

Final Report

UNESCO Asia-Pacific Regional Conference
in preparation for the 'World Conference on Arts Education'

Korean National Commission for UNESCO

I. Introduction

1. **Title** : UNESCO Asia-Pacific Regional Conference in preparation for the 'World Conference on Arts Education'
2. **Dates** : 23 – 25 November 2005 (Welcoming Reception on 22 Nov)
3. **Venue** : Korea Foundation Cultural Center, Seoul, ROK
4. **Organizing Agencies** : Ministry of Culture and Tourism of ROK, UNESCO, Korean National Commission for UNESCO
5. **Coordinating Agency** : Korea Arts and Culture Education Service
6. **Total Budget** : USD 150,000

II. Objectives

1. To examine the current situation of arts education in Asia and the Pacific Region
2. To analyze the instrumentality of the use of arts for educational purposes within Asian and Pacific contexts
3. To enhance the quality of arts education in the region by learning and identifying methods to contribute to children's development and achievement through arts education, and sharing experiences and best practice models among the participants
4. To strengthen networks in arts education in the region, and to expand the scope of the Asia-Pacific Arts in Education Observatories recently established under the auspices of UNESCO
5. To adopt the Asia-Pacific recommendations to be brought forward to the World Conference on Arts Education

III. List of Participants

High-level representatives of Ministries of Education and of Culture responsible for arts education of 45 UNESCO Member States in the Asia-Pacific region were invited to participate, along with international and national experts in the field of arts education, who made presentations on various issues.

Originally, each Member State was kindly requested to send a delegation composed of three persons : two government representatives in charge of arts education (one from the Ministry of Education and the other from the Ministry of Culture), and one arts education practitioner, preferably from a school involved in the UNESCO Associated Schools' Project Network (ASPnet).

Member states were kindly requested to prepare one country report on one of the following

themes, 1. Current Situation of Arts Education (including Policies and Strategies for the Promotion of Arts Education) at the National Level, 2. National Concerns and Issues on the Future Development of Arts Education, and 3. Strengthening Cooperation in the field of Arts Education (From Formal Education to Outside of the School, Regional and International Cooperative Initiatives), and a Questionnaire on Arts Education in Asia and the Pacific was sent to them, asking to be filled out by national authorities in advance to the conference. It aimed to collect the quantitative and qualitative data involved in arts education at a national level, and to identify the concerns and issues which the Member States want to discuss during the Regional Conference and the World Conference on Arts Education. It was prepared by UNESCO, the Korean National Commission for UNESCO, the Ministry of Culture and Tourism of the Republic of Korea, and the Korea Arts and Culture Education Services, and so far, twenty-six Member States filled their share. Based on the survey, Professor Hyeon-seon Jeong made a regional research report and presented it during the Conference.

In the end, twenty Member States sent their delegation, mainly composed of the officials in charge of arts education, either from the Ministry of Education and of Culture, and a few of them sent officials from both ministries. In total, thirty-nine national delegates from twenty member states and fifty experts/arts education practitioners participated in the regional conference, which was attended by more than 150 national audiences. ¹

IV. Official Schedule

Day 0 : 22 November 2005 (Tuesday)

Venue: National Museum of Korea

- 17:00 - 18:30 Visit the National Museum of Korea
- 18:30 - 20:30 **Welcoming Reception** hosted by the Vice-Minister of Culture and Tourism, ROK

Day 1 : 23 November 2005 (Wednesday)

Venue: Gallery Nuri, Korea Foundation Cultural Center

- 08:30 - 09:00 Registration
- 09:00 - 09:20 **Opening Ceremony**
(Moderated by Mr. Kwon Huh, Head of Culture Team, Korean National Commission for UNESCO)
 - Opening Remarks
 - Mr. Dongchea Chung, Minister of Culture and Tourism, ROK
 - Dr. Sheldon Shaeffer, Representative of Director-General of UNESCO

¹ Please refer to the annex I for the list of participants.

- Dr. Samuel Lee, Secretary-General of the Korean National Commission for UNESCO

- **Congratulatory Remark**

- Ms. Mi-kyung Lee, Member of Parliament / Chairperson of the Culture & Tourism Committee at the National Assembly

09:20 – 09:40 **Minister’s Keynote Speech**

(Moderated by Mr. Kwon Huh, Head of Culture Team, Korean National Commission for UNESCO)

Theme: Arts Education Policy in the Republic of Korea

- Mr. Dongchea Chung, Minister of Culture and Tourism, ROK

09:40 – 10:10 Coffee Break

10:10 – 10:40 **Keynote Speech**

(Moderated by Dr. Samuel Lee, Secretary-General of the Korean National Commission for UNESCO)

Theme: Educating for Creativity: An Agenda for the 21st Century

- Dr. Sheldon Shaeffer, Director of UNESCO Regional Bureau for Education in Asia and the Pacific

10:40 – 11:00 **Election of Office-holders**

(Moderated by Dr. Samuel Lee, Secretary-General of the Korean National Commission for UNESCO)

11:00 – 11:10 **Introduction of Conference**

- Dr. Richard Engelhardt, UNESCO Regional Advisor for Culture in Asia and the Pacific

11:10 – 12:30 **Session I: Current Situation of Arts Education in the Asia-Pacific Region**

(Moderated by Mr Joo-ho Kim, Chairperson of the Conference)

- *Results on the Asia-Pacific Questionnaire on Arts Education* by Dr. Hyeon-seon Jeong, Gyeongin National University of Education
- Country Report Presentations by Representatives of Asia-Pacific Member States

12:30 – 14:00 Lunch

14:00 – 15:00 **Session I (Continued)**

(Moderated by Mr Joo-ho Kim, Chairperson of the Conference)

- Country Report Presentations by Representatives of Asia-Pacific Member States

15:00 – 15:30 Coffee Break

15:30 – 17:00 **Session II: Advocacy - Arts Education**

(Moderated by Mr. Omar Awang, Director of National Arts Academy Ministry of Culture, Arts and Heritage)

- *Advocacy of Arts Education* by Dr. Max Wyman, President, Canadian National

Commission for UNESCO

- *Quality Education and Arts Education* by Ms. Teresa Wagner, Senior Programme Specialist, Arts, Crafts and Design Section, UNESCO
- *Key Messages for Advocacy of Arts Education* by Mr. Shakti Maira, Artist

17:00 – 18:00 **Session III: Impacts of Arts Education**

(Moderated by Dr. Almajan Mambetova, Professor of the Kyrgyz University on Art Education, Director of the “Kyrgyz Heritage” Organization (NGO))

- *Results on the Global Compendium on the Impacts of the Arts within Education* by Prof. Anne Bamford, Director of the Engine Room, Wimbledon School of Arts, London
- *A Right to Arts Education for All – A Mandate for the New Century* by Dr. Kyung-he Sung, Senior Research Fellow, Korea Institute of Curriculum and Evaluation

Day 2 : 24 November 2005 (Thursday)

Venue: Gallery Nuri, Korea Foundation Cultural Center

9:00 – 10:00 **Session I (Continued)**

(Moderated by Mr Joo-ho Kim, Chairperson of the Conference)

- Country Report Presentations by Representatives of Asia-Pacific Member States

10:00 – 11:00 **Session IV: Cooperation at the International Level**

(Moderated by Dr. Richard Engelhardt, Regional Advisor for Culture in Asia and the Pacific)

- *Cultivating International Collaboration in Arts Education* by Mr. Dan Baron Cohen, President of International Drama/Theatre and Education Association
- *Asia-Pacific Arts in Education Observatory Programme* by Ms. Lindy Joubert, Senior Lecturer in the Faculty of Architecture Building and Planning, University of Melbourne

11:00 – 11:15 Coffee Break

11:15 – 12:15 **Session V: Cooperation among Schools, Local Cultural Institutions, Communities, Universities and NGOs**

(Moderated by Mr. Muhammad Musharraf Hossain Bhuiyan, Joint Secretary, Ministry of Education)

- *Negotiating Parameters in Partnerships* by Ms. Janet Pillai, Coordinator of the Arts Education Program for Young People, University of Sains Malaysia
- *Arts Education Programs* by Ms. Ada Wong, Chairperson, Hong Kong Institute of Contemporary Culture

