

Annex

Draft 1 UNESCO Framework for Culture and Arts Education

(clean version)

Note: *The Draft One UNESCO Framework on Culture and Arts Education integrates the comments submitted by UNESCO Member States and Associate Members on the Zero Draft Framework on Culture and Arts Education during the first round of consultations, which took place from 27 September to 3 November 2023. In doing so, and in order to maintain the fluidity, clarity and coherence of the revised text, the Secretariat has made the required language adjustments.*

Preamble

1. **We, the Ministers of Culture and Education**, have gathered in February 2024 in Abu Dhabi, United Arab Emirates, for the UNESCO World Conference on Culture and Arts Education, and we thank the UNESCO Director-General for convening this important and timely conference and the United Arab Emirates for having hosted it.
2. **We recall** the Preamble of the UNESCO Constitution affirming “*that the wide diffusion of culture, and the education of humanity for justice and liberty and peace are indispensable to the dignity of [humanity] and constitute a sacred duty which all the nations must fulfill in a spirit of mutual assistance and concern*” and Article I stipulating that the Organization shall “*give fresh impulse to popular education and to the spread of culture: by collaborating with Members, at their request, in the development of educational activities; by instituting collaboration among the nations to advance the ideal of equality of educational opportunity without regard to race, sex or any distinctions, economic or social; by suggesting educational methods best suited to prepare the children of the world for the responsibilities of freedom.*”
3. **We note** that in a context of rising inequalities, war and armed conflict, disinformation, hate speech, racism, xenophobia, and other forms of discrimination that fuel social divisions and hamper sustainable development, it is necessary to strengthen efforts to reimagine and shape a peaceful, just, and sustainable future for all.
4. **We recognize** that education systems must be strengthened and transformed by taking decisive steps in order to rethink the purpose, content and delivery of education to promote equity and inclusion, quality and relevance, as echoed in United Nations efforts, such as Sustainable Development Goal (SDG) 4 and the Transforming Education Summit (2022). We commit to taking actions to ensure that education meets the needs of all learners in diverse contexts and equips them with the knowledge, skills, values, attitudes and behaviours needed to promote sustainable development, peace, human rights, gender equality, global citizenship and, most importantly, appreciation of cultural diversity and of culture’s overall contribution to a just society and healthy planet, as stipulated in Target 4.7.

5. **We also recognize** that culture and the arts are integral to the holistic and inclusive development, resilience, and overall well-being of individuals and societies. Culture is at the heart of what makes us human, and provides the foundation of our values, choices and relationships with one another and with nature, endowing us with critical thinking, a sense of identity, and the ability to respect and embrace otherness. **We further recognize** that culture and the arts play a critical role in the flourishing of human imagination, creativity and self-expression, which nurtures exploration, curiosity, and expands the possibilities of creation, while opening up social and economic prospects for learners, particularly in the cultural and creative industries.
6. **We commit** to engage the unique resources of culture and education to work in greater synergy to advance mutually-beneficial development outcomes, as affirmed in the MONDIACULT 2022 Declaration. **We stress** the critical need to enable all learners to fully benefit from the opportunities of culture and education through inclusive access to quality education, respecting and engaging with the diversity of peoples and cultures as a positive and transformative force, and expanding sustainable lifestyles
7. **We welcome** the commitments made by the international community for culture and arts education, notably enshrined in the UNESCO international Conventions, Recommendations, Declarations and initiatives in the fields of education and of culture,¹ as well as the two World Conferences on Arts Education in Lisbon in 2006 and in Seoul in 2010, whose respective outcome documents the *Road Map for Arts Education* and the *Seoul Agenda: Goals for the Development of Arts Education* have laid the foundations for addressing challenges and articulating shared and evolving understandings of culture and education and fostering a cross-cutting approach to public policies.
8. **We endorse** the UNESCO Framework for Culture and Arts Education grounded on a humanistic and empowering vision of culture and education, and **we entrust** UNESCO, as the United Nations' specialized agency for education and culture, to support the implementation of the Framework by its Member States and Associate Members, notably by providing operational guidance; undertaking advocacy and facilitating policy dialogue, knowledge sharing and standard setting, as relevant; convening global, regional, national and civil society stakeholders to guide the implementation of the Framework; and monitoring progress towards the strategic goals.

