implementation of Malaysia's Education Policy which was basically based on the Razak Report (1956) and Rahman Talib Report (1960). Both these reports had emphasized on the unity of a nation that both aimed to achieve. The Cabinet Committee Report had also stressed on the same aim but it further emphasized on the goal of the country which wants to create useful and good citizens who are not only united but also disciplined and knowledgeable.

ii) Principles of Rukunegara

Within the context of national progress, the National System of Education has to adhere to the five principles of Rukunegara as a basis of creating the Malaysian society.

iii) *General Education Concept*

It centres on education that will develop the overall potentials of an individual who is well-balanced to create a society that is disciplined, useful, patriotic, responsible and confident. The process of development and personal orientation is based on the National Philosophy of Education which is expressed as follows:

"Education in Malaysia is an on-going effort towards further developing the potential of individuals in a holistic and integrated manner, so as to produce individuals who are intellectually, spiritually, emotionally and physically balanced and harmonious, based on a firm belief in and devotion to God. Such an effort is designed to produce Malaysian citizens who are knowledgeable and competent, who possess high moral standards and who are responsible and capable of achieving a high level of personal well-being as well as being able to contribute to the betterment of the society and the nation at large"

DEVELOPMENT OF ART EDUCATION CURRICULUM IN PRIMARY SCHOOL

In Malaysia, the task of reviewing and restructuring the school curriculum is carried out by the Curriculum Development Centre of the Ministry of Education. In response to the Cabinet Committee Report of 1979, the Curriculum Development Centre was directed to review the curriculum for primary school. The restructuring of curriculum for primary school was necessary since the aims and objectives of primary education seeks to develop basic skills and knowledge (as a Basic Education for all) through direct experience which deals with such aspects of intellectual, spiritual and physical that is well-balanced. These would be achieved through active the participation of students in the teaching-learning process. In order to develop creativity at this level, the students are given more opportunities to express their feelings and ideas verbally and through such activities as in drawing, music, dance and movement, acting, etc. In short, education for primary school strongly emphasizes on the overall development of an individual rather than a specific aspect. In terms of teaching-learning strategies, the new primary curriculum centres on the integration of skills within a subject and the integration of skills of a particular subject with another. These are the most significant aspects to be found in the new curriculum for the primary school.

In 1983, the New Curriculum for Primary School was implemented throughout the nation. Art Education becomes a compulsory subject taught in the primary school from Year 1 to Year 6. A new Art Education syllabus was introduced. Art Education is now placed within the component of Personal Development (Art and Recreation) together with subjects like Music Education and Physical Education. The other two components are Communication, Man and Environment. The objectives of Art Education for the primary school are as follows:

- i) to develop perception and the psychomotor of an individual through art activities.
- ii) to be aware of and sensitive to the relationship of the elements of art found in the environment and thereby able to produce artworks that are harmonious and meaningful.
- iii) to be aware of and to appreciate one's surrounding and its relationship to life.
- iv) to give aesthetic considerations for all works of art.
- v) to develop and appreciate the elements of national culture.

The content for art activities in the primary school covers both the two and three dimensional art works which are divided into four main activities:

- i) Drawing and Picture-Making
- ii) Pattern-Making and Design
- iii) Modeling and Construction
- iv) Traditional Crafts

The Art Education syllabus for primary school also emphasized on the acquisition of the basic elements of art through every art activity. Traditional crafts are introduced to the students from Year 1 onwards where they are exposed to the basic knowledge and skills of the craft.

DEVELOPMENT OF ART EDUCATION CURRICULUM IN SECONDARY SCHOOL

The new syllabus for Art Education in the secondary school was introduced and implemented in 1989 beginning with Form 1 in the Lower Secondary. The new syllabus is based on the concepts and strategies of the Integrated Curriculum for Secondary School. Prior to this, the syllabus for Art Education only emphasized on the art product since art was directed more towards the examination of oriented subjects.

With the introduction of the Integrated Curriculum for Secondary School, the aims and objectives of education seeks to develop the overall potential of an individual which is also based on the National Philosophy of Education. The new curriculum emphasized, among other things, three main aspects:

- i) The accumulation of knowledge - knowledge gathered from the primary to secondary level together, with the vast experience gained, becomes a basic and essential need in life (life-long education)
- ii) Values - very much connected to the effective domain seen through one's behaviour such as attitudes, feelings, thinking and one's value. The values that the curriculum wants to instill in students are the rules and norms of the Malaysian society and good character.
- iii) Integration approach - it aims to interrelate and integrate every learning discipline so that it would not be compartmentalized. With this approach it is intended to make the learning process simple, wider and meaningful to the students.

All the above aspects are being translated in the new Art Education syllabus for the secondary school.

The aim of the Art Education programme for the secondary school is to produce citizen who are knowledgeable in culture and who are creative and sensitive to aesthetic values. This is to enable them to apply the artistic values instilled in them, towards enriching their lives and their environment and ultimately to value and be proud of the national heritage.

The objectives of the Art Education programme seeks to enable students to:

1. Develop understanding and skills in basic design.
2. Develop the power of perception and creativity through the process of inquiry and exploration by using various art techniques, materials as well as tools.
3. Develop a sense of perception through observation and research into the elements of art and their organizations as they exist in nature and man-made objects.
4. Interpret basic elements of art and use them creatively in producing works of art.
5. Develop confidence and self discipline in creating works of art.
6. Appreciate the beauty found in the environment and to work towards preserving it.

<APPENDIX 7>

7. Appreciate the artistic aspects in the evolution of a national culture.
8. Appreciate the contributions of prominent artists and craftsmen from the various fields of art in the nation.
9. Appreciate the contribution of art and artistic efforts to upgrade the various aspects of life and recreation.
10. Be aware of the contribution of science and technology in the development of art and craft.
11. Be aware of the contribution of art in the development of other world cultures of the past and present.
12. Be aware of work opportunities in the field of art.