12:15 – 12:30 Coffee Break

12:30 – 13:00 Introduction of the ‘Gwangju Cultural Hub-city of Asia’ Project

Performance (Noridan, Haja Center)

13:00 – 14:00

Lunch

14:00 – 15:30

Session VI: Cooperation at the National Level (Inter-Ministerial Partnerships)

(Moderated by Mr. Benedito Bola, Senior Education Officer, Curriculum Development, Ministry of Education)

- *Education and the Arts in Quebec: Rich and diversified experiences constitute the core of our cultural concerns* by Ms. Nicole Turcotte, Advisor of Arts Education Programs, Ministry of Education of Quebec, Canada
- *A New Vision for Inter-ministerial Partnership in Arts Education in Korea* by Mr. Hoseong Yong, Director, Culture & Arts Education Division, Arts Bureau, Ministry of Culture and Tourism, Republic of Korea

15:30 – 16:00

Coffee Break

16:00 – 17:30

Group Discussions of Draft Recommendations

- **Advocacy and Impacts of Arts Education:** Coordinated by Dr. Max Wyman, President, Canadian National Commission for UNESCO
- **International and Regional Cooperative Projects:** Coordinated by Mr. Kwon Huh, Head of Culture Team, Korean National Commission for UNESCO
- **Inter-Ministerial Cooperation in Arts Education:** Coordinated by Mr. Supote Prasertsri, Education Programme Specialist, UNESCO Phnom Penh Office, Cambodia
- **Cooperation among School, Local Cultural Institutions, Communities, Universities and NGOs:** Coordinated by Dr. Richard Engelhardt, UNESCO Regional Advisor for Culture in Asia and the Pacific
- **Training Programme for Arts Education Practitioners:** Coordinated by Mr. Arnold Aprill, Director, Chicago Arts Partnerships in Education, United States

17:30 – 18:00

Group Discussion Report

(Moderated by Mr Joo-ho Kim, Chairperson of the Conference)

Day 3: 25 November 2005 (Friday)

Venue: Venue: Gallery Nuri, Korea Foundation Cultural Center

9:00 – 10:00

Session I (Continued)

(Moderated by Mr Joo-ho Kim, Chairperson of the Conference)

- Country Report Presentations by Representatives of Asia-Pacific Member States

10:00 – 11:10

Discussions and Adoption of Recommendations

(Moderated by Mr Joo-ho Kim, Chairperson of the Conference)

- Presentation on Draft Recommendations by Ms Sally Bassier, Chairperson of the Recommendation Committee

11:10 – 11:20

Introduction of the World Conference on Arts Education by Ms Tereza Wagner and Dr Joao Cavalho

- 11:20 – 12:00 **Closing Ceremony**
Farewell Remarks by Dr Samuel Lee, Secretary-General of the Korean National Commission for UNESCO
Farewell Remarks by Mr Omar Awang, Vice-Chair of the Conference
Congratulatory Remarks by Ms Geum-jin Yoon, Director of the Korea Foundation Cultural Center
- 12:00 – 13:00 Lunch
Performance (Mr Jaedeok Jeon)
Group Photo
- 13:00 – 16:00 Field Work (Optional)
- Arts Education Class in School (Yongsan Elementary School)
 - Samsung Children’s Museum
 - Youth Centre for Alternative Culture (Haja Center)

V. Summary of the Programme

OPENING CEREMONY

The Conference opened with remarks from His Excellency, **Mr Dongchae Chung**, Minister for Culture and Tourism in the Republic of Korea. Mr Chung welcomed everyone to the proceedings and to Korea, saying it was a great honor to host such a conference, given that the Korean government is vigorously developing and implementing its arts education policy, and that he hopes that participants’ vast and diverse range of knowledge and experience can inform both the Korean policy and practice of arts education, that of Asia, and later, the world, through the recommendations to be submitted at the UNESCO World Conference on Arts Education in Lisbon in 2006.

Dr Sheldon Shaeffer, Director of UNESCO Regional Bureau for Education in Asia and the Pacific, delivered a speech on the behalf of UNESCO Director-General **Koichiro Matsuura**. The Director-General noted the importance of the Conference taking place soon after the adoption of the UNESCO Convention on the Protection of Cultural Contents and Artistic Expression, and thanked the Korean authorities for hosting it in preparation for Lisbon Arts Education World Conference. Through intensive work over the last five years, UNESCO, using a framework of Education for All, has set culture and the arts as a framework for cultural diversity. Many governments in the Asia-Pacific region are acknowledging the importance of knowledge-based societies, especially the host of this Conference, the Republic of Korea. Mr Matsuura then reiterated the two tasks of this meeting – to draw up a set of challenging recommendations, and to create a working space to better translate into action the needs of the region in terms of creativity.

Dr Samuel Lee, Secretary-General of the Korean National Commission for UNESCO welcomed participants and spoke about how recently the 33rd General Conference of UNESCO had stressed the importance of arts education as an essential area of quality education for peace and sustainable development. Quality education cannot be accomplished without quality arts education. He then emphasized the effects of arts education in working towards peaceful coexistence and hoped that this conference would contribute to the sharing of experiences, and enhance avenues for further cooperation, which would then lead to exemplary recommendations.

Congratulatory Remarks were given by **Ms Mi-kyung Lee**, Member of Parliament, and Chairperson of the Culture and Tourism Committee of the Korean National Assembly. Ms Lee described culture as our most valuable asset and raised the importance of arts education in the 21st century, a time to move away from the violence of the past century.

MINISTER'S KEYNOTE PRESENTATION

Mr Dongchae Chung, Minister for Culture and Tourism, ROK

Mr Dongchae Chung first reflected on the questions: "What is art?" "What is desirable arts education?" "What does arts education mean to the Asia-Pacific region?" Mr. Chung answered these by referring to John Dewey's view that art is not limited to the product of an artist's work. As the Korean government has recognized the importance of arts education and the need for policy support and implementation, the Ministry of Culture and Tourism (MCT) and the Ministry of Education and Human Resources Development (MOE) have jointly announced a comprehensive initiative to facilitate arts education. Over the last two years, the ministries have continuously planned and implemented various policies to facilitate national arts education across the country. Adding to that, the enactment of "The Arts Education Support Law" is underway for further institutional support.

The Minister then stressed the importance of respecting each other's diversity of historical experience and culture, the continued support of UNESCO and the role of government in arts education as two-fold: Firstly, to create a demand for arts professionals with an understanding and appreciation of cultural diversity; who can develop their students' potential to create, critique and innovate. Secondly, to support the programmes and activities that are needed to implement the above process.

KEYNOTE SPEECH

Educating for Creativity: an Agenda for the 21st century.

Dr Sheldon Shaeffer

Director of UNESCO Regional Bureau for Education in Asia and the Pacific

Referring to the UNESCO Director-General's international appeal to UNESCO Member States to promote arts education in formal and non-formal settings, with the message "Creativity is our hope", Dr Shaeffer discussed the need to reform education systems in the region to include the 'Arts in Education' approach, its benefits and complementarity with the 'Arts for Art's Sake Approach'.

Dr Shaeffer emphasized that some points of the Arts in Education (AiE) approach were:

- AiE uses the arts as a tool for equipping students with knowledge and skills across the curriculum to stimulate cognitive development and to encourage innovative and creative thinking
- AiE approach is often explained as 'multiple intelligences', reflecting the belief that there are many kinds of intelligence and a number of ways of learning
- AiE does not conflict or supplant the 'art for art's sake' approach.
- An important advantage of AiE is that it brings about active student participation and more effective learning in classes
- Other benefits of AiE include bringing the benefits of learning about the arts to all subject areas, and its value in schools lacking the resources to provide specialized art classes
- AiE enables cultural values and identities of communities to have a central role in education, thus building links between schools and the community, fostering cultural understanding, and preserving and promoting cultural diversity.

Mr Shaeffer then noted how arts education is recognized as a means of bringing one of UNESCO's central educational goals of quality education, and that UNESCO has sought to give the arts a central place in all educational programmes and activities, formal and informal, with the ultimate goal of mainstreaming arts education worldwide. He shared UNESCO's five definitions of quality education, and outlined UNESCO's efforts on arts education, including six recent regional meetings, the strategic plan "Action Plan Asia", and recent symposiums and preliminary conferences in preparation for the UNESCO World Conference on Arts Education in Lisbon 2006.