Abu Dhabi, United Arab Emirates, XX February 2024

Introduction

1. Developments such as unprecedented human mobility and the digital transformation, as well as challenges of rising inequalities, the persistence of poverty, natural disasters, armed conflict, and climate change, compounded by the lasting impacts of the COVID-19 pandemic

¹ Including *inter alia* in the field of culture the UNESCO Universal Declaration on Cultural Diversity (2001), the Recommendation concerning the Status of the Artist (1980), the Recommendation concerning the Protection and Promotion of Museums and Collections, their Diversity and their Role in Society (2015), the Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict (1954) and its two Protocols (1954 and 1999), the Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property (1970), the Convention concerning the Protection of the World Cultural and Natural Heritage (1972), the Convention on the Protection of the Underwater Cultural Heritage (2001), the Convention for the Safeguarding of the Intangible Cultural Heritage (2003) and the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005). In the field of education, the Dakar Framework for Action, Education for All: Meeting our Collective Commitments (2000), the 2030 Agenda for Sustainable Development and its Sustainable Development Goals (SDGs) (2015), in particular Sustainable Development Goal 4 (SDG 4), the Incheon Declaration for Education 2030 (2015), the Futures of Education initiative (2021), Transforming Education Summit (2022), and the Recommendation on education for peace and human rights, international understanding, co-operation, fundamental freedoms, global citizenship and sustainable development (2023).

have brought to the fore new realities to the education and culture sectors. They have called for reinvesting in the cultural capacities and rethinking education to prepare learners of all ages throughout life with the knowledge skills, values, attitudes and behaviours needed to nurture social and environmental responsibility, and to shape healthy, sustainable, inclusive, just and peaceful futures.

2. Drawing on the diversity of cultural expressions, culture and the arts enrich and revitalize education, offering diverse learners, in particular those from vulnerable and disadvantaged groups, the means to express their humanity and to access a diversity of forms of expression, ways of thinking, knowing and being, histories and languages of peoples and communities, which give meaning to their reading of the world, boost their self-confidence and motivation, and thus their success in learning. Culture and the arts enable, expand, and sustain communities of learning. Learning *in* and *through* culture and the arts can strengthen holistic learning, including social and emotional learning, sensitivity to the natural environment, as well as foster intercultural dialogue, cooperation and understanding, which are critical to sustainably address global challenges and transformation processes. This is why they are essential for a comprehensive learning process that is adapted to the demands of the world today and in the future.
3. Against this backdrop, in March 2021, UNESCO decided to elaborate a Framework for Culture and Arts Education to promote greater access and inclusion in education and in culture; capture broadened understandings of culture and arts education in formal, informal and non-formal settings; ensure effective integration of culture and arts education in relevant culture and education policies, strategies, curricula, and programmes; widen cooperation across public policy areas, disciplines and education settings; and support the role of culture and arts education in economic, social and environmental development.
4. The development of the UNESCO Framework for Culture and Arts Education encompassed an inclusive and participatory consultation engaging a wide range of stakeholders.
5. For the purpose of this Framework, culture is defined as the “*set of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group, [which] includes not only arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs*” as adopted in the UNESCO MONDIACULT Declarations of 1982 and 2022 and that culture can be transmitted, expressed and experienced across time and space through words (literature, oral traditions, and language), sound (music, radio, media), images (visual arts, media), movement (dance, theatre), monuments and objects (architecture, design, crafts), digital media of all types, and traditional knowledge (local and Indigenous knowledge systems, living cultural heritage and expressions), among others. Education is defined as “*an inalienable human right. This is a lifelong and society-wide process, through which everyone learns, and develops to their fullest potential, the whole of their personality, sense of dignity, talents and mental and physical abilities, within and for the benefit of local, national, regional and global communities, and ecosystems*”, as adopted in the UNESCO Recommendation on Education for Peace and Human Rights, International Understanding, Co-operation, Fundamental Freedoms, Global Citizenship, and Sustainable Development (2023).
6. Culture and arts education include teaching and learning about, with and through, the arts and culture, as well as all forms of cultural and artistic expressions. “Culture and Arts Education” position culture including the arts as an educational tool, an approach, and a field of study, research and practice.