The curriculum also stressed on both the aesthetical and ethical values which it intends to instill in students through the process of doing and the finished product. Below is a list of values intended to be developed in Art Education:

1. Appreciation of the beauty and harmony in nature and society as well as working towards their preservation.
2. Realization of one's capacity vis-a-vis the greatness of God's creation, and hence be modest about one's effort.
3. Sensitivity to the harmony and beauty of all activities.
4. Attention always to finer details in work such as using equipment and material properly, planning work carefully and maintaining quality and fineness in the production of art.
5. Appreciation of arts as a form of cultural heritage.
6. Appreciation of the contributions in the development of Malaysian culture.

The content of the syllabus is divided into three components:

i) Basic Design

It is fundamental to activities in composition and the understanding of the aspirations of art. In this component students will be given the opportunity to understand and to recognize the constructive and expressive values found in the elements of art. The activities carried out will include inquiry-discovery types, observation and experimentation into the various kinds of visual effects that can be achieved through the use of materials, tools and artistic techniques, based on the structures and principles of designs.

ii) Organization of Design

This component provides for the application of basic design in the creation of arts and crafts. Focus is placed on the local and national art and craft. Students will be exposed to specific techniques found in arts and crafts respectively through the use of various materials and tools in a variety of media. The cultural background and values of the society in which the type of art is representative will be introduced. The use of current technology and innovative ways will also be introduced. Attention will also be given to the finishing and presentation. All parts in this component will cover the areas of communication, handicraft and art in the environment.

iii) Understanding and Appreciation

This component comprises studies in comprehension and appreciation of arts and crafts within the context of local and national culture and also in everyday life. These studies focus on the aesthetic, functional and meaningful characteristics (socio-cultural values as well as the native) which are manifested in works of art. One of the aspects that can be seen is the development of art in national culture. The studies will also touch on the arts and crafts of other cultures, mainly those within the ASEAN region and other specific countries in order to familiarize one with how the society of those culture, are reflected in their arts and crafts. The studies will also be based on the similarities and differences of the cultures even though the materials and media used are almost the same.

All the three components are interrelated since they form the content as well as the process and these three components will be involved in a chain of integrated activities.

TEACHING HOURS/CLASSROOM CONTACT HOURS

The student's contact hours for the teaching - learning of Art Education in a classroom per week for primary school is 60 minutes whereas in the secondary school 80 minutes per week is allocated for Art Education. The teachers involved in teaching Art Education in the primary school are mainly those who were trained at the Teachers' College. At the secondary level, Art Education is taught by teachers who were specially trained in Art Education from the Teachers' College and higher learning institutions.

PRE-UNIVERSITY ART EDUCATION

Art Education is an optional subject at pre-university level. At this level, Art Education tends to be an examination-oriented subject. Art becomes one of the examination subjects for the Malaysian School Certificate Examination (an entrance examination for universities). The content covers six practice paper and one theory paper. They are as follows:

- Paper 1 : Still-life Drawing
- Paper 2 : Nature Study
- Paper 3 : Living Person (figure drawing)
- Paper 4 : Imaginative Composition in Colour
- Paper 5 : Design
- Paper 6 : Crafts
- Paper 7 : History of Art and Appreciation (theory)

The Malaysian Examination Council which is responsible for the assessment and examination for pre-universities subjects has at the moment started to review and to restructure a new syllabus for Art Education in the pre-university curriculum (Form 6) which is still at the planning stage.

ART EDUCATION IN TEACHER TRAINING CURRICULUM

Teacher training in Malaysia is the responsibility of the Teacher Education Division of the Ministry of Education. This division programmes courses and subjects for the Teachers' Training College. The duration of teacher training is two and a half years. Art Education programme in the Teachers' College is based on the school curriculum. It is made compulsory for teacher trainees who, after their training, will be able to teach Art Education in school. The content of Art Education programme for trainees is as follows:

1. Theory
 - 1.1 Principles of Art Education

1.2 Teaching Methods in Art Education

1.3 History of Art and Appreciation

2. Practical

Creative art activities in school (This section is based on the content of Art Education in the primary and secondary schools)

There is also a programme for one year in service course for trained teachers specializing in Art Education. The aim of the programme is to enrich teachers in the skills of art and crafts and also in the approach and techniques of the teaching-learning process in Art Education so that these teachers are able to teach Art Education in school more effectively.

ART EDUCATION AT TERTIARY LEVEL

There are two higher learning institutions that offer Art as a discipline. The Science University of Malaysia conducts a basic degree course in Fine Arts. It centres on the academic programme in Visual Arts with a four-year duration of studies.

MARA Institute of Technology has a four-year programme for Art and Design at a diploma level. The Institute deals with a professional course in Art. There is also a course in Art Teachers' Diploma, which a student may do in the fifth year, for those who intend to become teachers.

ART EDUCATION TEXTBOOKS IN MALAYSIA

There are no textbooks used in the teaching of Art Education at all levels of education in Malaysia. Nevertheless, several books on Arts and Crafts were recommended as books for reference only. Most of the reference books suggested are those that deal with varieties of art and crafts activities which emphasizes tools and materials used and techniques of doing. These books are produced locally or books imported from other countries, especially from Britain and the United States of America.

Apart from reference books, there are series of Teacher's Guide book for Art Education in the primary and secondary level. These books were introduced together with the new Art Education syllabus when the new curriculum for primary and secondary schools was implemented. It guides teachers in the programming and the teaching of Art Education in terms of content of arts and crafts activities, materials, tools and techniques used.

With the introduction of the new Art Education syllabus for the primary and secondary schools, which sees a totally new and dynamic approach to Art Education, there seems to be strong possibilities for the need of Art Education textbooks at all levels of education.

