

Original : English and French

United Nations Educational, Scientific
and Cultural Organization

Report
by
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Closing Session
of
The World Conference on Arts Education:
Building Creative Capacities for the 21st Century

Lisbon, 9 March 2006

Introduction

Convened at the initiative of UNESCO, in close partnership with the Government of Portugal, the World Conference on Arts Education took place in the beautiful Centro Cultural Belém of Lisbon from 6 to 9 March 2006. The Conference was attended by 1200 participants from over 97 Member States.

High-level representatives attended the Conference, including the plenary session on “Defining Priorities for Immediate Action”. Ministers attended from Jordan (Culture), and Lithuania (Education and Science), and Deputy-Ministers from Azerbaijan, Costa-Rica, Georgia, Hungary, Iran, and the Republic of Korea.

International non-governmental organizations (NGOs) such as the International Society for Education through Art (InSEA), the International Society for Music Education (ISME), the International Drama and Theatre Education Association (IDEA) and the International Yehudi Menuhin Foundation (MUS-E) were identified as UNESCO’s main partners. A list of the Conference participants is attached to the final report.

We all wish to thank UNESCO and the Government of Portugal for this initiative that was accompanied by many side-events, concerts, poster presentations and performances. We also wish to thank all of you for your valuable contribution to making the Conference a success. Thanks go in particular to those who, as chairs, moderators and rapporteurs, contributed to the preparation of this report.

Background

Four regional conferences and an International Mini Summit were convened in 2005 in preparation for the World Conference on Arts Education. These were held, in cooperation with UNESCO, in Trinidad & Tobago (Caribbean Conference, June), Lithuania (Europe and North America Conference, September), Republic of Korea (Asia-Pacific Conference, November), Colombia (Latin America Conference, November) and Australia (International Mini-Summit, September). During the World Conference, expert meetings were convened to bring together representatives from the Africa and Arab States regions, in lieu of preparatory conferences. Additional regional and national activities and meetings were organized by UNESCO Member States and national and international bodies.

This Conference intended to strongly affirm the need to build creative capacities in the young generations of the 21st Century and to establish the importance of Arts Education in all societies. The Conference also sought to design a theoretical and practical framework, or “Road Map”, which provides advocacy and guidance for the strengthening of Arts Education. A particular focus was expected in respect to the implementation of Arts Education programmes for people from disadvantaged social backgrounds.

Opening Ceremony and Keynote Speakers

The World Conference on Arts Education was opened by the Director-General of UNESCO, Mr Koïchiro Matsuura, and by His Excellency Mr Jorge Sampaio, President of the Republic of Portugal.

In his opening remarks Mr Matsuura reminded the participants that, “in a world confronted to new problems at a planetary scale, [...] creativity, imagination and the ability to adapt, competencies which are developed through Arts Education, are as important as the technological and scientific skills required to solve them”. In societies where a multiplicity of different cultures need to coexist and where policies for cultural expression and dialogue need to be developed or adapted, the arts have gained a special importance, “as they express culture, while retaining, at the same time, the promise of unexpected dialogues”. This encourages intercultural respect and an inexhaustible source of discovery. UNESCO thus acknowledges that, “Arts Education can often be a stimulating instrument to enrich educational and learning processes and to make that learning more accessible and more effective”, as some experiences in the field of preventive education, in particular in HIV/AIDS education, have already shown.

In his address in the opening ceremony, Mr Jorge Sampaio stressed that Arts Education is where the main sectors and interest centres of UNESCO converge and should constitute one of the priorities of the Organization as far as education is concerned. In fact, in order to provide high quality education, ensuring access to school is not enough. It is also necessary for schools to offer learning tools for everybody and, in order to accomplish such a task, there must be planned strategies to support students who have learning difficulties. We are now aware that Arts Education provides younger generations of learners with the opportunity for more complete and balanced development. The construction of creative skills for the 21st Century is a priority.

