



United Nations  
Educational, Scientific and  
Cultural Organization



Ministry of Culture,  
Sports and Tourism  
Republic of Korea



Second World Conference  
on Arts Education  
Seoul 2010

Original: English

United Nations Educational,  
Scientific and Cultural Organization

Final Report  
by  
Professor Larry O'Farrell  
General Rapporteur of the Conference

Closing Session  
of  
The Second World Conference on Arts Education

Seoul, 28 May 2010

## **Introduction**

Convened at the initiative of UNESCO, in close partnership with the Ministry of Culture, Sports and Tourism of the Government of the Republic of Korea, the Second World Conference on Arts Education took place in the resplendent COEX Conference Centre in Seoul from 25 to 28 May 2010. The conference was attended by 650 participants from approximately 95 Member States.

High-level representatives attended the Conference, including the Opening Ceremony and the Ministerial Roundtable. Dignitaries who participated in the Opening Ceremony included First Lady of the Republic of Korea, Madam Kim Yun-ok, Minister of Culture, Sports and Tourism of the Republic of Korea, Mr Yoo In-chon, Director-General of UNESCO, Ms Irina Bokova, and President of the General Conference of UNESCO, Dr Davidson L. Hepburn. Taking part in the Conference were ministers and vice-ministers or senior civil servants of Austria, Barbados, Brazil, Colombia, Costa Rica, India, Kazakhstan, Kenya, Maldives, Philippines, Poland, the Republic of Korea, Tajikistan, the United Republic of Tanzania, Togo and Tonga as well as a representative of the European Commission.

International non-governmental organizations (NGOs) such as the World Alliance for Arts Education (WAAE), the International Society for Education through Art (InSEA), the International Society for Music Education (ISME), the International Drama/Theatre and Education Association (IDEA), the World Dance Alliance (WDA), the International Theatre Institute (ITI) and the International Music Council (IMC) were identified as UNESCO's main partners.

A warm vote of gratitude is extended to UNESCO and the Government of the Republic of Korea for a well-organized event that included a wide range of presentations, performances and opportunities for dialogue. Special thanks go to all those who contributed to the preparation of the report including moderators and rapporteurs.

## **Background**

The Conference was decided by the General Conference of UNESCO at its 34<sup>th</sup> session. According to the Organization's meeting classification regulations, the Conference fell within category IV, as an International Congress attended by experts. It was especially organized in response to the achievements of the first UNESCO World Conference on Arts Education that was held in Lisbon, Portugal in March 2006. The Lisbon Conference demonstrated the value of arts education, affirming the need to build creative capacities in young people and to advocate arts education in all societies. One important focus was the implementation of arts education programmes for people from disadvantaged social backgrounds.

The Lisbon Conference produced an important theoretical and practical framework, the UNESCO Road Map for Arts Education, which provided guidance for advancing the qualitative development and growth of arts education. A central goal of the Seoul Conference was to reassess and encourage implementation of the Road Map.

Organization of the Conference was directed by the Steering Committee, composed of the core members of UNESCO and the Korean Government within the field of arts and culture, assisted and supported by the International Advisory Committee, composed of governmental experts, researchers, academics, artists, educators, and others in the field of arts education.

## **Themes**

The Seoul Conference aimed to reinforce the value of high quality arts education for all, while developing a capacity for creativity among the youth and lifelong learners of the 21st century. At the same time, it sought to highlight the social and cultural dimensions of arts education and reinforce research and knowledge of practices, ensuing from new conceptual and methodological tools.

The organizers intended that the Conference contribute to the elaboration of new strategies and strengthen collaboration among diverse stakeholders such as national authorities, local governments, teachers, artists, researchers, associations, foundations and NGOs, encouraging them to work together towards developing practices and reinforcing the position of arts education in schools as well as in community programmes.

## **Opening Ceremony**

Dignitaries and delegates were welcomed by the Minister of Culture, Sports and Tourism of the Republic of Korea in the opening ceremony. The Director-General of UNESCO gave an opening address in which she spoke of UNESCO's longstanding commitment to supporting arts education with a view to realizing the full potential of the human being and developing creative capacity. She emphasized the importance of informal education in the arts which can "contribute more effectively to sustainable development and peace-building." She added that she is "deeply committed that UNESCO continues to explore new avenues of thinking and action in the area of arts education".

Congratulatory remarks were given by the First Lady of the Republic of Korea.

Delegates were then presented with a remarkable multi-arts performance that illustrated some of the possibilities of mixing digital art with live performers.

## **Ministerial Round Table**

In the afternoon of the first day a ministerial round table was held with the participation of ministers and vice-ministers or senior civil servants of the Republic of Korea, Colombia, Costa Rica, India, Philippines, Kenya, Tajikistan and the United Republic of Tanzania, as well as a representative of the European Commission.

The round table was chaired by Dr Davidson L. Hepburn, President of the UNESCO General Conference and was divided into two sessions. The first session focused on best practices of arts education policy with examples given from the experiences of each of the present countries. The second session focused on inter-governmental networking on arts education, spearheaded by a keynote speech by the European Commission and followed by open discussion.

The round table discussions opened with a presentation by the Minister of Culture of the Republic of Korea, followed by a presentation by the Korean Vice Minister of Education. It was pointed out that the Republic of Korea attaches a specific importance to arts education insofar as it contributes to creative and innovative thinking, an essential quality for an effective workforce in all sectors of a post industrial economy. This last point was also made

by the representative of the European Commission during her keynote speech in the second session as a concern across the European Commission Member States. Others also highlighted the importance of arts education in creative thinking, including the Deputy Minister of Information, Culture and Sports of the Republic of Tanzania.

The Minister of Human Resources Development of India stressed that the country placed a particular importance on arts education as a core means of safeguarding its rich and diverse cultural heritage, a point also stressed by the Assistant Minister of Culture of Kenya, the Vice Minister of Culture of Tajikistan, the deputy minister of Information, Culture and Sports of the Republic of Tanzania as well as the Director of Education, Women's Affairs and Culture of the Kingdom of Tonga.