ELECTION OF OFFICE HOLDERS

Dr Samuel Lee, Secretary-General of the Korean National Commission for UNESCO, acted as temporary Chairperson while the Conference officers of Chair, three Vice-Chairs and a

Rapporteur were nominated and elected: **Mr Jooho Kim**, President of the Korea Arts and Culture Education Service (KACES) as Chairperson, **Mr Omar Awang**, Director, National Arts Academy Ministry of Culture, Arts and Heritage, Malaysia, **Mr Muhammad Musharaf Hossain Bhuiyan**, Joint Secretary, Ministry of Education, Bangladesh, **Ms Almajan Mambetova**, Professor of the Kyrgyz University on Art Education, Director of the “Kyrgyz Heritage” Organization (NGO), the Kyrgyz Republic as Vice-Chairs. **Mr Benedito Bola**, Senior Education Officer, Curriculum Development, Ministry of Education, Fiji, was appointed Rapporteur.

The Draft Recommendation Committee was appointed, with **Ms Sally Bassor** as Chairperson. Three experts, **Prof. Anne Bamford**, **Mr Shaki Maira**, and **Dr Hyeon-seon Jeong** were invited to the Committee, along with Conference office holders and representatives of the organising agencies.

SESSION ONE CURRENT SITUATION OF ARTS EDUCATION IN THE ASIA-PACIFIC REGION

Moderator: **Mr Jooho Kim**, President of the Korea Arts and Culture Education Service (KACES)

Results on the Asia-Pacific Questionnaire on Arts Education

Professor Hyeon-seon Jeong

Gyeongin National University of Education, Republic of Korea.

On the occasion of the *UNESCO Asia-Pacific Regional Conference in Preparation for the World Conference on Arts Education*, the Korean National Commission for UNESCO (KNCU) and the Korea Arts & Culture Education Service (KACES) in collaboration with Korean experts sent a questionnaire in order to identify the current situation of arts education in the Asia-Pacific Region. The survey has a particular focus on data related to the Asia-Pacific Regional Conference including the Asia-Pacific Recommendations.

This study surveyed the Region on the current state of focused on arts education at primary schools, secondary schools and lifelong learning institutions. There were 29 respondents. It was revealed that of the countries surveyed, arts education is in the official curriculum in 42%; that government ministries of culture, education or both work on arts education; and that

integrated learning takes place in a variety of ways for the majority. The major obstacles of arts education were identified as lack of budget, resources and expertise.

Country Paper Presentations: Current Situation of Arts Education

Ms Sally Basser, **Australia**

General Manager, Indigenous Arts and Training Division, Dept. of Communications, Information Technology and the Arts

Ms Basser first gave a brief overview of the context of education in Australia. Education is a joint responsibility between federal and state governments, with federal government directing policy, research and national programmes, and state and territory governments being responsible for school management, curriculum, accreditation and assessment. She outlined arts education strategies including a National Statement on Education and the Arts, and described some case studies, like the *Boys from the Bush* project in rural Australia, which successfully improved the participation and achievement of primary school boys through dance, music and public speaking.

Mr Muhammad Musharaf Hossain Bhuiyan, **Bangladesh**

Joint Secretary, Ministry of Education

Mr Bhuiyan described their educational context as being delivered by both the public and private sector. He outlined the provision of arts education at higher education institutions, the provision of arts education in secondary schools as elective subjects, but said performing arts education is carried out mostly by private institutions. He cited scarcity of resources and funding as obstacles, and concluded that planning and coordination of arts education needed to be strengthened.

Mr Jigme Lodey, **Bhutan**

Co-ordinator, Art & Publication Unit, Curriculum & Professional Support Division, Ministry of Education

Mr Lodey described arts education in schools as integrated, with students doing arts and crafts almost daily in different subjects, but noted the absence of an arts education curriculum. The Ministry of Education has recognized the importance of arts education in a policy document and provides arts education textbooks and resources to all schools. Future challenges include formalizing policy, balancing traditional and modern art, human resource development and arts education facilities.

Dr Rithyravuth Hang, Cambodia

Professor in the Faculty of Music, Royal University of Fine Arts

Due to the Cambodian Civil War, arts education in Cambodia has relied on financial assistance from donor countries. Currently, the Ministry of Education, Youth and Sport cooperates with the Ministry of Culture and Fine Arts to include arts education into the school and university curriculum, and has a key policy object of Art Education for All by 2015. He outlined three action plans for the school curriculum, teacher training and arts competitions.

Mr Takashi Asai, Japan

Assistant Director-General for International Affairs, Ministry of Education, Culture, Sports, Science and Technology

Mr. Takasu Hajime, Japan

Senior Specialist for Curriculum School, Curriculum Division, Elementary and Secondary Education Bureau, Ministry of Education, Culture, Sports, Science and Technology

In their presentations, the two speakers from Japan described how the Ministry of Education, Culture, Sports, Science and Technology (MEXT) is responsible for the curriculum, and the arts stands alone and are integrated into primary and secondary school education. They outlined the general framework, course of study and initial teacher training, and concluded by describing Japan's two-fold approach to AE: projects that promote children to experience culture and the arts, like ensuring children can see authentic stage arts, and support for cultural facilities.

Dr Almajan Mambetova, Kyrgyz Republic

Professor, Kyrgyz University on Art Education

Dr Mambetova stated that the arts are compulsory at all levels of schooling in the Kyrgyz Republic, as both standalone and integrated learning, and described the Republic's very developed education system, the strong government support for arts education, and the increase of private arts education institutions, including elite and lifelong learning institutions. She noted that the increase in the elements of national identity, and cultural diversity in particular, was reflected in the arts education curriculum. She also noted the obstacles affecting educational quality like foreign debt, lack of resources especially IT, and the low wages for teachers.

Mr Ian George, Cook Islands

Art Advisor, Directorate of Operations, Ministry of Education

Mr George first described how Cook Islanders are of Maori descent, resulting in the Cook Islands having a strong alliance with New Zealand. Mr. George then said that arts education is taught from grades 1 -9, and then feeds from the New Zealand curriculum. Arts education comes from artists and people rather than the government, especially through 2nd and 3rd generation artists and educators of Cook Island origin returning to the Cook Islands. The speaker thought that the government is mainly interested in the performing arts for its tourist value. However, confidence is growing, with teachers studying through the University for the South Pacific, and with the impact of residency programs of Creative New Zealand, the Arts Council of New Zealand Toi Aotearoa. A framework is currently being developed incorporating both traditional and contemporary art forms.

Mr Benedito Bola, **Fiji**

Senior Education Officer, Curriculum Development Unit, Ministry of Education

Mr Bola first noted how Fiji's curriculum is largely based on the New Zealand curriculum, and how arts education is taught at all levels of education. While arts, crafts and physical education or "meke" are compulsory at the primary level, these are elective subjects in secondary, and are taught by teachers who must specialize in two of these three areas. However, the proficiency of teaching varies and arts education is marginalized at the secondary level. Currently, major curriculum change is being undertaken, and with new approaches, equal time and weight will be given to arts education.

Ms Meow San Lim, **Malaysia**

Principal Assistant Director, Curriculum Development Centre, Ministry of Education

The Malaysia Country Report introduced 'Vision 2020', the national vision of Malaysia as a society of knowledge workers, and the focus on arts education as initiated by the Ministry of Education. Presently some arts education subjects are compulsory in primary and lower secondary, and elective at upper secondary. The Visual arts curriculum was recently reformed, with all schools having proper arts amenities, in-service teacher training, and other professional development. Ms Lim emphasized the shift from pigeonholing 'art for art's sake', moving towards marrying the arts with other disciplines like the sciences, and establishing art schools to ensure accessible, equitable and quality arts education in accordance with the 9th Malaysia Plan.