APPENDIX 8

Country Report of the Philippines

COUNTRY REPORT OF THE PHILIPPINES

for

SPAFA CONSULTATIVE MEETING ON RESEARCH ON TEXTBOOKS DEVELOPMENT FOR ART EDUCATION IN SOUTHEAST ASIA (S-R281)

Suansunandha Teachers' College Auditorium, Bangkok, Thailand
February 11-15, 1990

THE ART EDUCATION PROGRAMME IN THE PHILIPPINES

INTRODUCTION:

There has been considerable pressure from government officials, educators, parent groups and other interested citizens for educational reforms in the Philippine public schools. Questions have been asked whether these schools are providing the kind and quality of education Filipino children need that will develop them into citizens who can contribute to national development, considering the fact that the biggest appropriation in the national budget goes to education sector.

Some concerned art educators are of the belief that education is one of the subjects that became a target in this curriculum reform movement. This learning area seems to be forever teetering on the edge of rather than being at the core of the curriculum. In many public schools, art is perceived as a frill, an icing on the education cake. Some regard it as a little more than a recreation, an opportunity for students and teachers alike to take a breather from the rigor of more serious study.

This paper is an attempt to reassess the art education programme in the Philippine public schools.

REVIEW OF POLICIES, PLANS AND TREND OF ART EDUCATION

Three major researches became the basis for the educational reforms in the elementary curriculum:

1. Presidential Commission to Survey Philippine Education (PCSPE), 1970, which pointed out, among others, that there are apparent deficiencies at the foundation level of education and that reforms at the higher levels would be rendered useless if corresponding reforms were not made on the foundation or elementary level.
2. Survey Outcomes of Elementary Education (SOUTELE), 1975, showed that an average grade six pupil across the nation mastered only 50% of what he was expected to learn and that the least learned subjects were the 3 R's.
3. Experimental Elementary Education Programme (EEEP) 1978, pointed to the viability that reduction of the number of subjects and increased time for instruction could produce better results in terms of pupil achievement.

These findings more than ever strengthened previous indications that elementary education can stand considerable improvement. These studies also gave directions in the development of the New Elementary School Curriculum (NESC), 1982. The NESC became the centerpiece of a World Bank funded project for the improvement of elementary education popularly known as PRODED (Program for Decentralized

Educational Development). Among the many PRODED strategies were the introduction of reforms in the curriculum and providing improved and adequate textbooks.

The NESC offers only four subjects in Grades I and II curriculum namely: Filipino Communication Arts, English Communication Arts, Mathematics and Civics and Culture. With this reduction in subjects, Art, Music and Physical Education were the first to be eliminated, then later integrated in the total Grade I and II curriculum. This was based on the principle that initial learning in Language, Math, Civics and Culture is intertwined with the activities in these learning areas.

Art, Music and Physical Education becomes a separate learning area in Grades III to VI. The medium of instruction is Filipino and the learning area is taught for a period of 40 minutes daily. It is the teacher's task to put together an Art, Music and Physical Education programme that spans approximately 36 weeks or a total of 180 school days in one school year. The teacher is allowed to plan a flexible schedule provided each area receives equal time allotment. For example, if Music and Art are taught for two days each and one day for Physical Education in the first week, the schedule was arranged so that more days for Physical Education will be given on the following week days to offset the shorter time allowed to it in the first week.

Integration of the three subjects is encouraged whenever feasible so that the lesson becomes a meaningful whole. Taught separately, they merge periodically to meet and come up as culmination activities in school programmes, festivals and celebrations.

DEVELOPMENT OF ART EDUCATION CURRICULUM

1. Elementary Education

The curriculum of Art Education which is considered an integral part of general education was evolved in connection with the NESC through a series of consultative conferences and brainstorming sessions conducted by the Bureau of Elementary Education. These activities involved top educators and people from all walks of life such as housewives, students, labourers, religious groups and members of different professions in the community who were invited to share their views of what objectives and contents of elementary curriculum should be.

Aside from these consultations, the art education committee examined the old art guides, the Elementary Learning Continuum (developed in connection with EEEP) and the existing books on art for relevant content. Other documents considered were the Philippine Constitution, the National Development Goals of Education as well as the ethnicity and diversified culture and traditions of Filipinos across the island. These were later organized by art education specialists and curriculum developers into objectives, content and programming of the new art curriculum. The proposed curriculum was validated in a series of consultative meetings with art educators and curriculum experts.

The NESC contains specific and basic instructional objectives which embody the expected outcomes of the different learning areas, art education included. These objectives which are arranged in sequence from simple to complex are listed as Minimum Learning Competencies (MLC). This listing of objectives serve as standards for determining what pupils are to learn in each grade level. Textbooks and other instructional materials are based on the MLC.

Operating within these dimensions, the new curriculum for Art Education was more or less presented in a structured manner with a regular sequence. Skills and activities appropriate for pupil's mental and physical maturity are presented in order, from simple to complex.

As part and parcel of the NESC, the art education curriculum was tried out gradually year by year beginning grade III, 1984-1985. The main purpose of the tryout was to determine, on a pilot basis, the viability of the new curriculum. The findings became the bases for revision and improvement of the curriculum before its

nationwide adoption by grade level. For example, Grade III Art was tried out in 1984-1985 and implemented in 1985-1986 and so on while the Grade VI art curriculum was tried out in school year 1987-1988 and implemented in school year 1988-1989.

2. Secondary Education

The Bureau of Secondary Education revised their curriculum soon after the end of PRODED and after the NESC was fully implemented nationwide. Except for Drafting and Drawing offered in Vocational High Schools, Art Education as a subject per se has never been included in the general curriculum for secondary public schools.