The Minister of Education of Costa Rica stressed the importance of arts education to develop social and environmental responsibility, a point also echoed by the Minister of Education of Colombia. The chairman of the National Commission for Culture and the Arts also highlighted the important role of arts education as a 'weapon' against social issues facing youth in the Philippines, including a high dropout rate, a point which was also raised by the Barbados pointing to the problem of boys dropout rates in the Caribbean.

During the open discussions it was agreed that arts education needed to be included in curricula at an early age in order to best address the issues raised. In that respect the **issues of fostering a creative and innovative workforce, promoting and conserving identity and heritage as well as fostering social responsibility and combating school dropout rates** were points that emerged from ministers across regions as core contributions of a quality arts education.

### **Keynote presentations**

Six keynote presentations were scheduled throughout the Conference, the first of which was delivered after the opening ceremony by Michele and Robert Root-Bernstein on the topic "Arts at the Centre". They asserted that, because we now live in a creative society, education for creativity is an essential right. Moreover, they stated that the way to achieve universal education for creativity is through arts education because the arts are habitually at the centre of creative practices in every discipline and in every culture. Drawing on their own research, they provided anecdotal and statistical evidence that the arts and crafts have fostered scientists' creativity. They demonstrated that artists can be scientists and inventors and that the reverse is also true. One reason for the efficacy of the arts in promoting creativity is that many recognized "tools for thinking" are particularly explicit in the practices of the arts.

Discussions on the first day (25 May 2010) were preceded by a complementary presentation by UNESCO on the results of the survey on the implementation of the Road Map for Arts Education. This enquiry was carried out in 2009 by UNESCO to all its Member States and benefited from 95 responses. After a brief review of the Road Map and survey processes, the representative revealed that the Road Map had been distributed in 59 countries and translated into 20 languages. Half of the responding Member states reported projects elaborated with reference to the UNESCO document. General information on the situation of arts education practices gathered during this survey was then presented. The main aims cited for arts education were to develop individual capabilities, cognitive and creative. The foremost difficulty reported was a lack of funding. Further information focused on ministerial

cooperation, collaboration of schools with cultural institutions, teacher training, research and the benefit of arts education for out-of-school populations. The presentation was ended with the general recommendations of the Member States to UNESCO, which primarily concerned expanding the Road Map to other populations, showcasing best practices in different geo-cultural contexts while overseeing the diversity of standards and values of Arts Education, and enlarging the perspective of arts education to encompass its socio-cultural dimension.

Two keynote addresses were delivered on the second day of the Conference (26 May 2010). In his keynote speech on the “Socio-Cultural Dimension of Arts Education: Promoting cultural diversity and social cohesion through arts education”, Jean-Pierre Guingané asserted that arts education is a means to develop one’s sensibility, emotional intelligence, perception about others, capacity for comparative analysis and understanding towards diversity. He argued that the arts are a tool to (i) express, (ii) explore one’s self and surrounding, and (iii) reflect deeply. He stated that arts education has the potential to counter the negative impact of globalization, with its cultural homogenization, by nurturing creative individuals with their own sense of identity. To reinforce the socio-cultural relevance of arts education, he advised delegates to use local languages, to focus on local heritage and involve local traditional artists, to examine art and literary works considered controversial in their era, and to expand the practice of the arts to a wider segment of the population including those marginalized.

Ms Hi-kyung Kim gave the following keynote address about “Responding to the Challenges of Arts Education: Tensions between traditional and contemporary practices and transcending geo-cultural differences”. These tensions have emerged with a renewed interest in the traditional music of all the world cultures. Teachers face the question of how best to integrate traditional music into a school music programme. Three options are apparent. The teacher can strive to preserve tradition without any change. She can merge tradition with modern genres to produce a new musical form. Or she can modify tradition in minor ways in order to communicate with audiences from other cultures. While each of these approaches has merit, the first step must be to provide for the preservation of tradition. Only when traditional practices are reasonably secure can a dialogue be initiated between past and present. Ms Kim argued that we must educate the young about the past in order to create a new art for the future.

On the third day of the Conference (27 May 2010), there were equally two keynote speeches. In his address, Michael Wimmer spoke about “Conditions for Facilitating Arts Education or The Art of Stepping Aside”. Wimmer looked at research from three different viewpoints: (i) Scientific research, (ii) art-based research and (iii) research-based learning. The primary purpose for applied research is to discover, to interpret and to develop methods and systems for the advancement of human knowledge. Scientific research with its different disciplines can play an important role in quality development and professionalization. The arts as a mirror of the world can be equally used for the production of knowledge, but there is also a research dimension when arts production takes place. Turning from the artistic field to the pedagogical, Wimmer identified a research dimension within educational processes. Following the current trend from a teacher oriented school to a child oriented school, teachers give children the responsibility for learning, making them researchers themselves. The role of the teacher changes from an almighty knowledge provider to a facilitator of common research processes. Research-driven arts education takes place somewhere within this three-dimensional approach.

Ramon Cabrera Salort stated that the research capacity of arts teachers depends on their background. In a keynote presentation called, “How to Inquire When the Eyes Jump over the Wall: An overview of the current state of knowledge on research capacities in arts education”, he maintained that educating arts teachers remains a major challenge. As practiced in Latin America, arts education represents an artistic heritage as a preserved domain, an escape to a romanticized past that is divorced from learners’ everyday reality. This makes arts education static and dysfunctional as an agent of change. In a joint project between Cuba and Germany, he explained, Cuban students worked with their German counterparts to stretch the limits of traditional arts education with the result that the project became a space for dialogue. Under these circumstances, the present became the centre of the learning and the students became major designers of the learning process. Students collaborated in developing their arts education projects experimenting directly with the reality of everyday life and using it to express their creativity in a more adventurous way. This engagement with the immediate world made it possible to reject the artistic hegemony of one culture over another and to bring out the voices of the excluded. It also opened an avenue for a feeling of “provisionality”, creativity and the excitement of facing the unknown. For this to happen, teachers must be better trained. The German-Cuban project’s answer to this concern lay in the engagement of teachers as active learners alongside the students.