Mr Shamun Hameed, **Maldives**

Director, the Voice of Maldives

Mr Hameed explained how arts education is encompassed in a compulsory primary subject called Practical Arts that includes printing, music, movement and drawing. Mr Hameed then outlined the plans for the National Center of the Arts as part of the Maldivian government's arts policy, and described two other policies for the promotion of arts education: the development of a school of the Arts and providing access to arts-related resources by establishing an arts library and website for the National Center for the Arts. He concluded by saying these new initiatives and government commitment to both formal and informal arts education will greatly improve the quality and variety of creative output and enhance community wellbeing.

Ms Ariunaa Tserenpil, **Mongolia**

Executive-Director, Art Council of Mongolia

Ms Tserenpil described the challenges that the Mongolian education system has faced since 1990, such as increasing poverty, financial constraints and a gender imbalance in higher education. In 2004, the Ministry of Education, Culture and Science formulated arts education standards in secondary education for grades 1 - 8, but commented these did not reflect creativity and critical thinking. She then talked about the Arts Council of Mongolia, its goal to use arts education as a vehicle for individual, social and community development, and to train future audiences and artists and discussed some of its programmes including a Street Art festival, summer art camp and photography project. The speaker concluded with the future plans of arts education, including partnerships between education and culture, heritage education, teacher training, and advocacy.

Mr Tarzan Rai, **Nepal**

Designer, Curriculum Development Centre

After describing the historical context of education in Nepal, he stated that currently, the arts are taught theoretically at the primary level, and as elective subjects in secondary schools, though in the latter art is offered in very few schools. Other challenges include lack of teacher training, resources and a solid government plan. He then went onto stress the need to rethink arts as equaling fine arts according to a Western model and that in Nepalese traditional culture, art is not separated from everyday life, and includes many kinds of artistic activities. He concluded by saying that arts education should be performed with local materials in a more playful atmosphere, outside of formal educational settings so that children can develop their skills of observation, expression and imagination.

Ms Helen Cooper, **New Zealand**

Senior Arts Advisor, Ministry of Education

Ms Cooper gave an overview of arts education in New Zealand, focusing first on recent

unprecedented reforms in arts education over the last five years, including the implementation of the Arts in New Zealand Curriculum and national standards based assessment. She described how New Zealand, as a bi-cultural nation, has dual arts curriculums, implemented in 2003. While the English curriculum is a Westernized version, the Maori curriculum encompasses their beliefs, values and customary arts. Ms Cooper then outlined the benefits of the new credit-based system of education for arts education, such as planning learning programs to meet student needs, arts subjects being weighted the same as maths or science, and credit for learning outside the classroom. Next the speaker talked about professional development for arts teachers through the Arts Strategy 2003-2005, that asked teachers to completely review their practice, and called for engagement from families, whanaus, and the community. The speaker described the shift in practice from encouraging educators to look at learner-based outcomes towards evidence based and collaborative-based practice, and the arts as a critical entry point to school life for family and the community. She concluded that the arts curriculum is a living document and will continue to undergo revision. Mr Lester Mohi concluded the presentation with a waiata (traditional song) called *Kahukura*, the rainbow to share Maori culture with Member States.

Ms Cecile Guidote Alvarez, **Philippines**

Executive Director, National Commission for Culture and the Arts

Ms Alvarez first remarked on the similarity of the Philippine's situation to other Asia-Pacific nations where arts education is marginalized, and where migration is an issue. She stated that the response to these problems has been democratized in decentralization. These measures include going into the poorest provinces and 'opening them up' through the arts. Measures included free arts training for teachers there, media production e.g. radio shows, and partnership programmes. Ms Alvarez concluded with emphasizing the links between the UN Millennium Development Goals, the UNESCO Universal Declaration on Cultural Diversity and arts education projects.

Mr Timothy Omani, **Solomon Islands**

Principal Curriculum Officer, Curriculum Development Centre, Ministry of Education and Human Resources Development

Mr Omani began by outlining the government's strategic vision that individuals will possess the knowledge, skills, and values, including the traditional, needed to earn a living and live in harmony with others and the environment. He said the arts are very important in the Solomons because they are skills that people bring back to their villages. Mr Omani said that in his country, the arts are a living tradition, where beliefs about the environment and lifestyle are expressed through the arts. He concluded that the government recognizes the importance of arts education, and that Strategic Plan for Education 2004-6 expresses the need to strengthen

arts education in the school system, which has resulted recently in the revision and development of the arts curriculum.

Mr. E.M.W.B. Ekanayaka, **Sri Lanka**

Addl. Secretary (Cultural Promotion) of Ministry of Cultural Affairs and National Heritage

Mr Ekanayaka noted that arts education in Sri Lanka is a joint responsibility of the Ministry of Cultural Affairs and the Ministry of Education. The MCA does implementation of arts education through Divisional Cultural Centres, and his presentation is based on the work of these centres, of which there are 121 throughout Sri Lanka. The centres bring arts activities to outlying areas and also function as networks. Their programmes include skills development, heritage preservation, language programmes, supporting local arts groups and societies and sports activities. The programmes have no permanent staff and have been implemented by using teachers on a part-time basis. The centres are also a place where elders can spend their leisure time.

Mr Nipon Dechachart, **Thailand**

Instructor, Bunditpatanasilpa Institute and Arts Expert, Ministry of Culture

Mr Dechachart first outlined the National Scheme of Education, a strategic plan for education reform, as well as administration and management of affairs relating to religion, art and culture for the period 2002-2016. Thailand's National Policy on Arts Education is included in the Scheme. Arts education is referred to both the policy framework and implementation. Mr Dechachart emphasized the importance of traditional art and an integrated learning process in formal and informal education. He said that there are no designated government agencies that directly plans or implements arts education in Thailand, but that an independent agency in the Ministry of Education is currently evaluating the assessment of arts education.

Mr Sione Ula, **Tonga**

Assistant Teacher, Tonga College

Mr Ula outlined the policies and strategies in place and remarked that there was difficult in bringing the performing arts into the education curriculum in Tonga. He listed other major challenges as the Ministry of Education's low priority on arts education, small local market for visual art, lack of skilled teachers and lack of interest of parents in arts education. Mr Ula gave several recommendations, such as further support from the government and UNESCO, He concluded by affirming the importance of arts education because he, as an artist and teacher, wishes his son will not face the same problems he did in accessing creative learning and arts education.

Mr Eric Natuoivi, **Vanuatu**

Vanuatu Institute of Teacher Education

Mr Natuoivi gave the historical and cultural background of Vanuatu, and then described its bilingual education system. He said that there is a great imbalance in arts education because it's taught mainly outside the curriculum by NGOs. However, educational reform is currently being undertaken, and the Ministry is strongly emphasizing the arts. He added that teachers are also encouraged to upgrade their skills through the University of the South Pacific. Currently, the government is formulating its arts education policy.

SESSION TWO ADVOCACY: ARTS EDUCATION

Moderator: Mr. Omar Awang, Director, National Arts Academy, Ministry of Culture, Arts and Heritage, Malaysia

Imagination and the 21st Century World: Making the Case for Arts Education

Dr Max Wyman

President, Canadian National Commission for UNESCO

Dr Wyman started by saying that many education systems have badly short-changed our young people and ourselves in the area of imagination, and stressed the need to relocate creative activity and expressive engagement at the heart of the social agenda – imagination-based education. Citing various global problems, he argued that this need has never been more pressing. He described some of the more obvious and then less evident benefits that the arts bring, and argued for the re-introduction of creative activity at all stages of learning.

He went on to describe how UNESCO can be of service to this end: as a think-tank and a forum of ideas, as exemplified by this Conference and upcoming Lisbon conference; and as a focal point of research in this area.

The speaker outlined a “pyramid of influence” for arts education advocacy:

- To policy-makers and politicians: emphasize what imagination-based education can do for a society, and what it can do to contribute to building a better world for all.
- To teachers and teacher trainers: emphasize what arts education can do to help them nurture intellectual, imaginative and spiritual growth in the individual
- To the arts community: find new ways to reach out to present and future audiences
- To parents and general population: emphasize what arts education can do for human development and to instill essential human values.

In conclusion, Dr. Wyman made these comments for arts education advocates.