In his keynote opening address, Prof. Antonio Damasio addressed the issue of Arts Education from the perspective of cognitive science. He emphasized that the world is changing in a magnitude and speed never before experienced, as a result of developments in science and information and communication technologies (ICT). These broad and rapid changes are having profound social consequences: schools are struggling, and the changes in social linkages are leading to unrest and conflict. The developments in science and technology are also challenging societies to train skilled, knowledgeable, creative and innovative citizens. Prof. Damasio emphasized that investing in the teaching of science and mathematics is not enough. It is also necessary to provide education in the arts and humanities. He stressed that these latter disciplines are not a luxury, but a necessity, for they not only contribute to producing citizens capable of innovation, they are an essential element in developing the emotional capacity required for sound moral behaviour. He pointed out that there is an urgent need for reconnecting cognitive and emotional processing, since sound moral choices require both rational and emotional input.

The second keynote address was given by Sir Ken Robinson, Senior Advisor to the J. Paul Getty Trust in Los Angeles. In his address, he underlined the striking similarities existing around the world in terms of education crisis. Until now, educational systems were built on the following hierarchy of subjects: at the top, languages and mathematics, then humanities, and then the arts at the bottom of priorities. And, moreover, among the arts, art and music are better provided than dance and drama. Such educational systems cannot stand anymore. Three core objectives for education should be kept in mind if we want to address the main issues of today's world: ways of living together, cultivating self-identity, and

fostering mutual understanding. For these three objectives, personal capability, confidence and creativity will be key factors.

In his address, Prof. Emilio Rui Vilar, the President of the Calouste Gulbenkian Foundation, drew on the philosophical ideas of Plato and reminded us that a conception of society implies not only a search for the truth, of abundance and good, but is also based on the pursuit of beauty and pleasure. At a time when cultural consumption is becoming ordinary, and art, decoration and amusement boundaries are dissolving, critical thinking is more necessary than ever. In this context, sustainable development requires the simultaneous involvement of every dimension of society, and creativity and early talent identification are vital.

Such a statement was endorsed by Dr Dan Baron Cohen, who announced, on behalf of the International Society for Education through Art, the International Society for Music Education and the International Drama/Theatre and Education Association, the creation of an Alliance of international arts education associations and communicated a common Joint Declaration in which the collaboration of UNESCO in promoting arts education around the world is requested.

The Bureau

Following the keynote addresses, the composition of the bureau of the World Conference was announced to the participants. Mr José Sasportes, President of the Portuguese National Commission for UNESCO was appointed as the President of the World Conference on Arts Education, assisted by two Vice-Presidents: Prof. Rex Nettleford, Deputy Vice-Chancellor of the University of the West Indies and Artistic Director and Principal Choreographer of the National Dance Theatre Company of Jamaica, and Dr Kapila Vatsyayan, Academic Director at the Indira Gandhi National Centre of the Arts and member of the UNESCO Executive Board. Mr Lupwishi Mbuyamba, President of the International Federation of Choral Music, was elected Rapporteur of the World Conference.

Structure of the World Conference

The World Conference was structured around the following discussion fora, namely:

- Five specialized panels (plenary sessions), respectively on “The importance of arts education”, “Measuring the social, cultural and economic impact of arts education”, “Teaching methods and teachers’ training”, “Human resources and partnerships” and “Defining priorities for immediate action by Ministers of Education and/or Culture”
- Two roundtables, respectively on “The role of the commercial and charitable sectors in encouraging education for creative futures” and “A Road Map for arts education”
- 24 workshops, divided in five parallel sessions, and devoted to sharing experiences on policy evaluation, good and effective practices, assessments and project implementation issues. The issues addressed in these five workshop sessions were “Advocacy, Policy and New Literacy”, “Social, Cultural and Economic Impact of Arts Education”, “Teachers’ Training and Teaching Methods”, “The different practices of arts education around the world” and “Partnerships between arts education and institutions”

This report is a summary of key issues raised and the main conclusions of discussions held in the panels, roundtables and workshops.

The Panels

The **first plenary session** was dedicated to **Advocacy for Arts Education**. The panel was chaired by Prof. Rex Nettleford, Vice President of the Conference, and involved presentations by Prof. Jobst Plog, Mr Oliveira Martins, Dr Max Wyman and Prof. Kai-Ming Cheng. The importance of arts and culture through media for achieving the objectives of quality education was emphasized. Given the problematic attractiveness of art on TV and in facing the constraints of commercial programming, art on TV is to be supported if we want to promote creativity and innovation.