### **Roundtable Panel Discussions**

Each day a round table panel discussion was held following the keynote speeches. The panel discussions focused on the following subjects: the first consisted of reflections on the implementation of the Road Map, the second was on advocating the socio-cultural values and impact of arts education whilst the panelists of the third day explored how to support and advance the practical applications of research.

The first panel was moderated by Jose Sasportes (Portugal). The speakers were Olga Lucia Olaya (Colombia), Leila Rezk (Lebanon), Christina Hong (Australia) and Emily Achieng’ Akuno (South Africa). The panelists approached the issue of implementation of the Road Map from their regional perspectives. The speaker from Latin America emphasized the need to move into actual implementation of the Road Map, and in particular the need for the creation of a regional observatory. The speaker from the Arab States region discussed how many of the Road Map goals were unobtainable in a context where cultural and religious orientations tend to clash with arts education, although civil society organizations were effectively working to fill in the gap of official inaction. The Asia and the Pacific region speaker addressed the need to emphasize a new approach to arts education in which arts education is to be conceptualized both for its intrinsic value as well as for its value as a tool for fostering creativity in young people in order to seize the opportunities of the 21<sup>st</sup> century. Finally the speaker from the Africa region highlighted the importance of indigenous education and the central place of the arts in traditional culture, and hence of arts education in the preservation of traditional culture. In terms of the implementation of the Road Map, she emphasized that it needed to be put in the hands of practitioners in order to work.

The second panel was moderated by Anna Kindler (Canada), with presentations by Lucina Jimenez (Mexico), Dani Lyndersay (Trinidad and Tobago), Iman Aoun (Palestine) and Jan Jagodzinski (Canada). The focus was on advocating the socio-cultural values and impact of arts education. Jimenez placed arts education at the heart of cultural rights and hence human rights. In that sense cultural policies needed to emphasize the ‘rights’ approach to the

issue as well as respond to the changes brought about by new technologies amongst young people. Therefore, arts education is a resource both in terms of the creative economy and of personal development as well as a cultural right. Lyndersay emphasized the role of arts education in linking young people with their culture and as an entry point for raising consciousness and communication. Aoun discussed the use of theatre as a way of psychological empowerment and collective discussion in a context of military occupation. In that sense arts education can be a tool for freedom and peace. Finally Jagodzinski argued for acknowledging the role of arts education in promoting creativity, innovation and cultural diversity, whilst guarding against the dangers of an understanding of cultural identities as 'fixed', particularly for the purposes of promotion on the global market.

The third panel focusing on the practical applications of arts education was moderated by Dan Baron Cohen of the World Alliance for Arts Education. The speakers were Jean Marc Lauret (France), Lindy Joubert (Australia), Eckart Liebau (Germany), Robert McLaren (Zimbabwe) and Sam Gyun Oh (Republic of Korea). Lauret underlined the need for proper evaluation of the impact of arts education, particularly in relation to cultural diversity and the personal competencies nurtured through arts and education, such as the capacity for imagination, expression, originality and adaptability. Joubert emphasized the advantages of multidisciplinary and creative research in applied community settings whereby both communities and research benefitted. The mutually reinforcing positive impact of synergizing local knowledge and practice with research was stressed. Liebau argued that a new methodology was needed in order to identify the knowledge gap in terms of comparative and empirical theory, to enhance the effectiveness of arts education research. McLaren demonstrated the impact of multi-literate research, through the integration of the research process into community experiences and informal contexts via intergenerational transmission and on-the-job training. He insisted that indigenous arts education be the primary point of reference for research in Africa. Finally Oh discussed the issue of the development of a standard international terminology which could embrace the diversity of the world, advocating for a combination of top down analysis by domain experts and bottom up analysis by practitioners as the methodological basis of elaboration of the glossary.

### **Parallel Workshops**

Over a period of three days, a total of 25 topics related to arts education were addressed in 27 parallel workshop sessions, each featuring presentations by experts from a number of different countries. The detailed programme of the Conference is attached to this report. The wide range of topics offered by the approximately 120 papers combined with the depth of coverage of each topic added a rich level of detailed analysis to the scope of the Conference.

The first set of workshops held on 25 May 2010 included three sessions devoted to contextualizing the UNESCO Road Map for Arts Education. Two sessions addressed the question of ***arts education in school and out of school***. The discussion focused on the need to embrace a wide range of learning environments, to encompass different places where learning takes place and to monitor the quality of programmes to promote excellence. One session considered ***advocating to different audiences and responding to local needs***. Teacher education and the collaboration of teachers and artists were seen to be critical elements. Emphasis was put on the need to involve a large group of stakeholders in order to implement the Road Map at national level.

A second set of workshops concerned encouraging cooperation and partnerships. One addressed ***intra- and intergovernmental partnerships***. Both national partnerships and international cooperation were seen as essential for a successful and systematic development of arts and cultural education. Another workshop dealt with ***partnerships within and beyond school*** – collaborative efforts between public and private sectors, school communities, cultural institutions, etc. While each paper took ‘partnerships’ as its theme, each exposed a particular facet. Implied in each was a sense that the arts can offer in quite singular ways particularly effective foundations for such work. The arts themselves hold, at their core, principles of re-making, negotiating, synthesising and expressing that can be useful aspects within partnerships of any kind. A third workshop focused on ***cooperation between teachers and artists*** holding that school-based arts education, alone, is not enough. A partnership with cultural and other specialized institutions is required. A systematic framework linking schools and artists is necessary along with specialized services to advise schools. Ensuring quality of arts education must be addressed in such areas as curriculum, resource persons and cooperation.

Two workshops were held on developing the capacity of arts education practitioners. The first concerned ***core competencies***. These included creativity and innovation; critical thinking and problem solving; communication; collaboration; information literacy; media and technology; flexibility and adaptability; initiative and self-direction; global awareness; leadership and responsibility; productivity and accountability. Another workshop looked specifically at ***education and training systems for teachers (general and arts) and artists***. Presenters provided examples of professional development for teachers in arts education.