- Open the doors to anyone who wants to be part of it and recognize the value of partnerships
- Look at models of advocacy and social marketing campaigns that already exist e.g. *Americans for the Arts*
- Bring the media in, feed them ideas to play with. Get enough journalists to say that arts education is important. Build public and political will through the media.
- The pressures of the day-to-day in our market-based society are daunting, but settle for pragmatic idealism, with will and imagination.

Quality Education and Arts Education

Ms Teresa Wagner

Senior Programme Specialist, Division of Arts and Cultural Enterprise, UNESCO

Ms Wagner began by posing two questions: “What is quality education?” “And what is it in the arts?” She answered the first question with reference to the Education for All Monitoring Report 2005. The Report provides two principles in attempting to define ‘quality education’: one that focuses on cognitive achievements, and the other on emotional development. The speaker then referred to the Report’s conditions to be improved for ‘better learning’, which include: literacy as a core subject; better teacher training; and literacy as a priority. Ms Wagner argued that these are prerequisites, and do not necessarily guarantee quality. Regarding the Report’s quality education indicators such as pupil/teacher ratios, the speaker observed that there is something partial in their assessment, and that they are alien to measure the emotional development of children and creative potential.

The speaker then went on to answer her second question - defining quality in arts education teaching - by adapting five of Cecilia Braslawski’s ten principles of quality education as they applied to arts education:

1. Relevance may be seen as simple, but at the same time is sophisticated since it deals with inner-contentment, well-being, independent thinking and other feelings which make or enjoyable and satisfying learning conditions. Content can be universal but locally relevant, active but reflective, and practical but theoretical.
2. Teamwork has many benefits and is *per se* part and partial of arts education. An interdisciplinary approach to knowledge is another important pedagogical methodology for improving quality education.

3. Partnerships between schools, families, cultural and artistic institutions and the community. The contributions of external cultural organizations and institutes brings new value, guidance and pedagogical support to tuition, and encourages teachers to showcase students' work, thus also convincing parents of the benefits of arts education. Artists and recognized creative agents should also be included in the teaching process.
4. Planned Curricula for Each Grade Level provide guidance and structure for the teaching of arts practices on each grade level. Project-based work should be encouraged, and time structure to allow for formal teaching and practice.
5. Pluralism and the Quality of Teaching Methods. The divide between practitioners and theoreticians has become a huge problem for arts education. Teachers should be allowed more freedom to investigate new methods of teaching, and if they wish, contribute to research in this field.

Messages for Advocacy of Arts Education

Mr Shakti Maira

Artist, India

Mr Maira first pointed out that there is a huge gap between where our minds have travelled, and where our societies are. It worried the speaker that in some "less developed" countries, there is the perceived need to develop arts education according to the model presented by "developed" countries. Having lived in a "developed country", the speaker described the arts there as absent from everyday life and the preserve of the elite. Mr Maira next spoke of pulling art and arts education out of the limiting boxes they have been placed in, and bringing back into focus the uses and purposes of art in traditional Asian societies and the many human needs that the arts helped to meet.

Mr Maira then described the current social and educational contexts we are advocating in: the social context where "development" equated with GDP/commerce, and where it is forgotten that art is both a catalyst and outcome of social development; and the arts context of commodification; elitism; investment and speculation in art; fine art vs. crafts; the arts as entertainment vs. transmission and transformation

The speaker highlighted four key areas of learning through the arts that must be advocated.

1. Creative, perceptual and cognitive skills
 - Heightened concentration, special skills, hand-brain capabilities
 - For example, CALTECH engineering school in California uses a compulsory course in car repair to improve students' spatial thinking

2. Aesthetic skills and ideas of Asian art practices

- Asia previously had what we are trying to do: arts that were transformational and transmittive
- The arts were totally integrated with living
- Don't look back to traditional art forms *per se*, but rather look back into Asian cultures for the purpose and aesthetic values of the arts to find the answers

3. Communication and sharing skills

- AE must shift from learning how to make art to learning through art
- Compulsory art classes loaded with info and techniques must be changed

4. An understanding of our culture and values

Discussion

There was a request for evidence and references to theory to advocate for arts education from Mr Takasu, Japan. Dr Wyman responded by giving the example of a school in Tucson, Arizona conducting a five-year experiment on arts education. Every class for every subject has an artist and teacher working together. After three years, the children are doing 25% better than other students. Ms Wagner replied that the problem with arts education at the moment is that its quality is poor, and that this is something that needs to be worked on. Mr Maira, Artist, India, remarked that we must be careful what we consider 'good, rational' evidence: some evidence will be empirical, and the long tradition of reasoning based on empirical evidence must be acknowledged.

Ms Alvarez, the Philippines, remarked on the importance of the term 'transmission,' and how the transmission of values such as compassion through arts education could be used to alleviate poverty and changes lives. Mr Cohen, President of International Drama/Theatre and Education Association, and Mr Maira voiced their agreement, and Mr Maira said he wished to discuss this aspect more.

Mr Cohen raised the question, 'What is advocacy in the 21st century?' in the context of consumer culture. In their marketing, multinationals have a huge respect for the creative intelligence of the individual: these are 21st century people. Dr Wyman remarked that the brutal truth is that we are competing with Coca-Cola, so we must rebrand the arts in modern terms in a subversive way, without betraying its meaning. Mr Maira said that rather we need to bring the arts back into society. Prof. O'Toole, Australia, raised his concerns about the advocacy outcomes of this meeting. He noted that arts education is turning to Eastern holistic cultures and how our advocacy must reflect this.

Mr Cohen raised another issue, the paradox of promoting imagination: In cultures based on individualism, if competition increases, collaboration becomes more difficult. In Asian countries, especially countries based on Confucianism and Buddhism, it is hard to find individual identity. Now that western countries own everything, they are calling on Asian countries to collaborate.

Prof. O'Toole also highlighted the need not to polarise arts education and arts through education, that it is a false polarity, but rather acknowledge that arts in education is a continuum; from the one end, the exploring, and play, on the other end, the fixing, the communicating, the heritage. Mr Maira responded that rather the emphasis needs to change towards arts through education.

SESSION THREE IMPACTS OF ARTS EDUCATION

Moderator: **Ms Almajan Mambetova**, Professor of the Kyrgyz University on Art Education

Results on the Global Compendium on the Impacts of the Arts within Education

Prof. Anne Bamford

Director of the Engine Room, Wimbledon School of Arts, London, UK

Prof. Bamford's presentation reports the findings of a UNESCO project carried out in collaboration with the Australia Council for the Arts and the International Federation of Arts Councils and Culture Agencies (IFACCA). The project assessed the impact of arts-rich programmes through the analysis of qualitative and quantitative information gathered in a survey in November 2004.

She first emphasized that arts education advocates should stop apologizing for the lack of research on the impact of arts education, because there are the case studies and research to back it up. Prof Bamford then pointed out the urgent need to look at impact in order to advocate, because the benefits of arts education are so varied. She went onto discuss the methodology of the Compendium, and its findings, which indicated that the arts make a valuable contribution to the total education of children especially in relation to academic performance, attitudes to school, and perceptions of learning. According to this research, the benefits of arts education fell into three main areas, the child, the teaching and learning environment and the community:

The speaker described the characteristics of good arts programmes as:

- active partnerships with creative people and organizations
- accessible to all children
- ongoing professional development
- flexible organizational structures
- shared responsibility for planning and implementation
- permeable boundaries between the school, organization and the community
- detailed assessment and evaluation strategies

The methods of good arts programmes:

- involve teamwork and collaboration
- initiate research, discussion, exchange of ideas and storytelling
- involve formal and informal reflection , that is both formative and summative
- centre around active creation
- are connected and holistic
- include public performance and exhibition
- use local resources, local environments and contexts for both materials and content
- use multiple languages of the arts
- encourage people to take risks

The Compendium will be available before the World Conference on Arts Education.

A Right to Arts Education for All

Dr Kyung-he Sung

Korea Institute of Curriculum and Evaluation, Republic of Korea

Dr Sung first argued the great need to comprehensively restructure school curricula and teaching practices, and asked the following questions: Are we successful in educating young people to develop such knowledge, skills and qualities that are essential for life in the new era? How effective have the current school curricula been-and-are to meet the demands of the world of today and of tomorrow? Are there better and more efficient ways for us to achieve pressing education and societal goals?