A second consideration was made on the relationship between the arts and science. Arts Education and science and technology education cannot be seen as exclusive of each other and the old recipes cannot simply be repeated. There is a need to address the new issues that our world is facing. Lifelong learning should become the new paradigm to be promoted, with a particular focus on creativity and collaborative process.

In this respect, creativity and imagination are the key words for education. Fostering creativity is the only sure way to a true dialogue among a collaborative society. It is now time to put creative activities on the social agenda and abandon the paradigm of industrial societies – where one has to be analytic, normative, regulated, uniform, etc.- for a new post-industrial paradigm, where the most important faculty will be imagination, to face complex, speculative and multi-context situations. Therefore, the vertical and hierarchical representation of subjects in education, which leaves Arts Education in the margin of extra-curriculum activities, should be replaced by a new horizontal, collaborative paradigm based on personal development. Literacy, numeracy and the arts should be the baseline competencies in tomorrow's educational systems.

The **second plenary session**, chaired by Dr Huda Abi Fares, Chair and Associate Professor at the American University in Dubai, tackled the issue of “Measuring the Social, Cultural, and Economic Impact of the Arts”.

Prof. Nettleford referred to the need for educational reform to be thoroughly contexted in local sensibilities, reminding that, for example, the essential goals of education in Caribbean cultures are for the learner to learn “how to know, how to do, how to be, and how to live together,” recognizing the arts as the “manifestation of the perfection already present in man”- and that all education is an art- “the art of discovery”. Prof. Nettleford also spoke of the value of the artist as a useful social critic.

Prof. David Throsby, Professor of Economics at Macquarie University in Sydney, presented a consideration of the “value of human activity”. Traditional economics looks at measures of land, labor, and capital, and looks at art from a consideration of monetary value. An “economics” for arts education needs new considerations of cultural value, and ideas of human capital and cultural capital. This can be measured in a traditional cost/benefit analysis of education costs vs. products produced by the educated worker, but also suggests analysis of increased general social cohesion, health, and creativity.

Mr Bernard Hugonnier, Deputy Director for Education at OECD in Paris, suggested the audience to consider that, if one wants to measure the impact of the arts on education, what measures are there for arts learning. He mentioned the number of arts artifacts in a student's home (such as the number of volumes of classical poetry, or the number of paintings) was one possible measure of arts learning, and he suggested using PISA scores for the education measures. His data showed positive trends for the impact of the arts on learning using these measures. Audience discussion suggested the inclusion of the arts in the PISA assessments.

Prof. Tuula Tamminen, Professor of Child Psychiatry at the University of Tampere, Finland, raised the concern of radical increases internationally in the number of children growing up in poverty, and the number of children suffering mental disturbances. She articulated her view of the arts as essential to the maturation of healthy minds, making significant contributions to engaging the multicultural nature of global society, and in making important contributions to peace education.

Mr David Parker, author of "The Best Me I Can Be", spoke of the ability of arts education to create relationships that change school climates.

Plenary Session 3, chaired by Dr Peter Smith, UNESCO Assistant Director-General for Education, addressed the issue of **"Teaching Methods/ Teacher Training"**.

Dr Smith introduced the panel with a cogent discussion of the need for all teaching methods and teacher training to be clearly focused on actual student learning, with methods that are culturally sensitive and pedagogically sound. He called for conscious intentions to change teacher education for greater effectiveness in our current world, and asked the panel to speak to the value of arts education in effective teaching and learning.

Prof. João Soeiro Carvalho, Professor at the Department of Musical Science at the University of Lisbon, challenged the myth of "hard to teach subjects", and called for an expanded understanding of curriculum, in which students rise to satisfying challenges, and student participation in the arts serves as a diagnostic for engaged learning. He called for the recognition of "knowledge as representation and teaching as performance". He stated that culture must be present in teaching and learning, but we must also recognize that all culture is trans-cultural in a post-modern world.