Sessions on 26 May 2010, the second day of parallel workshops, included four on the topic of reaching out to a diversity of socio-cultural contexts and specificities. Two of these focused on ***global citizenship cultural identities and arts education***, showing how arts education programmes that respect cultural diversity can be effective in enhancing the quality of learning and empowering learners. The difference in the meaning of arts for different people implied a need for continued dialogue. Some speakers were also concerned with the preservation of cultural identity in the face of global pressures.

Also on the topic of diversity, one workshop contemplated ***empowering communities***, especially marginalized or displaced populations, under-privileged groups, indigenous people, etc. Cultural centres, museums, NGOs, and volunteers have been playing an important role in arts education in the non-formal sector. The complementarity between formal and non-formal education was underscored. Community engagement, partnership building, locally-based resource use, alternative methods for evaluation, and political will were identified as success factors for arts education that is targeted to marginalised groups. A third workshop focussed on ***digital media, popular culture and arts education***. Presenters recognized that there were many definitions for new media and popular culture as these are emerging trends that vary from place to place and are shaped by socio-cultural dimensions. Teachers today work in a new socio-cultural context, providing a strong incentive to be creative in addressing popular culture and digital media



Four workshops were held on a theme of healing and relieving through arts education. One of these examined **socio cultural therapy and rehabilitation**. Presenters emphasized that partnership building is very important in order to set up artistic healing activities in disaster areas. They suggested that artists should be trained in dealing with disaster situations, sickness and death. Another workshop took as its focus **social cohesion and reconciliation**, asking how arts education can bring about social cohesion and providing examples of how this has been approached. Examples were given of how violence was reduced during an arts festival and how music can be a starting point for conflict resolution. An example of the integration of arts education into the training of military police was described. **Peace building in post-conflict situations** was the topic of a third workshop in this category. Examples were given of how children from several conflict and post conflict countries achieved reconciliation through multiple forms of artistic expression. A fourth workshop deliberated on the **environment and arts education**. It appeared that arts education projects with an environmental focus can be effective in bringing communities together. An example was described in which a collaborative mural project that addressed environmental issues led to the acquisition of positive attitudes and responsible behavior to protect the environment.

The remaining workshops on day two, considered various possibilities for the social and economic intervention of arts education. One looked at the **economy and arts education**. Presenters explained that economists are increasingly interested in creativity and arts education, to the extent that they have started to study ways of quantifying and qualifying its benefits. Some stakeholders were worried that if arts educators should limit their vision of arts education to an economic base, alone, then consequences in the future could be negative. A second workshop explored the **private and professional sectors' contributions to arts education**. Examples of corporate involvement in promoting the arts and arts education were presented.

In a session on **life-long learning and arts education**, presenters focused on arts learning in and with the collections of museums. Arts learning in all possible areas was seen as a human right that should be protected and expanded as a means of enabling people to understand and handle present and future challenges. A final workshop on social and economic interventions of arts education discussed **changes in the social role and responsibility of cultural institutions and actors** including artists, with particular regard for the social role and responsibility of artists and cultural institutions in the context of the 21st century information and knowledge society.

The third set of workshops, which took place on 27 May 2010, included two sessions on evidence and the language of advocacy. One dealt with **promoting indicators of arts education: how to assess and document the outcomes of arts education**. It emerged that arts education has multiple agendas and purposes. Accordingly, the assessment methodology can only be developed with regard to the respective purposes of arts education. A second session took a careful look at the question of **evidence-based policy making**. Presenters described the development of arts education in an education system stressing the effort it takes to develop a national curriculum for arts education. It was suggested that UNESCO inaugurate a World Arts Education Day to promote arts education internationally.

Two workshops dealt with issues related to building an information gateway. The first was concerned with **international cooperation for research**. The workshop called for international cooperation in order to ensure coordination among different projects with similar objectives. The opportunity offered by ICT for on-line research and information sharing of good practices was emphasized. A second session concentrated on the **challenges and future of UNESCO observatories and chairs**. Observatories and chairs have developed online portals where the information they have gathered is disseminated. Speakers suggested the creation of an online platform grouping this information. A website on such a scale can only be developed with the adequate human and financial resources to help sustain its maintenance and potential growth.

The final set of three workshops concerned a renewed language of arts education, beginning with a session looking **towards a new concept of arts education**. Presenters addressed recent philosophical shifts in the concept of the arts that will impact arts education. Also considered were changing public attitudes towards the arts, the effects of globalization, and the influence of digital technology on arts making and understanding. Initiatives were described that re-visited the indigenous paradigms of practical creativity and education in music.

**Creativity in Arts Education** was the subject of a workshop that included a description of entrepreneurship education as a process that develops individuals' mindsets, behaviours, skills and capabilities and that can be applied to create value in a range of contexts and environments. A third session focused on the **interaction between theory and practice**. While presenters were all concerned with the question of the relationship between arts education and the information media, speakers presented different opinions on this topic.

While it is not possible to summarize these diverse and complex presentations in a brief conclusion, it was noted that many of the papers reflected the objectives and strategies contained in the draft version of the Goals for the development of arts education that eventually took the form of the *Seoul Agenda*. As a result, the content of these presentations and the rich discussions that followed were influential in the preparation of the final version of the *Seoul Agenda: Goals for the Development of Arts Education*.

### **Regional Group Discussions**

On the first day (25 May 2010), group discussions took place for each of the five UNESCO regional groups to discuss issues related to arts education and the implementation of the Road Map in terms of regional priorities and specificities. Participants included practitioners, experts and government officials.

#### **Africa**

Moderated by Prof. Mzobanzi Mzobz Mboya (South Africa), the African region discussion highlighted problems of implementing arts education in the Africa region, some of which are related to the overall education challenges on the continent, with competing development demands in the region. Some participants stressed that the issue of arts education needed to be addressed with African eyes, with an African mind, in order to make it relevant. The idea that teachers needed to be consulted to elaborate policies was met with strong consensus. Finally, to highlight the similarities of the region and to give authority to the African voice, countries from this region need to unite their voice to reach the international community with force.