The speaker then described how arts are the means to fulfill the aesthetic and cooperative aspirations of humans, how evidence from brain research supports an arts-enriched curricula, and how arts can be used as vehicles to achieve other goals like social skills.

Dr Sung then outlined ways to strengthen arts education in and out of schools. First, by establishing informal arts education in public places like libraries, museums, and community centres. Second, she described the new developments in the teaching of the arts in Korean

public schools. Arts teachers in Korea continue to ask for more mandatory arts hours in the national curriculum, and the Korean government has initiated a new programme of providing part-time arts specialists to schools. Specialists assist the art teacher or teach specific arts classes.

Dr Sung concluded with the topic of networking, emphasizing that national networks should first be strengthened, ideally with a national arts education advocacy organization, before establishing Asia-Pacific partnerships.

Discussion

With reference to Prof. Bamford's paper, Dr Kibeon Jang, Professor, Seoul National University, asked what is 'good' and 'bad' arts education, and about the criteria for defining these. Prof. Bamford responded that the survey responses clearly outlined the qualities of good and bad arts education, and that they were exact opposites e.g. exclusive and inclusive.

Mr Jiseob Kim, representative of Geo-Um Gongan, Korean NGO raised the issue of the gap between well-developed and under-developed countries, and what effect this had on the quality of arts education. Prof Bamford responded that the survey included project examples from both groups, and good projects had the same structural qualities – so while that good arts education requires resources, it is not resource-dependent. The features of good arts education are consistent regardless of economic development.

Mr Maira requested Prof. Bamford to expand on the issue of relevance, and used an example in India and Pakistan where leading design schools got more from students with no formal arts education. Prof Bamford agreed that good arts education is all about connecting with the child's context, and that bad arts education can have negative effects, an issue that wasn't thought about before.

SESSION FOUR COOPERATION AT THE INTERNATIONAL LEVEL

Moderator: **Dr. Richard Engelhardt**, UNESCO Regional Advisor for Culture in Asia and the Pacific

Cultivating International Collaborations in Arts Education

Mr Dan Baron Cohen

President of International Drama/Theatre and Education Association

Mr Cohen began his presentation, by singing a song written by a 14 year old pupil, who works with him to study the effects of projects they had previously implemented together. He then spoke of the challenge to cultivate through community-based processes and the need to build new paradigms, of the theatricality of humanity, and of his understanding of the pedagogy as one depending on questioning rather than manipulation. Mr Cohen talked of the importance of people of learning and rewriting who they are, of meeting as equals, and of entering another culture without dominating it.

He emphasized that people know their own narratives, and how reading others as a question of a cultural literacy, that is transformative, reading to transform. He demonstrated with slides of many international projects and described some of the processes and teaching methodology involved in individual projects, such as there being two educators for arts education activities in the classroom.

He concluded with recommendations leading up to the Lisbon conference:

1. Between now and March, UNESCO publishes a monthly newsletter to generate knowledge worldwide of this landmark event, with language that is intimate and dialogic, for worldwide circulation among arts education experts and practitioners.
2. The need to engage with people using the conference space, so that time there is participatory, dialogic and human.
3. That governments fund community-based arts projects that are sustained and sustainable
4. That the Lisbon Conference recognizes not only gender but also socio-economic differences as affecting the ability to participate and having different desires and expectations.

Asia-Pacific Arts in Education Observatory Programme

Ms Lindy Joubert

Senior Lecturer, Faculty of Architecture Building and Planning, University of Melbourne

Ms Joubert first described the establishment of a series of sub-regional Observatories to function as clearing-houses of information about the instrumental uses of arts in education, as outlined in UNESCO's *Action Plan Asia*. The Observatories will work within a close network of institutions to collect information they provide, synthesize and repackage it for wider dissemination.

The speaker then stated that the Observatories would focus on the potential scope of the arts across curricula for greater achievements, discoveries and profound expressions of creativity. The Observatories open opportunities for challenging current education models and

providing new links in learning, including links between the humanities, the sciences and the arts.

Observatories and Best Practice in Arts Education

A focus of those Observatories with an emphasis on research is to investigate viable alternatives for the professions, enhance vocational opportunities and empower teachers as agents of change to provide outcomes-focused curriculum development. The speaker gave three examples of research of the world's best practice of the arts integrated into the school curriculum- Harvard University's Project Zero; The Association of Arts Administration Educators (AAAEE) review from the USA; and the National Foundation for Education Research (NFER) from the UK – and briefly outlined their outcomes.

Australian Observatory on Multi-Disciplinary Research in the Arts

- Recently established within the faculty of Architecture, Building and Planning at the University of Melbourne
- In its early stages
- Established on the premise that specialized areas of learning are considerably enhanced in a multi-disciplinary learning environment
- Will rely on collaborating teams of people in schools, tertiary institutions and NGOs
- The Korean meeting is crucial for establishing new Observatories, each with different focus but feeding into the overall concept
- UNESCO Observatory Research in the Arts Operational Team established

Expected Outcomes for the Australian Observatory

- Act as a research hub and clearing-house for research projects
- Active websites
- Refereed journals
- Capacity to attract funds
- Identification and promotion of evidence-based collaborative arts projects
- Links to outreach areas, such as rural and indigenous communities

Discussion

Ms Alvarez, Philippines, agreed that the responsibilities of role of schools should expand from an educational institution to a care-giving community centre for culture and communications. Schools can be activated by creativity, and can bridge partnerships in the community, especially through the media. Mr Cohen, agreed and said that if young people lack creativity and motivation to express themselves, they will retreat into their own world. They are key in transforming the world. He pointed out that UNESCO could be a link through which to ask for more media access and resources.

Asked for her response, Ms Cooper, New Zealand, described the network of advisors working in New Zealand schools, to give the teachers confidence to connect with community resources such as contacting different ethnic communities to make contact with schools and teach performing arts. The sustainable aspect is that when one passionate arts educator leaves, the demand for quality arts education continues from the community. Another key thing is that teachers don't need to be experts, they can reach out and learn together with the students.

SESSION FIVE COOPERATION AMONG SCHOOLS, LOCAL CULTURAL INSTITUTIONS, COMMUNITIES, UNIVERSITIES AND NGOs

Moderator: **Mr Muhammad Musharaf Hossain Bhuiyan**, Joint Secretary, Ministry of Education, Bangladesh

Negotiating Parameters in Partnerships

Ms Janet Pillai

Coordinator of the Arts Education Program for Young People, University Sains, Malaysia

Ms Pillai first changed her presentation's title to "*Renegotiating Parameters in Partnerships*" noting the need to reground the working styles of arts education into an Asian concept of integrative and collaborative working styles. She then described in-depth an arts in heritage education project, "Children of the City," in which young people aged from 10 to 16 years old explore their cultural and historical identities through the heritage of the inner city.

The speaker noted that the model for this project is also used in other arts education projects in her program. The model includes:

Recruitment of Participants

- Project approval on annual basis (not project-to-project) from the Education Department
- Contact school principals with letter and projects brochure
- Approach principals and students with 'school briefings'
- Creativity and persistence is needed when recruiting from schools

Local Networking

- Conducted on the belief that the arts are located in local culture, and should not be taken out of context
- Stakeholders from different fields of competence and from the community are invited to participate

- Reason for local networking has consciously arisen from an Asian context – the belief that the community should share in the responsibility of delivering the arts
- Each player has a role that they are comfortable with; involvement is cut and tailored to their needs.

Partnerships and Funding

- Institutional and organizational affiliation with heritage organizations and arts institutions are very important, and contribute to the provision of human, physical and financial resources.
- Core funding is government provided, but small amounts of money for educational purposes are provided by private companies and community organizations. Only ‘clean’ partnerships are accepted

Human Resources

- University: students on practicum, graduate students, lecturers
- Community: city residents, students, teachers, researchers, artists, historians, architects.
- Emphasis on long-term relationships and sustainable partnerships

Space and Equipment

- Many spaces in the city are used eg. empty shops, heritage sites, negotiated with owners
- Donations and equipment come from the community. They have never heard a ‘no’ because the project is about their children and the local area, and they all know each other.