Recently, through the efforts of the members of the Presidential Commission on Culture and Arts, (PCCA) and interested secondary education officials, Art Education was introduced for the first time in the general curriculum of public Secondary Education starting at the third year level. It shares a 40-minute period with Music. The latter has been a part of the secondary curriculum since the early '70s.

Ideally, Art should have been introduced beginning First Year level. However, the decision to include it in the curriculum came quite late. The instructional materials have already been prepared and published, and the first year curriculum was already on its first year of nationwide implementation while the second year curriculum was on its tryout stage. To date, art educators are still hopeful that art education will in the near future become an integral part of the secondary education curriculum from first year to fourth year.

Following the prescribed MLC, Art and Music in the Third Year level is focused on Asian Art while the Classical Period is the focus of the Fourth Year curriculum. The content of the curriculum is categorized into concepts and principles as structures of knowledges like Rhythm, Balance, Contrast, Harmony and Emphasis.

3. Tertiary Education

A three-unit course on Art Education is offered in public teacher training institutions. This brief study of art and its application to classroom use is hardly adequate to prepare the prospective teacher in doing a good job of teaching art.

While there are cases where instruction in art education is given by special art teachers, these are likely to be the exception and is found only in the city of Manila. In general, whenever art is a part of regular schooling, classroom teachers are expected to instruct children in art just as they are expected to instruct them in other subject areas.

STATUS OF ART EDUCATION TEXTBOOKS

The Instructional Materials Corporation (IMC) which is the government agency attached to the Department of Education, Culture and Sports, is tasked with supplying the public schools with teaching and learning materials. This includes the development, production and distribution of basic textbooks required by the NESC.

ELEMENTARY EDUCATION

For the first time in the history of the Philippine educational system, textbooks in art education are provided for elementary public schools. These textbooks are based on the MLC which, as previously mentioned, is a listing of specific objectives embodying the expected outcomes of the different learning areas.

The IMC Textbook Project provides graded art textbooks that are content based from Grade III to Grade VI for use in all public schools throughout the country. The Grades III and IV art books are teacher-based materials. There is no textbook for the child. These materials are accompanied by Flip Charts which contain pictures and illustrations to serve as visual aids of teachers.

There are two books for Grade V and VI; a textbook for children and a teacher edition for teachers. These books include objective-defined learning activities and are based upon sequenced articulated presentation of content across the grades. Their content stresses such activities as seeing, knowing and doing.

SECONDARY EDUCATION

Textbooks for Art in the secondary schools are not yet in existence. To date, the Textbook Council under the Office of the Secretary of Education has not received manuscripts from publishers and authors. This could perhaps be attributed to the fact that because of the tight schedule for tryout, the deadline has become unrealistic and writers are not able to submit their manuscripts in time for evaluation.

TERTIARY LEVEL

There is no textbook much less a standard syllabus used for Art Education in the Teacher Training Institutions. Each Art instructor makes her own art syllabi according to the needs of her students and the conditions existing in the community.

EVALUATION SYSTEM OF TEXTBOOKS IN ART EDUCATION

The approved textbooks on art education and the textbook of other subject areas for use in elementary public schools all undergo the same process of evaluation. They undergo two kinds of evaluation. First, when the manuscripts are submitted for competition, they are first evaluated for approval by the IMC and the Evaluation Team of the Bureau of Elementary Education for relevance of content and congruence with the objectives of the MLC. Second, when the textbook is approved by the IMC for adoption, it is tried out or field tested. This involves the actual use of the textbook in the classrooms by tryout classes and teachers all over the country for one whole school year.

Since the books are to be used nationwide during the NESC implementation, it is important to insure that they are usable and acceptable in every part of the country. This evaluation is also expected in every part of the country. This evaluation is also expected to reveal whether the books are appropriate for the target pupils and whether enough materials and activities are provided for the time allowed to it in the programme.

After the tryout, feedback data from teachers, principals, division and regional supervisors of the tryout schools are gathered, collated and interpreted. These become the bases for revision of the textbooks.

EDUCATIONAL REFORMS, NATIONAL LAWS, ETC.

The New Elementary School Curriculum (NESC 1982-1988), and the Secondary Education Development Program (SEDP 1988-1993) are two major educational reforms instituted by the Department of Educational, Culture and Sports to upgrade quality of education. A discussion of art education as an integral part of NESC and SEDP is discussed in the previous pages of this report.

The Presidential Commission on Cultural and Arts was created on January 30, 1987. This body is intrusted with the formulation of national policy, maintain support and dissemination frameworks for culture and the arts. This body is responsible for the inclusion of Art Education as a subject in the secondary school

curriculum. It has also produced, in collaboration with the Department of Education, Culture and Sports, a short film on art appreciation entitled "Ang Masining sa Sining" (What's Artistic in Art). This is the first of a series of art appreciation lessons for high school students and teachers.

ART EDUCATION CURRICULUM RESEARCHES

Except for the recent elementary Art Education curriculum, which is a sub-component of a bigger study which is the NESC, there has been no research on this subject for the past several years.

This subject as an integral part of NESC underwent a) pre-tryout; b) actual tryout; c) utilization of feedback data by tryout classes; d) and dissemination of test results to the tryout teachers and the IMC. A monitoring team from the IMC also visited the tryout classes in sampled regions with the purpose of gathering immediate feedback for the revision of the tryout edition of instructional materials. These data were used in the preparation for the final edition of the textbooks. At the end of each year's tryout, the test results were analyzed by objectives to determine the strengths and weaknesses of the pupil in each learning area.

The observations and perceptions of tryout teachers as summarized from the interview schedule were used in improving the training activities in the orientation seminars of tryout teachers. The IMC also used the results of the achievement tests and information generated from the interview schedule in revising the instructional materials.