### The Arab States

The Arab States regional discussion was moderated by Joe Kreidi (UNESCO Beirut). The difficulties raised concerned the organizational problems between formal and non-formal education systems (community centers). The participants further highlighted that the means of funding available vary greatly depending on the country. However, civil society is very active and endeavors to compensate for the frailties of the formal system (e.g. many therapeutic activities are carried out in countries with numerous refugee or displaced populations). Finally, no research exists at university level that could lead to a suitable approach that would address the specific needs of this region and encourage better training of teachers in artistic fields while increasing awareness of the arts among the young, free of ideological differences.

### Asia and the Pacific

Moderated by Gwang-Jo Kim (UNESCO Bangkok), discussions in the Asia Pacific group centered on the issues of research and networking in relation to arts education. In this regard, it was stressed that there is a need for more qualitative and quantitative data, particularly data to inform policy and decision makers. In terms of networking there is a need to continue the work initiated since Lisbon, and enhance the network and network modalities. Discussion also revolved around the importance of arts education for disabled people and other vulnerable or marginalized sections of society. Finally emphasis was also put on the need for more arts education specific teacher training.

### Europe and North America

The Europe and North America group was chaired by Christine Merkel (German National Commission for UNESCO). Discussions identified two major developments in the region since Lisbon, the continuing growth of more effective and productive cooperation between the different ministries and stakeholders in arts education, with a view to overcoming flaws in the delivery of high quality arts education, and the strengthening of evidence-based policy and practice. Examples of productive cooperation cited included country reviews of their policies (e.g. the substantial Canadian report, the Latvian example) and the establishment of an EU-wide network of civil servants in charge of arts education delivery in 27 countries. The role of arts education as the core instrument for the development of creativity on a personal and social level was affirmed.

### Latin America and the Caribbean

Moderated by Olga Olaya Parra (Colombia), the Latin American and Caribbean group discussed several issues relevant to the region. Reference was made to the Bogota declaration issued at the regional Summit on Arts Education in Bogota in November 2009. A major concern raised in relation to the region was the fact that teachers do not have specific training in arts education. Typically, basic education teachers (mathematics, geography, literature) are asked to teach arts education (mainly visual arts and music). The group suggested that UNESCO work with the education authorities in the region to press the point that currently basic education teachers are not trained to deliver arts education programming that is adapted for various age levels, and that data be generated on the number of teachers without any training in arts education.

## **Encounter with NGOs and Foundations – Networking and Partnerships**

In this session held on 26 May 2010 the NGOs and foundations present found considerable common ground in their various efforts to promote arts education despite approaching their tasks from different perspectives. The NGOs explained that they have grown since their creation, despite difficulties in obtaining governmental and private funding as well as recognition for their work. (The International Theatre Institute was an exception). The NGOs suffer from lack of recognition even from artists, as many consider that working with children is not essential. The foundations have been active in supporting arts education although they, too, encounter misunderstanding from the public. They are pursuing the same goals as NGOs although they do not have the same role to play, nor should they seek to replace the role of the state. They do have an important responsibility for stimulating growth in the field of arts education. There was a strong desire among the present organizations to collaborate and to work further with governmental and intergovernmental organizations. Those present made recommendations on their role, scope and activities, justified by examples of their activities. Among these was the potential for arts education to play a restorative role in post-conflict and post-disaster situations. They saw a need to build inter-sectoral bridges for development and cultural rights and they sought to overcome such false oppositions as heritage vs. contemporary, Western vs. non-Western and local/national vs. multicultural. Some participants invited UNESCO to take action, by declaring, for example, an international week for arts education. They highlighted the need to train teachers further, in order to give them the possibility to integrate arts education into their teaching methods. Evaluation and research are also needed.

## **Special Session: Arts Education and Rapprochement of Cultures**

The year 2010 is the International Year for the Rapprochement of Cultures, and as the leading agency in this field, UNESCO has a strong mandate to generate dialogue on this theme. For this reason, the special session on the third day of the Conference (28 May 2010), moderated by Dr Davidson L. Hepburn (President of the General Conference of UNESCO), was dedicated to “Arts Education and the International Year for the Rapprochement of Cultures”. The session proceeded with consecutive panels, the first with the participation of Janet Pillai (Malaysia), Nurit Shilo-Cohen (Israel), Liane Hentschke (Brazil) and Jean-Pierre Guingané (Burkina Faso), followed by the second panel including Samuel Lee (Republic of Korea), Leila Rezk (Lebanon), Mboya Mzobanzi (South Africa) and Jose Sasportes (Portugal).

This was conveyed to analyze the role arts education can play in this context, and indeed, the goals for this field were identified as having many similarities with those of the International Year. Arts education can make an essential contribution to promoting cultural diversity, by addressing this issue from an early age. As such it was believed to be a powerful tool in developing tolerance and understanding. To achieve this, participants emphasized that teachers need to be further involved in all stages of the development of arts education and that projects in this field should be reinforced by local appropriation. A concern expressed was that arts education practices should consider the long term, both in having a lifelong impact on all individuals and by focusing not only on the current generation but also on those to come.

## **The Seoul Agenda: Goals for the Development of Arts Education**

During the Second World Conference, the Seoul Agenda was established as an agreed set of goals that could be achieved through the global partnership and ongoing commitment of the international arts education community. This document is intended to revitalize the results that the Road Map has achieved in the four years between Conferences. Beginning with the common ground of understanding on arts education established in 2006 in the Road Map, the Seoul Agenda was devised to provide a solid plan, which would communicate a clear vision to further examine the **state-of-the-art practices of arts education and to explore its prospective challenges**. The Seoul Agenda outlines goals for the development of arts education representing such visionary aims, along with concrete strategies and action items.