Approach to Training

- Carried out in real heritage sites
- Trainees investigate data analysis, research a topic, interview people, collect data, sit in groups and discuss, present their documentation in creative or artistic ways, and report back to a facilitator.

Dissemination

- Exhibitions in public spaces e.g. marketplace, streets, schools
- Publish children’s work in three languages and distributed to the community
- All data taken from the community is given back to the community

Arts Education Programs

Ms Ada Wong

Chairperson, Hong Kong Institute of Contemporary Culture

In her paper, Ms Wong described the Hong Kong Institute of Contemporary Culture, and its new arts education school, the Lee Shau Kee School of Creativity. The School of Creativity is an institution from secondary to community college level, and will serve as an arts incubator, place of innovation and community-oriented multimedia arts centre.

Its design is sensitive to its role as a community space, and features a semi-public promenade, as well as teaching blocks, multimedia theatre, library and gallery. Its curriculum and timetable features innovations like an entire day devoted to creativity with no formal classes, and daily activities like seminars, study groups, performances and exhibitions where students can perform and exhibit their work.

Ms Wong then outlined the scopes of partnership, including the hope that the school will become a UNESCO Observatory, and concluded with three example projects:

- Light-ride Summer Techno art-camp is a two-day art camps for 200 secondary students, where they explores where technology and art intersects. The camp features four-way interaction, with students as participants, artists as mentors and teachers, and university students doing creative documentation. A DVD kit as concrete result
- The Creative Campus TV project involves schools setting up campus TV, and features open lectures, artists-in-residence programmes and screenings.
- Liberating Lab - Interactive Teaching and Learning Through Multimedia Arts is another multi-stakeholder model that studies globalisation, health, media and other issues of global concern. Its output is a teaching kit

Observations and Reflections

- Scarcity of cross-sectoral talents
- Inflexibility of schools with regards to timetable; some were resistant to change, and were rigid in their interaction with 'external' institutions
- Level of commitment of different stakeholders, due to short length of projects. It is hoped this will change with the completion of the School.
- Insufficient documentation and assessment of outcomes
- Sustainability of partnerships

SPECIAL PERFORMANCE AND INTRODUCTION TO THE EXECUTIVE AGENCY FOR CULTURE CITIES

Before Session Six began, a performance was given by the **Noridan** troupe from the **Haja Arts Centre**, one of the locations for the Conference field trips, using instruments made from recycled materials, and body percussion. The name of today's performing group is "Noridan". Nori means 'play', 'imagine' and 'recycle', and Dan means 'group' and 'community' in Korean. The motto of Noridan is "We play, imagine and recycle through performance." This performance was sponsored by the Executive Agency for Culture Cities.

Mr Dong-ho Kim, Vice-Chair of the Presidential Committee for Culture Cities and **Mr Young-Jin Lee**, Chief Commission of the Executive Agency for Culture Cities, Ministry of Culture and Tourism, ROK, spoke about the concrete plans for Kwangju, a city in south-western Korea, to become a cultural hub of the Asian region. He described the upcoming opening of the Culture Cities programme in Kwangju, and asked participants for their cooperation and support.

SESSION SIX COOPERATION AT THE NATIONAL LEVEL (INTER-MINISTERIAL PARTNERSHIP)

Moderator: **Mr Benedito Bola**, Senior Education Officer, Curriculum Development, Ministry of Education, Fiji

Inter-ministerial Partnerships : Arts Education in Canada

Ms Nicole Turcotte

Expert on Arts Education Programs, Ministry of Education of Québec, Canada

Ms Turcotte first set the educational context of Canada, with education being completely managed by the provinces. She outlined the general educational reforms that governments have recently taken – that of a comprehensive and diversified curriculum, with a long-term perspective, open to the world – and discussed how these applied to specifically to Québec and to arts education. Since 1992, Québec sought to support the ongoing pursuit of cultural identity with a cultural policy that defined the school as an ideal access route to culture. At the same time, education and culture ministries formed closer partnerships, with various activities including a full school week dedicated to arts and culture and the Essor Awards Contest, which encourages teachers and recognizes their achievements in arts projects.

In 2004, the Culture in Schools Program aimed to provide more opportunities for students to come into contact with artists and their works. The Program encourages teachers, together with artists, writers and arts organizations, to further implement cultural activities and supports regional projects.

Ms Turcotte concluded by listing some promotional tools designed to foster a partnership between education and culture.

Inter-ministerial Partnerships : Arts Education in the Republic of Korea

Mr Hoseong Yong

Director, Culture & Arts Education Division, Arts Bureau, Ministry of Culture and Tourism, ROK

Mr Yong outlined the background and process of cooperation between the two ministries of culture and education to formulate Korean arts education policy and guide its implementation over five tasks since 2003:

1. Establishment of policy directions and the expansion of consensus
 - Research projects
 - Weekly Arts Education Policy Forums online and off-line
 - Arts education TV programs eg *Visits to the World's Arts Education Sites* TV program
 - Internet hub site for arts education <http://arte.ne.kr>
 - Monthly webzine and weekly newsletter
 - Arts Education case study book
 - Official White Paper
2. Vitalization of arts education in schools
 - Cooperation between ministries of culture, education and local government
 - Classroom lectures, extracurricular activities, special skills training
 - A pool of visiting arts instructors to 32% of primary-senior public schools
 - Local governments provide matching fund for visiting teacher placements
3. Vitalization of arts education in social areas
 - Training programmes at existing cultural facilities
 - Arts programmes for prisoners and immigrant spouses
4. Training of arts education professionals
 - Mandatory and voluntary training programmes
 - Self-study groups
 - Professional training center to be established 2006
5. Systems support for arts education
 - Via the Korea Arts and Culture Education Service (the main Conference organizers) and their website.

He concluded that Korea was now moving into the systematic implementation of arts education, with legislative support to follow.

Discussion:

Mr Maira, India, said he was very impressed by the Korean example of arts education, and that he wasn't aware of how deep they had gone. He remarked that not only should Korea be consultants for the rest of the region, but for the rest of the world. Ms Wagner also said she was very impressed, and wondered if more information on the exact execution of the programme, especially methodological approach in terms of arts education or arts through education, could be given at the Lisbon conference? Mr Yong replied that he could release the textbooks, and that also the Symposium earlier in the week gave some information about the specific models. Ms Alvarez of the Philippines said that the Korea inter-agency model sounded similar to her country's model of cooperation.

Mr Cohen expressed his enjoyment of Ms Pillai's community-driven programme that had all levels of support, and raised the possibility of inter-government collaboration, resulting in 'alternative' globalisation.

Mr Cohen, highlighted the ecological effects of development, and the need to start talking about eco-pedagogy; arts linked to ecology. He also brought up the issue of solidarity, suggesting all funding should have this principle built into it. At his organisation, there is the reciprocal notion of responsibility, to twin resources of developed countries with those of developing nations.

In reference to Ms. Wong's presentation, Mr Cohen suggested have one day each week in the school curriculum devoted to creativity as a formal recommendation.

Mr Arnold Aprill, Director, Chicago Arts Partnerships in Education, asked Mr Yong about the challenges of bringing so many new arts educators, who may not be familiar with the school system, into schools in Korea. Ms Turcotte, Canada, said that in Quebec, ten years of efforts have been made in this area, and that the Ministry has done lots of work to understand the artists' world and the school world, with measures in place to facilitate artists' entry into schools. Mr Yong, Director, Culture & Arts Education Division, Arts Bureau, Ministry of Culture and Tourism, Republic of Korea, responded that firstly, a consensus must be created, and that that is being done through things like weekly forums. A second challenge was budgetary responsibility.

GROUP DISCUSSION OF DRAFT RECOMMENDATIONS

Before going into an hour and a half of group discussion, Ms Bassier, Chairperson of the Draft Recommendation Committee, thanked everyone in the Committee for their work. She then highlighted the need to keep in mind that the recommendations are high-level, inclusive and non-prescriptive, and added that regional considerations and the unique approaches and features of arts education in the Asia-Pacific region are picked up in the document's Preamble. After one and a half hour's discussion, the participants came back to the conference room and group leaders gave oral reports on their group's comments on the recommendations.