I. Guiding principles

7. Culture and arts education should be holistic, transformative, and impactful, and guided by the following principles:
 - a. Affirm culture and arts education as a global public good of humanity that should be accessible to all, and which foster well-being of individuals and societies as a whole. This recognition requires strengthening their role within policy, education systems and societies at large, as well as enhancing collective engagement and sustained public investment.
 - b. Guarantee culture and arts education is grounded in human rights and fundamental freedoms, as defined by international human rights instruments, primarily the United Nations Charter, the Universal Declaration of Human Rights and the International Covenants on Economic, Social and Cultural Rights, and on Civil and Political Rights, and other international conventions and treaties on human rights, which are enabling conditions for the inclusive and sustainable development of individuals and societies.
 - c. Mainstream gender equality in all aspects of policy planning, design and implementation, as well as countering gender discrimination and bias, harmful content and violence in all educational settings and experiences related to culture and arts education.
 - d. Ensure inclusion, non-discrimination and respect for diversity in and through all learning experiences and practices, which address and counter stereotypes, all forms of discriminatory and hateful bias and elements that incite discrimination, racism, xenophobia, hostility or violence towards any individuals, groups or peoples.
 - e. Enable co-creation, building on the diversity of culture and arts education experiences and the active and meaningful participation of all actors and beneficiaries, such as learners, in particular youth, educators, cultural professionals and practitioners, communities, and other concerned stakeholders in the design, implementation, and evaluation of culture and arts education in formal, informal and non-formal settings.
 - f. Promote lifelong and life-wide learning in a diversity of settings and environments, encompassing physical spaces, such as classrooms, workplaces, cultural and natural spaces, and virtual spaces, such as digital platforms, or blended spaces that combine both physical and digital elements.

II. Objectives

8. The UNESCO Framework is intended to provide guidance and policy recommendations on culture and arts education to Member States and Associate Members for the following purposes:
 - i. Ensure culture and arts education contribute directly to the realization of sustainable development and peace, in accordance with present and future United Nations efforts, including the 2030 Agenda for Sustainable Development and all its 17 SDGs, in particular SDG 4 to ensure inclusive and equitable quality education and promote lifelong opportunities for all, and SDG 8 to promote inclusive and sustainable economic growth, employment and decent work for all.
 - ii. Harness contemporary advances and seize the opportunities opened up by technology, while identifying, preventing and mitigating risks, notably in digital technologies and Artificial Intelligence (AI), in order to support and promote reflection, initiatives, and ethical and responsible use in this domain, in particular to the benefit of the educational, cultural and creative sectors.
 - iii. Integrate effectively culture and arts education in relevant policies, strategies, and programmes in and across the culture and education sectors, including with regard to regulation, curricula, teacher and educator training and qualifications, towards a lifelong

and lifewide development of knowledge, skills, attitudes, values and behaviours, such as creativity and artistic skills.

III. Scope

9. The UNESCO Framework covers educational activities for all people, delivered in all contexts and in formal, non-formal and informal settings, using different pedagogies – especially those that embrace diverse cultural perspectives, activities, practices, expressions, materials and objects – and modalities, such as offline, online, distance and blended, as well as at all levels, and of all types and provisions.
10. It is grounded on a broad understanding of culture as set out above, and includes processes, such as intercultural dialogue, and values, such as cultural and linguistic diversity.
11. It embraces and promotes multistakeholder collaboration and broad intersectoral partnerships among, *inter alia*, educational and cultural institutions, government bodies, cultural spaces, memorial and heritage sites, artists and cultural professionals and practitioners, researchers, local communities, the private sector, foundations and civil society organizations.

IV. Strategic Goals

a) Access, inclusion, and equity in and through culture and arts education

12. Access is a critical foundation for exercising the right to education and cultural rights. Ensuring access to culture and arts education should encompass addressing all obstacles for learners, ranging from limited infrastructure and resources to vulnerability and exclusion based on race, colour, descent, gender, sexual orientation, age, language, religion, political opinion, national, ethnic or social origin, economic or social condition at birth, health status, disability or any other grounds.
13. Access to a broad range of cultural and artistic expressions, experiences and education is fundamental to realize the human right to participate in, contribute to and enjoy cultural and artistic life, which is an enabling condition for individual and societal well-being. This entails ensuring the availability of culture and arts education in schools and also the provision of quality formal, non-formal and informal education for the development of vocations and professional careers in culture and the arts. Ensuring access to culture and the arts is inseparable from the existence of spaces dedicated to it that are open to all, including museums, cultural and arts institutions, performance venues, libraries, and heritage sites.
14. All learners, educators and teachers should have equitable and inclusive access to the infrastructure and resources, and learning opportunities to develop the skills and competencies to benefit from digital technologies and AI. While digital technologies and AI have expanded new ways to access and engage with culture and arts education, addressing the digital divide has become an equally critical priority to remove barriers to participation due to economic, geographical and social disparities, and to equip learners, teachers and educators with the relevant knowledge and skills they need, including media and information literacy.
15. Education must be democratized, decolonized, and free from stereotypes, bias and prejudice. This should be based on a respect for the diversity of learners, and entails countering dominant narratives, and hierarchy between cultures, cultural practices, expressions or identities towards more inclusive and pluralist societies. All learners, including disadvantaged, impoverished, disabled and those in vulnerable situations, such as refugees, migrants, displaced persons, victims of armed conflict, and learners in crisis-affected and post-disaster contexts, should be able to access education specific to their cultures and thrive as a result.