### **Process of developing the Seoul Agenda**

A preliminary version of the Seoul Agenda providing the initial reflection of these goals was drafted with reference to the discussions held during the International Advisory Committee (IAC) meeting that took place in July 2009 at UNESCO Headquarters to prepare the Second World Conference. It was submitted to the members of the same Committee for further consultation. A second version taking into account the comments and proposals received from the members of the IAC was prepared during a meeting on 24 May 2010, with a view to being presented at the opening of the Conference as a main tool for exchange.

The revised version of the Seoul Agenda was circulated for further comment amongst the experts during the Conference. Presentations and debates were monitored throughout the Conference and revisions were made to the document to reflect insights offered by presenters and Conference participants. The IAC met on the morning of 28 May to consider proposed revisions reflective of Conference debates. An updated version was announced in the closing event of the Conference on 28 May 2010.

The final version of the Seoul Agenda is included as an appendix to this report.

### **Carrying the vision forward into the future**

In her address to the Conference, Ms Irina Bokova, Director-General of UNESCO, assured participants that “UNESCO continues to explore new avenues of thinking in the area of arts education”. It was her hope that the experts would “send a clear message to the international community that its active engagement and commitment will be necessary to carry these arts education aims forward”. The consensus expressed by participants in the Ministerial Round Table that arts education should be included in curricula indicated a willingness on the part of UNESCO Member States to become actively engaged.

The Seoul Agenda promises to be a valuable resource that will assist arts educators around the world to renew their engagement and commitment and to focus their efforts to promote high quality arts education research, best practices, partnerships and advocacy. UNESCO will recommend to its Member States as well as its partners and communities to accept the goals when elaborating strategies and implementing quality arts education throughout various environments. With the support of UNESCO, the many individual experts and organizations who contributed to the success of this Conference will be encouraged in their efforts.

A growing network of UNESCO Chairs and Observatories in Arts Education will provide centres of activity and networking hubs to advance the Seoul Agenda in partnership with UNESCO and both government and non-government organizations.

At the close of the Conference, the Colombian Government proposed to host the next World Conference on Arts Education. This proposal, once submitted officially to UNESCO, should be approved by the Organization's General Conference.

All documents pertaining to the Second World Conference on Arts Education, including keynote and workshop presentations as well as the final report and the "Seoul Agenda: Goals for the Development of Arts Education" are available at the following URL:

<http://www.unesco.org/culture/en/artseducation>

In addition, the website provides comprehensive information on the UNESCO Arts Education programme and its activities.



United Nations  
Educational, Scientific and  
Cultural Organization



Ministry of Culture,  
Sports and Tourism  
Republic of Korea



Second World Conference  
on Arts Education  
Seoul 2010

## Programme of the Second World Conference on Arts Education

### 1<sup>st</sup> Day - Practice: After the Road Map

		Programme	Category	Subject (Entitled)
	08:00	Registration Continues		
1 <sup>st</sup> Day 25 May 2010	09:00	Official Opening Ceremony	Opening Addresses	<ul style="list-style-type: none"> <li>• Opening Performance</li> <li>• Opening Addresses:               <ul style="list-style-type: none"> <li>- First Lady of the Republic of Korea</li> <li>- Director-General of UNESCO</li> <li>- Minister of Culture, Sports and Tourism of Korea</li> </ul> </li> </ul>
			Opening Keynote	A keynote speech that represents the sub-title and the whole spirit of the Conference
	11:00	Coffee Break		
	11:10	Brief Presentation of Conference proceedings		
	11:20	Plenary Session	Survey on the Road Map	Report of the survey results on the implementation of the Road Map for Arts Education by UNESCO
			Roundtable Panel Discussions I	Further reflections on the implementation of the Road Map - Talking about customized practical strategies
	13:15	Lunch break		
	14:15	Regional group Discussions	Specific topic will be determined according to regional contexts	Africa
				Arab States
	Asia and the Pacific			
	Europe and North America			
			Latin America and the Caribbean	
		Round table	The meeting of ministerial officials	Support inter-sectoral collaboration and regional/international cooperation as a strong basis for future developments in arts education field
	16:15	Coffee break		
	16:30 19:00	In Parallel Workshops I	Contextualizing the Road map	1. Arts Education in school and out of school
2. Advocating to different audiences and responding to local needs				
Encouraging cooperation and partnerships			3. Intra and intergovernmental partnerships	
			4. Partnerships within and beyond school: Collaborative efforts between public and private sectors, schools and communities, cultural institutions, etc.	
Developing the capacity of arts education practitioners	5. Cooperation between teachers and artists			
	6. Core competencies of arts education practitioners			
		7. Education and training system for teachers (general & arts) and artists		
19:30 21:00	Performance & Reception			

**2<sup>nd</sup> Day - Advocacy: Outreach to socio-cultural values**

		<b>Programme</b>	<b>Category</b>	<b>Subject (Entitled)</b>	
2 <sup>nd</sup> Day 26 May 2010	09:00	Plenary Session	First Keynote	Socio-cultural dimension of arts education : Promoting cultural diversity and social cohesion through arts education	
			Second Keynote	Responding to the challenges of arts education : Tensions between traditional and contemporary practices and transcending geo-cultural differences?	
	10:30		Coffee break		
	10:45		Roundtable Panel Discussion II	Advocating the socio-cultural values and impact of arts education.	
	12:45	Lunch Break			
	14:15	In Parallel Workshops II	Reaching out to a diversity of socio-cultural contexts and specificities		1. Global citizenship, cultural identities and arts education
					2. Empowering communities (esp. marginalized/displaced populations, under-privileged groups, indigenous people, etc)
					3. Digital media, popular culture and arts education
			Healing and relieving through arts education		4. Socio-cultural therapy and rehabilitation
					5. Social cohesion and reconciliation
					6. Peace building in post-conflict situations
					7. Environment and arts education
			Social and economic intervention of arts education		8. Economy and arts education
		9. Private & Professional sectors' contributions to arts education			
	10. Life-long learning and arts education				
		11. Changes of social role and responsibility of cultural institutions and actors incl. artists			
16:45	Coffee break				
17:00 19:00	Encounter with NGOs and Foundations	Networking & Partnerships	This meeting will identify the urgent problems of arts education through the suggestions of NGOs and Foundations, and these will be used for building a network among professionals and practitioners.		