ADOPTION OF RECOMMENDATIONS

Ms Bassier, Chairperson of the Draft Recommendation Committee, thanked everyone for the suggestions and robust discussion on the Recommendations. She said that not all suggestions could be included, this was because they were not related to a particular subheading, and that the Committee wished to avoid repetition and duplication. She added that there was a slight restructure in the document's order, with the recommendations making up the main body of the document. She concluded by emphasising that the Recommendations are a flexible document, to be applied in participants' own countries and contexts.

Small changes were made to the document, and the Recommendations were finalised and adopted unanimously².

INTRODUCTION OF THE WORLD CONFERENCE ON ARTS EDUCATION

Ms Teresa Wagner and Mr Joao Cavalho jointly made an announcement on the World Conference on Arts Education, including Conference application forms, draft programme, provisional agenda, workshop paper presenters, and documents from other regional preparatory conferences were on the site. Ms Wagner also made an explanation on the UNESCO's website on arts education (www.unesco.org/culture/lea) and told the audience that the website will contain all the updated information on the development of the World Conference.

CLOSING CEREMONY

Dr Lee, Secretary-General of the Korean National Commission for UNESCO, gave the Closing Remarks. He said that while listening to some of the Conference's country reports, and best

² Please refer to the annex II for the Recommendations on the Promotion of Arts Education in the Asia-Pacific Region.

practices in arts education, he was reminded of his experience of the performing arts and arts education in Latvia. He said that he was deeply impressed and inspired by Latvian efforts to promote arts education, with an entire week every year devoted to national song and dance. Dr Lee then emphasized the importance of a holistic approach to arts education, said that he was inspired to hear about the range of arts education partnerships happening in the Region and expressed his pleasure at arts education legislation in Korea being accepted and awaiting final approval. He said that he looked forward to UNESCO's greater involvement in bringing about greater dialogue, assisting member states to implement quality arts education and actively support follow-up activities. He concluded with a hope that UNESCO accepts a proposal for the 2nd World Conference on Arts Education to be hosted in the Asia-Pacific Region, and if possible, in Korea.

The organizing bodies of the Conference were commended and thanked for organizing the Conference on behalf of all participants, and several delegates presented gifts to show their appreciation.

Ms Keumjin YOON, Director of the Korea Foundation Cultural Center (KFCC) delivered the congratulatory remarks with saying that the Korea Foundation Cultural Centre was proud to host the Conference. She explained that the KFCC was part of the Korea Foundation, established in 1991 to promote Korea and its culture to the world through academic and personal exchanges. In 2005, it took another step of broadening cultural exchange and promoting international exchange, and the KFCC officially opened in September 2005. Ms Kim said that the Center's mission is to offer Koreans and foreigners living in Korea more opportunities to more diverse cultures. She commended the Conference for its programme and complimented participants on holding a successful conference.

Chairperson Mr Jooho Kim, President of the Korea Arts and Culture Education Service, gave a final word of thanks to the organizing bodies and participants, and emphasized the importance of partnerships, which he hoped had been strengthened through this Conference.

The Ceremony concluded with a performance by Mr Jedeok Jeon, praised as one of the best jazz harmonica player in Korea, closed the Conference. Thanks to his mastery of the instrument, he is often called the "Toots Thielemans" of Korea. Mr Jeon lost his eyesight when he was younger and learned to play the harmonica by ear, without an instructor. He recently received the "Grand Prix for the Jazz and Crossover Music" in Korea.

FIELD WORK

Seoul Yongsan Elementary School

*Participants : John O'Toole, Jigme Lodey, Takashu Hajime, Mohammad Musharraf Hossain Bhuiyan, Adeline Kwok, Nicole Turcotte, Lester Mohi

In the Republic of Korea, with a view to mainstream arts education within formal school systems, instructors specialized in five disciplines of art (Korean traditional music, theatre, dance , film and animation), are being placed in Korean public schools. This system offers opportunities for artists, or people with majors in the arts, to teach. With government financial support, this programme implements a unique and progressive arts education policy measure that connects artists, schools and students directly.

Seoul Yongsan Elementary School is one such school where students learn from visiting theatre instructors. To foster creative human resources equipped with talent and character to lead a knowledge-based society, Seoul Yongsan Elementary School is building a foundation for learning through diverse on-site educational activities not found in regular curricula, including information communication technology, foreign language instruction education for specialization and aptitude, reading, composition writing, and on-site hands-on learning.

Seven participants* did their field work at Seoul Yongsan Elementary School. During the visit, participants watched a drama rehearsal class, with students preparing a performance that the entire school will watch in December. The students in the drama class wrote the script, and directed and produced the play themselves, with the teacher only involved in guiding the overall process.

The play's story unfolds after the protagonist starts to play a game CD that she has received from her father as a present. In the game, Cinderella defeats her wicked stepsisters and stepmother, ultimately going in search of the prince. The game consists of several stages, with characters popular among children, such as Gandalf and Jennifer, making cameo appearances in several places. The sound effects heard each time one stage of the game started or ended, as well as the passionate love scene where the prince and Cinderella embrace, appeared to be very popular with the students. In the rehearsal process, participants observed the balance and harmony between the teacher's guidance and students' creative autonomy in the theatrical production process.

Samsung Children's Museum

* Participants : Tarzan Rai, Hang Rithyavuth, Sione Ula, Ngunonly Leang, Supanee Chayabutra, Vattanakul Thanapon, Almajan Mambetova

Samsung Children's Museum is the first Korean hands-on experience museum for children. Unlike conventional museums, the museum provides hands-on learning through exploration of the exhibits by touch and operation. It is characterized by interesting, hands-on displays that children can relate to and provides an environment where children can learn through play and active exchange between adults and children. It has approximately one hundred exhibits in ten fields including science, art, society and culture, and broadcasting, with a broad range of special educational programs for all age levels.

Seven participants* did their field work at Samsung Children's Museum. Museum staff first gave participants a brief introduction to the Museum, described the current exhibitions, and distributed information brochures.

At the Museum, there were many children in groups wearing a wide variety of school uniforms. The Museum maintains memberships with various kindergartens, enabling children to be invited each time the exhibition programs change. Due to the fact that the Museum is an experience-oriented museum, children actively roamed the space and interacted with the exhibits independently. In the last part of the field visit, participants were taken on a guided tour in small groups of two to three to the 2nd, 3rd and 4th floors, which housed various exhibition programs.

Seoul Youth Factory for Alternative Culture - Haja Center

* Participants : Janet Pillai, Bebedito Bola Ratu, Shamun Hameed, Helen Cooper, Eric Natuoivi, Lim Meow San, Ian George, Ai Liang Chua, Omar Awang, Max Wyman, Anorld Aprill, Hajime Takasu

The Haja Center is a “culture factory” for youth that is operated by the Center for Youth and Cultural Studies of Yonsei University, under the guidance of the Seoul Metropolitan Government. Its official name is the Seoul Youth Factory for Alternative Culture (SYFAC). SYFAC was established in December 1999 during the Korean financial crisis, to create a single model to foster cultural workers with the skills to reflect on the arts with cultural and digital literacy and good business sense, thereby helping to solve the issue of youth unemployment, which was especially prevalent at the time.

SYFAC implements a wide variety of cultural education programs. Its five workshops (popular music, filming and video, design in life, web, and civil culture) enable youth to conduct ongoing cultural activities with experts to foster their personal development, creativity and vocational skills in various art forms.

Twelve participants* did their Field Work at SYFAC. They were introduced to the Center and were shown around the Center for an hour and a half with the assistance of teachers and staff interpreters. The participants, including Janet Pillai from Malaysia, found close similarities with institutes in their own countries. As a result, they asked questions and shared case studies and issues in arts education.

In the final part of the Center Field Work visit, participants were taken on a thirty- minute tour led by SYFAC Team Manager Min Gyeong-Jin. First, the participants received information about the mission of SYFAC and the background to its establishment, and watched video footage of SYFAC at work. Participants then toured the practice areas and musical instrument-making rooms. After a rehearsal for a performance the following day, participants went onto the Center's stage to look more closely at the instruments, and were given an opportunity to play them. This experience closed the Field Work itinerary at the SYFAC.