16. Education must, therefore, provide diverse, inclusive and flexible approaches and methods to deliver culture and arts education of quality that contributes to addressing stigma, xenophobia and discrimination. This includes enhancing the knowledge and the appreciation of cultural diversity, intercultural understanding, social cohesion, conflict prevention and post-conflict reconciliation and healing through culture and the arts.

b) Contextual, quality, lifelong and life-wide learning in and through culture and arts education

17. Education guided by human rights and responsive to common challenges faced by humanity and the planet should encompass context and content-relevant perspectives, and enable adaptive approaches that foster global citizenship, the appreciation of the environment and of cultural diversity, including Indigenous knowledge, languages and practices, both traditional and contemporary. This entails mainstreaming culture and the arts in formal education systems, starting from Early Childhood Care Education (ECCE) and through locally-relevant curricula, pedagogies and settings, engaging local living cultural heritage and expressions, Indigenous ways of knowing and being, mother tongue languages and linguistic diversity, and local cultural and creative expressions. These perspectives further apply to non-formal contexts to sustain intergenerational transmission, peer-to-peer learning, apprenticeship, professional skills development, and community learning and engagement, based on a lifelong and life-wide learning perspective.

18. Culture and arts education should promote intercultural and intergenerational dialogue and the responsible stewardship of cultural and natural diversity through learning with the environment for sustainable development. Therefore, culture and the arts should be integrated in teaching and learning by engaging with cultural institutions and spaces, living heritage bearers, local community mediators, and other cultural professionals and practitioners to expand place-based education that grounds a stronger connection between learners of all ages and backgrounds, their communities and environments. Such broadened cooperation can help address gaps in education, foster the integration of disadvantaged learners, and enrich the overall educational experience, while strengthening cultural exchange to support the promotion of cultural diversity, creativity, innovation and co-creation.

c) Appreciation of cultural diversity and the capacity for critical engagement

19. Culture, in its rich diversity, should be integrated in and across formal, informal and non-formal education, enabling the inclusion of a plurality of identities and cultural expressions of peoples and societies making up humanity, and promoting knowledge through self-expression, discovery and experimentation. Culture is dynamic, heterogeneous and constantly evolving, and provides a critical space for interaction, exchange, contestation, co-learning, and creation, and thereby contributes to the vitality and diversity of societies.

20. Educational approaches, pedagogies and tools should equip learners with the critical knowledge, skills, values, attitudes and agency to identify and challenge forms of instrumentalization of culture, and harmful social norms, bias and stereotypes, while fostering the positive appreciation of cultural diversity as a constructive force to enable freedom of expression and freedom of creation, active democratic participation, social responsibility, creativity and innovation, and cohesion and collaboration.

d) Skills to shape resilient, just and sustainable futures

21. Educational environments and settings should nurture creativity, critical-thinking and specialized skills and promote innovation through culture and the arts in order to support talent and personal development, employment and decent work in the cultural and creative

industries aimed at sustaining the development of the creative economy at national and local levels.

22. From early childhood care onwards, education systems should harness the potential of culture and arts education to strengthen civic engagement, improve other subject learning, such as through a Science, Technology, Engineering, the Arts, and Mathematics (STEAM) approach and nurture social and emotional learning (SEL) skills – ranging from empathy and solidarity to pluralistic thinking – with a view to strengthening the appreciation of cultural diversity, enhancing academic and job performance, understanding and addressing local and global challenges, as well as coping with future uncertainty and crises.

e) Formalization and valorization of culture and arts education ecosystems

23. Enhance awareness of the value of culture and arts education for holistic development by bringing it forward within education systems and recognizing it as integral to achieving quality education. This entails giving culture and the arts a prominent space in the curricula and allocating adequate and sustainable resources. The arts as a specific field of knowledge should also be recognized through the certification of cultural and artistic skills and competencies for cultural professionals and practitioners working as educators in formal, non-formal and informal learning settings, as well as through greater recognition of the intrinsic social value of culture and the arts and their contribution to the development of societies.
24. Planning and implementation of culture and arts education should overcome siloed approaches by broadening participatory approaches across ministries, agencies, educator training institutions, and other stakeholders, and establishing more sustained cooperation with informal and non-formal learning spaces and actors. This approach will address gaps in education curricula and training, strengthen learning outcomes, and offer a holistic system of formal and non-formal learning.