Generally, most of the tryout teachers found the instructional materials very useful, meaningful and suitable to the target grades. The activities in the textbooks and teacher editions were found very helpful in developing the objectives set for the grade and in reinforcing learning. Illustrations were generally found appropriate. Most of the teachers indicated that they were able to integrate the three learning areas although they expressed the need for a longer time especially when having integrated lessons.

Some teachers however, pointed out some of the weaknesses of the materials that were tried out:

- There were too many lessons for some objectives of the MLC found in the textbooks while there was none for others.
- Support materials, tools and equipment are needed to carry out the objectives for the grade.

Other observations are the following:

- Music is the area most of the teachers feel least competent to teach. They stated their need for further training in the subject.
- In Music, Art and P.E., the analysis showed that most of the teachers felt incompetent to teach these subjects because they themselves do not have the skills to do so while some do not know enough knowledge of content. The problem is aggravated by the lack of art materials and P.E. equipment.
- The teachers perceived that the MLC's needed further scrutiny to identify existing gaps between grade levels and some skills should be deleted or added within the grade.
- The problem of teacher competence in teaching Music, Art and P.E. greatly affected pupil achievement.

Based on the feedback of the Bureau of Elementary Education, monitors of the NESC tryout schools, regional and division supervisors, and the NESC tryout teachers, it was realized that there was a felt need for different supplementary and support instructional materials to enrich the existing basic textbooks and guides found in the field.

There are materials which are outgrowths of the NESC study and they underwent the tryout-monitoring-feedback-revision stages. They are worth mentioning because they too deal with Art Education. The following are the materials and their brief descriptions:

1. Instructional Materials in Art for Fast Learners

Children have varying capabilities to learn. Some children learn faster than others. The ordinary classroom activities do not cater to the needs of pupils who learn faster than the majority so that they often find classroom work boring and uninteresting. Instructional materials in the form of advanced art activities are developed with these kind of children in mind.

2. Support Instructional Materials for Art Education

One of education's thrust is "Filipinism" or a "Sense of Nationhood". The feedback of the NESC tryout revealed that teachers do not possess adequate knowledge of the contents of Philippine art history, folk art and ethnic art. These materials on Filipino Art Heritage are for the pupils and teachers. It aims to help enrich and strengthen one's awareness and appreciation of one's art heritage.

3. Measurement of Values and Attitudes in the Curriculum

One of the problems in the field is the lack of adequate know-how about evaluation particularly in the area of affective and psychomotor domain. Another important consideration is the introduction of values thrust in education. These prototype material will help the teachers develop affective and psychomotor measures on Art Education.

4. Handbook for Pre-School Education

Studies have established that children who have had preschool experience have a decided headstart compared to those who have none.

The needs of children in the lower socio-economic levels could be met if Kindergarten is made a part of the elementary education ladder in the public schools. These preschool curriculum materials were developed in preparation for the plan to include Kinder in the educational ladder. If this will not pass legislation in Congress, the materials will still be distributed to Day Care Centres and Kindergarten schools who are already in existence.

Art Education is included in the portion on Motor and Creative Development of the handbook.

5. Instructional Materials Integrating Music, Art and Physical Education in Grades I and II Curriculum

Grades I and II have fewer learning areas. Art, Music and Physical Education are not a part of these curricular offerings. However, realizing the need for these learning areas in the total development of the child, the teachers are encouraged to integrate them in the subjects offered in grades I and II. However, feedback showed that the teachers did not know how to do integration effectively. They wanted specific lessons on integrating Art, Music or P.E. with Language, Reading, Math and Civic and Culture. These materials are in answer to these needs.

Submitted by:

*Alvenia P. Palu-ay
Education Programme Specialist
Bureau of Elementary Education
Department of Education, Culture and Sports
Manila, Philippines*

APPENDIX 9

Country Report of Singapore

COUNTRY REPORT OF SINGAPORE

for

SPAFA CONSULTATIVE MEETING ON RESEARCH ON TEXTBOOKS DEVELOPMENT FOR ART EDUCATION IN SOUTHEAST ASIA (S-R281)

**Suansunandha Teachers' College Auditorium, Bangkok, Thailand
February 11-15, 1990**

POLICIES, PLANS AND TRENDS OF ART EDUCATION

Art education in school provides an important avenue for the development of creative ideas, experimentation with media and materials and formation of critical judgement and appreciation of art objects as well as creative efforts. Art is both curriculum content and learning environment because it is both the object of knowledge and a medium through which expression and communication of the visual environment are conveyed. It helps one to interpret, to interact with, to talk about, and make value judgements of visual images as well as to produce works of art as a form of expression.

ART IN THE PRIMARY SCHOOL (6-12 Years)

Art education is taught to the students from primary one to six in the primary schools.

At this level the emphasis of the programme is to provide a venue for communication and expression for the young ones and to allow scope for experimentation with materials and media and the development of creative ideas.

ART IN THE SECONDARY SCHOOL (12-16 Years)

Art education in the secondary level, besides training our students in the areas of production, aesthetics, history and appreciation, also prepares them for the various art examinations of the Singapore-Cambridge General Certificate of Education (GCE).

At the secondary level, there is also an Art Elective Programme (AEP) to provide a comprehensive art education for intelligent students with an inclination for intensive development in art. It is hoped that through this more challenging art programme, they will become more well-rounded and appreciative of aesthetic and creative activities. Selected pupils undergo a reasonable amount of curriculum in Art besides studying the usual core and elective subjects.

The AEP in the secondary schools is a four-year course leading to the GCE "O" Level Special Art examination.

The AEP in a junior college is a two-year course leading to the GCE "A" Level Special Art examination.

The AEP course includes the practical and theoretical aspects of art education. Besides training in the production of artwork, the course includes the study of art history and art appreciation.