### 3<sup>rd</sup> Day - Capacity-building: Research for advocacy

		Programme	Category	Subject (Entitled)	
3 <sup>rd</sup> Day 27 May 2010	09:00	Plenary Session	Third Keynote	Evaluation of arts education impact and the effect of arts education policies	
			Fourth Keynote	Conditions for facilitating arts education researches	
	10:30		Coffee Break (Performance)		
	10:45		Roundtable Panel Discussion III	Supporting the practical use of researches : Suggestions to enhance practicality and reliability of arts education researches	
	12:45	Lunch break			
	14:15	In Parallel Workshops III	Evidence, language of advocacy	1. Promoting indicators of arts education: how to assess and document the outcomes of arts education	
				2. Evidence-based policy making	
			Building information gateway	3. International cooperation for researches	
				4. The challenges and future of observatories and chairs	
			Renewed language of arts education	5. Towards a new concept of arts education	
				6. Creativity in arts education	
	7. Interaction between theory and practice				
	16:45	Coffee break			
17:00 19:00	Special session	Arts Education and Rapprochement of Cultures	In celebration of the 2010 International Year for the Rapprochement of Cultures, this part will be dedicated to discussing how arts education can fundamentally advocate and support the rapprochement of cultures.		
19:30 21:00	Performance & Reception				

**4<sup>th</sup> Day - Next steps: Development goals for Arts Education**

		Programme	Category	Subject (Entitled)
4 <sup>th</sup> Day 28 May 2010	Morning	Break Time (Drafting the final report)		
	14:00 16.30	Closing Session	Presentation of the results of the Youth Forum.	* Presented by the official youth rapporteur
			Presentation of the Final Report incl. the "Development Goals"	* Presented by the general rapporteur
		Closing Ceremony	Final message & remarks	- Representative of the Director-General of UNESCO - Minister of Culture, Sports and Tourism of Korea - President of the General Conference of UNESCO
			Concluding of the President of the Conference	Assuring continuous and strengthened international cooperation in the field of arts education following the Seoul conference.



## The Second World Conference on Arts Education

# Seoul Agenda: Goals for the Development of Arts Education

The *Seoul Agenda: Goals for the Development of Arts Education* is a major outcome of UNESCO's Second World Conference on Arts Education held in Seoul, the Republic of Korea, on 25 – 28 May 2010. Convened at the initiative of UNESCO, in close partnership with the Ministry of Culture, Sports and Tourism of the Government of the Republic of Korea, the Conference gathered more than 650 officials and experts in arts education from 95 countries. The programme included a Ministerial round table, keynote speeches, panel discussions, parallel workshops, regional group discussions, an encounter with NGOs and foundations, and a special session on Arts Education and the Rapprochement of Cultures.

Work on the *Seoul Agenda* began a year prior to the Conference during a meeting in July 2009 of the International Advisory Committee (IAC) at UNESCO Headquarters, and culminated in a presentation of the document to the participants during the closing session of the Conference. In preparation for the Conference, the IAC continued to refine the goals via e-mail exchanges in the months following the meeting in 2009.

An amended version, which took into account comments and proposals received from members of the IAC was prepared during a meeting immediately preceding the Conference. This version of the *Seoul Agenda* was circulated to experts during the Conference. Presentations and debates were monitored throughout the Conference by the General Rapporteur and revisions were made to the document to reflect priorities and insights offered by the Conference participants. Revisions of an editorial nature were subsequently completed by the General Rapporteur to reflect responses received from participants after presentation of the Seoul Agenda at the close of the Conference.

## Preamble

The *Seoul Agenda: Goals for the Development of Arts Education* reflects the conviction of the IAC members and the experts participating in the Conference that arts education has an important role to play in the constructive transformation of educational systems that are struggling to meet the needs of learners in a rapidly changing world characterized by remarkable advances in technology on the one hand and intractable social and cultural injustices on the other. Issues that concerned the IAC included but were not limited to peace, cultural diversity and intercultural understanding as well as the need for a creative and adaptive workforce in the context of post industrial economies. Equally, participants agreed that arts education can make a direct contribution to resolving the social and cultural challenges facing the world today. Of crucial importance to the success of arts education in meeting these challenges is the need to achieve high standards in the conception and delivery of programmes. The *Seoul Agenda* takes these three issues as its organizing principles.

As a product of UNESCO's Second World Conference on Arts Education, the *Seoul Agenda* is intended to build on the *UNESCO Road Map for Arts Education* that was a major outcome of the First World Conference held in Lisbon, Portugal, in 2006. The *Road Map* offered an important theoretical and practical framework that provided guidance for advancing the qualitative development and growth of arts education. A central goal of the Seoul Conference was to reassess and encourage further implementation of the *Road Map*. The *Seoul Agenda* will serve as a concrete plan of action that integrates the substance of the *Road Map* within a structure of three broad goals, each accompanied by a number of practical strategies and specific action items.

The *Seoul Agenda* calls upon UNESCO Member States, civil society, professional organizations and communities to recognize its governing goals, to employ the proposed strategies, and to implement the action items in a concerted effort to realize the full potential of high quality arts education to positively renew educational systems, to achieve crucial social and cultural objectives, and ultimately to benefit children, youth and life-long learners of all ages.

## Goals for the Development of Arts Education

### **GOAL 1: Ensure that arts education is accessible as a fundamental and sustainable component of a high quality renewal of education**

#### *Strategies*

#### **1.a Affirm arts education as the foundation for balanced creative, cognitive, emotional, aesthetic and social development of children, youth and life-long learners**

##### *Action Items*

1.a (i) Enact policies and deploy resources to ensure sustainable access to:

- comprehensive studies in all arts fields for students at all levels of schooling as part of a broad and holistic education,
- out of school experiences in all arts fields for a diversity of learners in communities,
- interdisciplinary arts experiences including digital and other emerging art forms both in school and out of school;

1.a (ii) Enhance synergy between the different aspects of development (creative, cognitive, emotional, aesthetic and social);

1.a (iii) Establish high quality evaluation systems in order to ensure the well-rounded development of learners in arts education.