V. Implementation Modalities

a) Governance, legislation and policies

25. Transform governance and policies for culture and arts education through sustained, inclusive and adaptive strategies that foster dialogue and collaboration between policy areas, mechanisms and structures, among practitioners, educators and other development actors. Specifically, establish and formalize mechanisms to ensure regular cooperation between ministries, notably culture and education, but also those responsible for the fields of health, social care, science and innovation, to systematically develop and implement an impactful integration of culture and arts education in formal, non-formal and informal education. This should be supported by providing accessible, evidence-based information, prioritizing long-term culture and arts education interventions and resources and experiences for all, and devising measures for collaborative monitoring and evaluation across public policies.
26. Advance the professionalization of culture and arts ecosystems, and the recognition of cultural, artistic and creative skills, by strengthening Technical and Vocational Education and Training (TVET) and higher education policies, strategies and programmes in the fields of culture and the arts to enable young people as well as adults to acquire knowledge and skills across various areas of culture and arts education in order to support their access to work and entrepreneurship opportunities in the cultural and creative industries.

b) Learning environments

27. Broaden the concept of learning environments by establishing more sustained cooperation with non-formal and informal learning spaces, such as specialized schools, museums, galleries, libraries, cities and municipalities, cultural and natural heritage sites, memorial sites

and other arts and cultural institutions and spaces in both urban and rural areas. Such an approach opens new horizons for places of learning and exchange, and through various modalities, such as public and private partnerships, to enrich reciprocal educational experiences as a whole-of-community endeavour.

c) Learning experiences

28. Integrate diverse local knowledge systems, tangible and intangible cultural resources, such as living heritage and cultural practices and expressions, in and across formal, non-formal, and informal education for rich, locally-relevant and equally multicultural learning experiences.
29. Engage artists, cultural professionals and practitioners, living heritage bearers, as well as learners and other relevant stakeholders, in information gathering and research processes, and in the development and review of the curricula and other dimensions of the learning experience to enrich the design and implementation of culture and arts education across all education levels and settings.

d) Teachers and educators

30. Diversify the teaching profession, ensuring that it embodies the rich cultural diversity within societies, by including living heritage bearers, artists and other cultural professionals and practitioners to foster communal care and support, exchange of knowledge and co-creation necessary for transformative learning experiences in diverse physical, virtual and blended spaces of learning.
31. Revise teacher education and professional development to include culture and arts education, leaning on research to develop teacher education. Concomitantly, develop quality, relevant and user-friendly guidelines, pedagogies and materials to, among others, strengthen teacher capacities to use new, creative teaching methods and educational content, especially those provided by the culture sector. Furthermore, promote dialogues and cooperation between education personnel and cultural professionals and practitioners to exchange, co-create and enrich educational, artistic and cultural experiences.
32. Increase investment to address shortages of qualified teachers, trainers and non-formal educators especially in rural areas and small communities, and to provide quality teacher education, training for educators and continuous professional development for contextual, lifelong and life-wide learning, that harness emerging pedagogies and digital technologies to strengthen skills for the present and the future, while enriching the overall learning experience in and outside the classroom.
33. Improve the status and working conditions of teachers, trainers and educators, as well as artists and cultural professionals and practitioners working in culture and arts education, including employment and remuneration through adequate measures, resources and infrastructure, flexible working modalities, and professional growth and well-being. Additionally, promote measures to streamline school administration processes and to eliminate organizational barriers to enable teachers, trainers and educators with the time and flexibility to establish initiatives and partnerships with cultural institutions, cultural professionals and practitioners.

e) Digital technologies and AI

34. Leverage media and information literacy to support the effective provision of culture and arts education in the digital era, while promoting the creative, emancipated, ethical and responsible use of digital technologies, ensuring protection of privacy, intellectual property rights and respect for cultural and linguistic diversity online.
35. Broaden access to digital technologies for culture and arts education through, *inter alia*, well developed infrastructure and maintenance, digitalized cultural content, digital collections, and

training and skills development, which enable the meaningful integration of different technologies and tools into learning processes, in particular to the benefit of least developed countries, and persons with disabilities and other vulnerable and disadvantaged groups.