DEVELOPMENT OF ART CURRICULUM

Art curriculum is under the purview of the Ministry of Education Specialist Art Inspectors who come under the Curriculum Division of the Ministry of Education. The Curriculum Development Institute of Singapore writes teachers' guides and pupils' art books for use in the schools. They are not compulsory, but are generally used by the teachers and students. The Institute of Education Art and Music Department trains art teachers in the principals and practice of art education, provides them with the pedagogy, and skills for the implementation of the curriculum. Curriculum studies and research in art education are also areas of studies at the Institute of Education.

STATUS OF ART EDUCATION TEXTBOOKS

Art Educators at large do not abide by textbooks. However, our art teachers do make use of some foreign books on art, and art education, the teachers' guides, students' books on art, teaching and learning designed are produced by the Curriculum Development Institute of Singapore (CDIS). These guides provide assistance to the teachers to help them implement the art syllabus issued by the Ministry of Education.

EVALUATION SYSTEMS ON APPRAISING PRESENT TEXTBOOKS IN ART EDUCATION

Guide Books and students' books on art education are written by the CDIS in consultation with MOE Specialist Art Inspectors, Institute of Education Art Educators, Principals, Art Teachers and Art Educators. Art syllabuses and textbooks are evaluated periodically by the relevant authorities.

EDUCATIONAL REFORMS, NATIONAL LAWS OR PROJECTED PLANS INSTITUTED BY THE COUNTRY FOR THE DEVELOPMENT OF ART EDUCATION PROGRAMME AS AN INTEGRAL PART OF THE GENERAL EDUCATION

Art education is compulsory at Primary 1-6 levels, and at Secondary 1-2 levels. For the Secondary 4 (Express Stream), 5 (Normal Stream) and Pre-university level art is on an elective basis. There is also an Art Elective Programme for the brighter students who wish to develop their art potentials. This policy reflects the principle that art education is considered an integral part of our general education.

A DESCRIPTION OF VARIOUS ART EDUCATION CURRICULUM RESEARCHES UNDERTAKEN BY THE CURRICULUM DEPARTMENT OF EACH PARTICIPANT'S MINISTRY OF EDUCATION

At the moment, research is being undertaken to develop an effective instrument for the selection of students for the Art Elective Programme.

Research is also being undertaken by the MED students of the Institute of Education on tests of creativity.

Submitted by:

*John Tan Peng Chieu
Institute of Education
Singapore*

APPENDIX 10

Country Report of Thailand

COUNTRY REPORT OF THAILAND

for

SPAFA CONSULTATIVE MEETING ON RESEARCH ON TEXTBOOKS DEVELOPMENT FOR ART EDUCATION IN SOUTHEAST ASIA (S-R281)

Suansunandha Teachers' College Auditorium, Bangkok, Thailand
February 11-15, 1990

A. SUMMARY OF THE THAI ART DEVELOPMENT

1. *Foundation*

Since the fourth century civilization in the Maenam Valley was influenced by the Indian culture, both Hinduism and Buddhism of the Mons, at the Daravati Kingdom and the Srivijaya from the Sumatran Empire and the Khmer, whose capital was Angkor. While the people called themselves "*Thais*" they were still in the province of Yunan, the southernmost part of China.

2. *The Emergence of Thai Art*

The first Kingdom of the Thais in the Maenam Valley was Sukhothai. The Sukhothai artists' spiritual inspiration of art creation was transmitted from the Indian culture of those pre-successors, via Sukhothai art form, with purely their own expression. Their main purpose of creation then, was not only for beauty but also for spiritual nourishment. Sukhothai Artists created art to serve either the royal family at the palace or their own devotion in relation to their obligation to the monastery. However, the aesthetic quality of the art of Sukhothai has not only reach a stage of classical perfection but also ranked among the world's finest and greatest expressions of Buddhist arts.

The art of Ayutthaya, a second kingdom of the Thais, was not based mainly on visual creative arts. In contrast, musical and dramatic arts were the popular arts of the Ayutthaya entertainment. Whereas, mostly the intellectual art of the Ayutthaya scholar was the art of letters, thus the quality of visual creation tended to be the decorative type of fine folk arts. The Ayutthaya educational system was mostly adopted from Sukhothai but did not surpass the Sukhothai Art in excellence.

3. *Bangkok Art: The Modern Siam*

The Bangkok period stressed the introduction of modernization. In the first three reigns, all Thai traditional art styles were transformed from the past. During the reign of King Rama IV and Rama V, the western art styles were introduced in the form of monuments and architectural buildings, prescribed by the government. The emergence of Bangkok art is a transitional era, both from the traditional Thai art and the modern art which served equal roles.

B. TREND OF ART EDUCATION IN THAILAND

1. Background

The remarkable form of education of the Thais existed in the Sukhothai Kingdom. That was arranged in two levels:

1. Education for the royalty and the noble sons, for further serving the kingdom as provided by the Rajapundit-Royal Institution.
2. Education for the people, provided by the monastery and the house.

This form of education was adopted by the Ayutthaya court, again to serve the Ayutthaya Empire, and even to serve as the beginning of the Bangkok era.

During 18th-19th century, the modernization of education magnificently journeyed with many national plans of educational reform. General subjects of education, however, were mostly stressed. But for the art, not until the year 1913. The first art school, named the School of Arts and Crafts, was set up with the following main objectives:

1. To train arts and crafts teachers for primary and secondary schools of general education.
2. To enable students to acquire skills for earning a living.
3. To promote and preserve longstanding Thai handicrafts and to encourage student to improve the quality of finish product through their skill.

Then these objectives were translated into different subjects as construction design, drawing, sculpture, carving, gold or silver smithery, weaving and carpentry.

When education was modernized, meanings and groups separated while arts and crafts came into the official orbit of Vocational Education, Department of Education. This school upgraded itself to the Higher Educational level called Rachamongkol Institute of Technology.