## **1.b Foster the constructive transformation of educational systems and structures through arts education**

### *Action Items*

1.b (i) Apply arts as an educational model introducing artistic and cultural dimensions in other academic disciplines;

1.b (ii) Foster a creative culture among teachers and school administrators through arts education;

1.b (iii) Apply arts education to introduce innovative pedagogies and creative approaches to curricula that will engage a diversity of learners.

## **1.c Establish systems of lifelong and intergenerational learning in, about and through arts education**

### *Action Items*

1.c (i) Ensure learners from all social backgrounds have lifelong access to arts education in a wide range of community and institutional settings;

1.c (ii) Ensure opportunities for arts education experiences among different age groups;

1.c (iii) Facilitate intergenerational learning in order to safeguard knowledge of traditional arts and foster intergenerational understanding.

## **1.d Build capacities for arts education leadership, advocacy and policy development**

### *Action Items*

1.d (i) Build practitioners' and researchers' capacities for arts education policy reform including participation of marginalized populations and under-privileged groups in arts education policy-planning processes;

1.d (ii) Enhance communications and advocacy by reinforcing relations with the information media, establishing an appropriate language for communication, and utilizing information technology and virtual networking systems to link existing national and regional initiatives;

1.d (iii) Communicate the individual and social impact of arts education to raise the public awareness of the values of arts education and to encourage support for arts education in the public and private sectors.

## **GOAL 2: Assure that arts education activities and programmes are of a high quality in conception and delivery**

### *Strategies*

## **2.a Develop agreed high standards for arts education that are responsive to local needs, infrastructure and cultural contexts**

### *Action Items*

2.a (i) Establish high standards for the delivery of arts education programmes in school and the community;

2.a (ii) Institute formally recognized qualifications for teachers and community facilitators of arts education;

2.a (iii) Provide necessary and appropriate facilities and resources for arts education.

## **2.b Ensure that sustainable training in arts education is available to educators, artists and communities**

### *Action Items*

2.b (i) Offer necessary skills and knowledge for teachers (general and arts) and artists working in education through sustainable professional learning mechanisms;

2.b (ii) Integrate artistic principles and practices within pre-service teacher education and the professional development of practising teachers;

2.b (iii) Ensure the implementation of arts education training through the development of quality monitoring procedures such as supervision and mentoring.

## **2.c Stimulate exchange between research and practice in arts education**

### *Action Items*

2.c (i) Support arts education theory and research globally and link theory, research and practice;



2.c (ii) Encourage cooperation in developing arts education research and distribute research as well as exemplary arts education practices through international structures such as clearing houses and observatories;

2.c (iii) Consolidate high quality evidence of the impact of arts education and assure its equitable distribution.

## **2.d Facilitate collaboration between educators and artists in schools and in out-of-school programmes**

### *Action Items*

2.d (i) Encourage schools to initiate partnerships between artists and teachers in delivering curricula;

2.d (ii) Encourage community organizations to cooperate with teachers in providing arts education programmes in a variety of different learning environments;

2.d (iii) Elaborate cultural projects within various learning environments actively involving parents, family members and community members.

## **2.e Initiate arts education partnerships among stakeholders and sectors**

### *Action Items*

2.e (i) Build partnerships within and beyond governments to strengthen the role of arts education in society, especially across educational, cultural, social, health, industrial and communication sectors;

2.e (ii) Coordinate the efforts of governments, civil society organizations, higher education institutions and professional associations to strengthen arts education principles, policies and practices;

2.e (iii) Engage private sector entities including foundations and philanthropic agencies as partners in the development of arts education programmes.

### **GOAL 3: Apply arts education principles and practices to contribute to resolving the social and cultural challenges facing today's world**

#### *Strategies*

#### **3.a Apply arts education to enhance the creative and innovative capacity of society**

##### *Action Items*

3.a (i) Apply arts education throughout schools and communities to foster the creative and innovative capacity of individuals and to cultivate a new generation of creative citizens;

3.a (ii) Apply arts education to promote creative and innovative practices in favor of the holistic social, cultural and economic development of societies;

3.a (iii) Employ emerging innovations in communication technology as a source of critical and creative thinking.

### **3.b Recognize and develop the social and cultural well-being dimensions of arts education**

#### *Action Items*

3.b (i) Encourage recognition of the social and cultural well-being dimensions of arts education including:

- the value of a full range of traditional and contemporary arts experiences,
- the therapeutic and health dimensions of arts education,
- the potential of arts education to develop and conserve identity and heritage as well as to promote diversity and dialogue among cultures,
- the restorative dimensions of arts education in post-conflict and post-disaster situations;

3.b (ii) Introduce knowledge about social and cultural well-being in training programmes for arts education professionals;

3.b (iii) Apply arts education as a motivating process to enhance learner engagement and reduce education dropout levels.

### **3.c Support and enhance the role of arts education in the promotion of social responsibility, social cohesion, cultural diversity and intercultural dialogue**

#### *Action Items*

3.c (i) Give priority to recognition of the learner-specific context and encourage educational practices adapted to the local relevancy of the learners including minorities and migrants;

3.c (ii) Foster and enhance knowledge and understanding of diverse cultural and artistic expressions;

3.c (iii) Introduce intercultural dialogue skills, pedagogy, equipment and teaching materials in support of training programmes in arts education.

**3.d Foster the capacity to respond to major global challenges, from peace to sustainability through arts education**

*Action Items*

3.d (i) Focus arts education activities on a wide range of contemporary society and culture issues such as the environment, global migration, sustainable development;

3.d (ii) Expand multi-cultural dimensions in the practice of arts education and increase intercultural mobility of students and teachers to foster global citizenship;

3.d (iii) Apply arts education to foster democracy and peace in communities and to support reconstruction in post-conflict societies.