36. Invest in research and innovation to promote the development of diverse, sustainable, safe, and bias-free digital tools for culture and arts education, including those for artistic creation and for knowledge sharing and learning *in* and *through* culture and the arts.
37. Harness human capacities to contribute towards the co-creation, use and delivery of digital contents, enriched by local and cultural resources, for culture and arts education. This engages educators and learners as active participants in educational processes and creators of content, and broadens the range of innovative pedagogies, including through the application of open licenses for culture and arts education materials.
38. Expand collaboration in addressing evolving technologies and AI in culture and arts education. This includes strengthening knowledge and awareness of the opportunities and risks of technology and AI, such as Generative AI, in supporting engaging learning environments, generating new forms of creation, expression and ways of sharing creativity, and assessing its impact on the value chain of the cultural and creative industries. Such action should be supported by establishing dialogue between stakeholders from a diverse range of knowledge disciplines and expertise in culture and arts education and beyond, to evaluate emerging issues in technology, inform the development of relevant skills and competencies in culture and arts education, ensure the balanced regulation of digital tools, and build consensus on future strategies.

f) Partnerships, interinstitutional coordination

39. Innovate and expand partnerships and coordination mechanisms, at international, regional, national and local levels, among governmental bodies, cultural institutions, schools, memorial and heritage sites, civil society organizations, educators, artists, cultural professionals and practitioners, and other relevant stakeholders, to incentivize long-term collaborative approaches, and foster knowledge sharing, mobility for artists and cultural professionals and practitioners, exchange and residency programmes, as well as co-creation.

g) Financing

40. Mobilize financing at the national, regional and international levels, including through public and private partnerships, for the development of collaborative infrastructures and mechanisms for the long-term sustainability of the culture and arts education ecosystem.
41. Develop financial and other in-kind mechanisms for the design and implementation of revised culture and arts education policies, encompassing the revision of curricula, pedagogies and frameworks.

h) Research, data and assessment

42. Strengthen existing or establish new, long-term, robust, and transformative mechanisms for collaborative, interdisciplinary and transdisciplinary research and for the development of data collection, analysis and monitoring in a range of topics, specifically those related to culture and arts education, with a view to supporting evidence-based policy-making, implementation, evaluation, dissemination, and advocacy for culture and arts education.

VI. Monitoring, follow-up and review

43. With a view to advancing the strategic goals of the UNESCO Framework and assessing the achievement and lessons learnt globally towards its implementation, Member States and Associate Members should:

- i. Support the implementation of the Framework by sharing progress, good practices and challenges. To this end, and by harnessing existing reporting mechanisms such as the Global Report on Cultural Policies, the Global Education Monitoring Report, and those pertaining to SDG Target 4.7 among others, submit to UNESCO, on a voluntary basis, a progress report every four years on the implementation of the Framework at the national level starting from 2025.
 - ii. Explore the feasibility of establishing Centres at regional or global level under the aegis of UNESCO within the scope of culture and arts education to strengthen research and analysis on the nexus between culture and education, including training, data collection and analysis, monitoring and evaluation of the implementation of the Framework. The establishment of such Centres is subject to the relevant procedures set out by the Organization, including the required feasibility study and sustainable resources made available by the proposing Member State(s).
44. To support Member States and Associated Members in the implementation of the Framework, UNESCO shall, within existing resources:
- i. Develop a specific global monitoring mechanism for the Framework to assess progress in its implementation for Member States and other stakeholders.
 - ii. Facilitate knowledge-sharing opportunities centered around good practice case studies in Member States on a regular basis, and thereby bolstering the exchange of successful methods and approaches among countries.
 - iii. Engage UNESCO's networks across the Sectors of Education and Culture to advance research in areas of culture and arts education and to strengthen evidence-based analyses, notably by strengthening partnership between UNESCO and Observatories in the field of culture and arts education at national, regional and international levels, and stepping up cooperation with existing regional and international networks, and other actors in the field of culture and arts education. For the same purpose, encourage Member States to mobilize national networks and actors encompassing, *inter alia*, UNESCO Chairs and UNESCO Associated Schools with programmes and projects for culture and arts education.
 - iv. Build and expand partnerships with a broad range of public and private stakeholders that build on their expertise and experience to complement and advance the strategic goals of the Framework.
 - v. Collect and disseminate relevant research, progress reports, data and good practices across Member States, Associate Members and partners.
 - vi. Engage in an extensive reflection process to strengthen culture and arts education through deepening existing synergies between relevant Conventions, Recommendations, Programmes and Actions developed by the UNESCO Sectors of Culture and Education.