The second art school, called the School of the Fine Arts of Fine Art Department, was founded in 1923 by Professor Cerado Feroci, an Italian sculptor who was renamed Professor Silpa Bhirasri. Professor Bhirasri decided to establish the School of Fine Arts to educate the Thai youth to be artists and to replace Europeans who worked under the Thai government.

This School of Fine Arts, under authentic western discipline was in its golden age during the evolution of western art, a modern art in Thai culture. The main purpose of the school was to serve the great demand for artists in order to decorate the capital city and to be able to restore old buildings sanctuaries, temples, palaces, etc. Later, this School of Fine Arts was upgraded to University Status but the College of Fine Arts, run by the Department of Fine Arts, remained.

2. Arts in School Today

2.1 Concept and Aims

All branches of arts, in both traditional and modern, are promoted by the government. The Visual, Dramatic and Musical Arts are employed in the school curriculum to preserve, propagate all arts in all aspects.

2.2 Policies and Strategies

The Ministry of Education is responsible for translating the policies into action through various departments, as far as either informal or formal education is concerned. Visual, Musical and Dramatic Arts are compulsory subjects for both elementary and secondary levels while such art knowledges are elective and usually in the knowledge of visual, dramatic and musical art appreciation in the higher level. But in the college and university, of course, both academic and professional degrees in the arts are offered.

2.3 Curriculum and Instruction

The Ministry of Education is responsible for developing curricula at the elementary and secondary school levels. University curricula is decided by individual faculties with the approval of the University Council, both academic and professional degrees in the arts from the Ministry of University Affairs, or the Higher Educational level from the Ministry of Education.

The general structure of the educational system is composed of six years for elementary school education, three years for lower secondary school education and three years for upper secondary school education. After that students may further their study at the university level or in vocational training institutes.

Elementary School Level

The curriculum at this level integrates four major learning areas: basic skill, life experience, personal development and work education. Art education is in the area of personal development, together with physical education, music, drama and methods education. Concerning the share of curriculum time, art education gets 25% of the area of personal character development throughout the primary educational years. The emphasis on curriculum planning in art education is to develop mental growth, physical growth and social growth. Teaching and learning in art mainly concentrates on self-expression.

Lower Secondary School Level

The curriculum at this level consists of five broad files: language, science and mathematics, social studies, personality development and work education. There is a wide range of exploratory prevocational subjects available. Learning at this level uses the credit system which facilitates flexibility in the teaching-learning process. The credit system mentioned is called "*unit*". One unit is equivalent to learning two hours per week in each semester. Art education is in the field of personality development, along with health and physical education. There is one unit of art education as compulsory subjects in the first two years at this level. Other than this, students may take art courses as elective subject not exceeding one and two units respectively. In the third year of the third level, there is no compulsive art course. However, students may take art courses as electives of the total, not exceeding three units.

Upper Secondary School Level

The general curriculum structure is composed of compulsory subjects and elective subjects. In the compulsory subject area are two parts: general subjects and vocational core subjects. Art education is in the latter part, together with other five subjects in which the student may select to concentrate with a total of 12 units. Besides the compulsory subjects, students may choose to concentrate in studying courses art education as their elective subjects.

CURRICULUM STRUCTURE 1978

SUBJECT AREAS	NUMBER OF PERIODS PER WEEK PER YEAR					
	1st Year (7th Grade)		2nd Year (8th Grade)		3rd Year (9th Grade)	
	COMPULSORY	ELECTIVE (NOT TO EXCEED)	COMPULSORY	ELECTIVE (NOT TO EXCEED)	COMPULSORY	ELECTIVE (NOT TO EXCEED)
1. Languages						
Thai	4	-	4	2	4	4
Foreign	-	6	-	6	-	8
2. Science-Mathematics						
Science	4	-	4	-	4	-
Mathematics	4	-	4	-	-	6
3. Social Studies	5	2	5	2	5	4
4. Personality Development						
Health and Physical Ed.	3	2	3	2	3	4
Art Education	2	2	2	4	-	6
5. Work & Vocational Education						
Work Education	4	-	4	-	4	-
Vocational Education	-	6	-	6	-	12
Total (not less than)	26	6	26	6	20	12
	32		32		32	
Activities, Guidance						
Remedial Teaching	3		3		3	
Total (not less than)	35		35		35	

CRITERIA FOR USING THE LOWER SECONDARY CURRICULUM 1978

1. *Duration of Study*

Each academic year is divided into two semesters, with 20 weeks in each semester. Each week has no less than five days of study, with each day divided into seven periods of 50 minutes each. Altogether, there are at least 35 periods in a week, with at least 32 periods for courses prescribed in the curriculum and the remaining three periods for counseling, various activities, remedial teaching, or repetition of courses not yet passed. Summer courses may be opened if the school considers them appropriate.

2. *Units*

The majority of courses included in this curriculum are directed to the development of knowledge and understanding and their application to one's daily life. Units for various courses follow these criteria: Any course requiring four periods/week/semester is worth two units. Any course requiring more or less than four periods/week/semester is worth more or less units in proportion to the number of study periods. Since summer courses last only four weeks, the length of study time in a week must be five times that of an ordinary semester.

3. *Compulsory and Elective Subjects*

Students must take a total of 72 units of compulsory courses and 24 units of elective courses as prescribed in the curriculum structure. As for foreign languages, students may select only one foreign language.

4. *Student Evaluation*

Student evaluation and transfer of course units are in accordance with the 1978 Ministry of Education's regulations concerning student evaluation under the Lower Secondary Curriculum.

5. *Graduation Requirements*

Students must acquire a total of no less than 85 units in compulsory and elective courses prescribed by the curriculum and pass the compulsory courses in Thai Language and Social Studies.

6. *Amendments and Modifications of Courses*

The Permanent Secretary for Education maintains the authority to rescind, amend or modify the courses and course content.

7. *Extra-Curricular Activities*

The school shall have to provide extra-curricular activities in order to promote wider interest in the study of the courses, to promote personality development and to strengthen the character of the students at least one period per week in every semester, in accordance with the Manual on Organization of Activities for Primary and Secondary Students 1977, Revision, 1978.

8. *Organization of Work and Vocational Education Courses*

In addition to what is prescribed in the curriculum, schools may organize other courses in work and vocation as deemed appropriate and relevant to local needs, subject to approval by the Ministry of Education.

9. *Student Training*

After the flag raising ceremony each morning, students receive training directed at instilling devotion to the institutions of the nation, religion, the monarchy and the development of self discipline.

Schools must organize assemblies for religious purposes as deemed appropriate in each locality. This is for a period of not less than one half hour per week.

CURRICULUM STRUCTURE 1981

1. Compulsory subjects consist of two parts:

1.1 General subjects: 24 units

Thai Language	6 units
Social Studies	6 units
Health and Physical Education	6 units
Science	6 units

1.2 Vocational core subjects: 12 units, select one of the following electives:

Industrial Arts	12 units
Agriculture	12 units
Home Economics	12 units
Business Education	12 units
Arts and Crafts	12 units
Art Education	12 units

Note: All of the electives above except Art Education are modeled after the vocational core subjects specified by the Vocational Education Certificate Curriculum 1981

2. Elective subjects

2.1 The electives specific to the programme-of-study are to be selected from the following:

Thai Language Art Education	Art Education
Social Studies	Industrial Arts
Health and Physical Education	Agriculture
Sciences	Home Economics
Mathematics	Business Education
Foreign Languages	Arts and Crafts

2.2 Open Electives. These electives are additions to the programme-of-study in 2.1 designed to meet the special interests of the students. They can be selected from the course of study provided under 2.1

Note: Course of study under Industrial Arts, Home Economics, Business Education, and Arts and Crafts are to be selected from the Vocational Education Certificate Curriculum 1981 and from others in the Ministry of Education's approved curricula.

3. The relationship between the General Upper Secondary Curriculum and that of the Vocational Education Certificate:

3.1 The curricula of the general Upper Secondary and of the Vocational Education Certificate have generally the same contents and requirements are in line with the criteria under 1.1 and 1.2

3.2 The student may effect a unit transfer intercurricularly for both compulsories and electives.

CRITERIA FOR USING THE UPPER SECONDARY CURRICULUM 1981

1. Duration of Study

The normal Upper Secondary Curriculum will take three years, or six semesters.

2. Number of Class Days

Each academic year shall have no less than 200 class days or 40 weeks. Each semester consists of 20 weeks, and the school may open a summer session of four weeks at its discretion.

3. Arrangement of Class Periods

In each week the school shall arrange to have seven to eight periods of 50 minutes each day totaling 35-40 periods per week, of which 28-35 periods should be devoted to academic studies. The remaining periods should be arranged for activities, guidance, remedial teaching, or repetitions for those who did not pass the examinations for at least three periods. Apart from this, time should also be given to independent study.

4. Units

A course of study requiring two study periods per week per semester shall earn one unit. Any subject requiring more or less than two periods per week per semester shall proportionally earn more or less units.

For the four-week summer session the amount of class time per week of the subject taught shall be five times that of the regular semester.

5. Compulsory and Elective Subjects

The students shall have to take compulsory and elective subjects as prescribed in the curriculum structure.

The opening up of the elective vocational subjects in accordance with the Vocational Certificate Course 1981 or any other vocational courses shall have to comply with the principles and procedures laid down by the Ministry of Education.

As for foreign languages, the students may have the choice of studying two languages.

6. Student Evaluation

Student evaluation and transfer of course units will be in accordance with 1981 Ministry of Education's Regulations concerning student evaluation under Upper Secondary Curriculum.

7. Graduation Requirements

- 7.1 The students must complete the specified programme of study.
- 7.2 The students must acquire all of the compulsory course of study units
- 7.3 The students must acquire a total of no less than 75 units.
- 7.4 The students shall have to participate in extra-curricular activities one period per week all through the three years. The total time of his participation in such activities shall not be less than 80% of the required time.

8. Amendments and Modifications of Courses

The Permanent Secretary for Education maintains the authority to rescind, amend, or modify any courses or course content thereof in the Upper Secondary Curriculum 1981.

9. Extra-Curricular Activities

The school shall have to provide extra-curricular activities in order to promote wider interest in the study of the courses, to promote the personality development and to strengthen the character of the students at least one period per week in every semester in accordance with the Manual on Organization Activities for Primary and Secondary Students 1977, Revision 2, 1978.

10. Guidance Service

The school shall have to provide personal guidance service to give advice on studies and higher education in order to solve problems for the students who are not successful in their studies.

11. Remedial Teaching

The school shall have to provide remedial teaching for the retarded students in order to rectify their deficiencies and to assist them in laying down a firm foundation for their studies.

EDUCATIONAL SYSTEM

	HIGHER EDUCATION ABOVE BACHELOR'S DEGREE LEVEL
	HIGHER EDUCATION BACHELOR'S DEGREE LEVEL AND BELOW

15 to 17	UPPER SECONDARY EDUCATION
12 to 14	LOWER SECONDARY EDUCATION

SPECIAL EDUCATION
EDUCATION FOR THE DISADVANTAGES

6 to 11	PRIMARY EDUCATION
---------------	-------------------

SPECIAL EDUCATION
EDUCATION FOR THE DISADVANTAGES

3-5	PRE-SCHOOL EDUCATION
-----	----------------------

NON-FORMAL EDUCATION

Approx. Age



SPAFA Regional Centre
5th Floor, Darakarn Building, 920 Sukhumvit Road, Bangkok 10110, Thailand
Tel. 381-1310, 381-1311 Fax. 381-2546