Dr Linda Nathan, Headmaster at the Boston Arts Academy, spoke passionately about her schools' radical commitment to arts education as a core element in effective school reform. Her school is intentional highly diverse across culture and class, and has consistently shown high achievement in both academics and the arts. Seniors at the high school must propose a rigorous community service project in the arts, including budgets and documentation methodologies. The arts provide her students with a powerful sense of their agency for change.

Prof. Kinichi Fukumoto, Professor of Art Education, Hyogo University of Teacher Education, Japan, conducted a precise analysis of current teacher practice, noting the significant differences in teaching strategy between two teachers whose conception of children's

artistic development was quite different. The first teacher promoted artistic technique, producing uniformity in form and aesthetics, whereas the second teacher focused on children's creativity, which produced an academically weak result but a strong outcome in terms of imagination and creativity.

Dr Gunvor Guttorm, Lecturer at Sami University College, Norway, explored the role and impact of indigenous arts and crafts and the ways they may possibly serve as teaching tools in understanding contemporary concerns for culture in Norway.

In summarizing the four presentations, Dr Smith pointed out that each study case presented solutions that were specific to each situation. The plenary session presented a field of teaching methods, which were often responsive to the needs of local populations, and which substantiated that cultural diversity implies a diversity of solutions for each cultural background.

Plenary Session 4, chaired by Dr Kapila Vatsyayan, Vice-President of the Conference on the issue of **“Human Resources and Partnerships”**.

Mr Steven Campbell, Director of Community Arts Partnerships, Ontario Arts Council, spoke of the value of partnerships in creating a culture of shared resources, but most importantly, in being significant models for capacity-building among all participating partners.

Mr Lupwishi Mbuyamba presented a programme to be considered as highly inclusive, demonstrating that arts education is, in fact, education for all.

Ms Bolivia Bottome, member of the Executive Board of the National System of Children and Youth Orchestras of Venezuela, presented a compelling portrait of a highly successful programme that serves young people on an incredibly wide scale.

Prof. Fausto Vasco Neves, Professor at University of Aveiro, Portugal, described a multi-sector collaboration across several schools, organizations (and countries) to create a highly visible production of the children's opera, 'Brundibar'.

Ms Ruth Treharne, Development Director of Creative Partnerships, UK, emphasized the importance of recognizing needs in schools and encouraging positive pre-conditions for learning.

Plenary Session 5, chaired by Mr José Sasportes, President of the World Conference on Arts Education, addressed the issue of **“Defining priorities for immediate action by Ministers of Education and/or Culture”**.

This session gathered together the Ministers/Vice-Ministers of Culture and/or Education of Costa Rica, Georgia, Hungary, Iran, Jordan, Lithuania and Republic of Korea. The speakers presented their policies in the field of Arts Education and reported on the many important activities that are going on in their respective countries. There was a general consensus that Arts Education has to be implemented and a set of recommendations was put forward for future consideration. In particular, the Government of Republic of Korea, represented by the

Deputy Minister of Culture, made an official announcement that they will host the second World Conference on Arts Education in Seoul, Korea.

Roundtables

The First Round Table, chaired by Sir Paul Judge, Chairman of the Royal Society for Arts and Prof. Anne Bamford, Director of The Engine Room at Wimbledon School of Art, aimed at providing an introduction to the issues of partnerships between the charitable and commercial sectors in arts education and outlining the extent and nature of private sector involvement in the arts.

Impassioned presentations were made by Mr Peter Sjoquist, Executive Producer of The Rock Challenge, Mr Stephen Apkon, Founder and Executive Director of the Jacob Burns Film Center, Inc., Mr Mustapha Assad, President of Publicis Graphics, Beirut, Ms Jane Sillis, Director of “engage”, National Association for Gallery Education, UK, Prof. Ana Mafalda Leite, Poet of both the Mozambican and Portuguese traditions and Professor at the Universidade Clássica de Lisboa, Ms Rathna Kumar, Director of *Anjali*, the Center for Indian Performing Arts, Houston, Texas, Dr Douglas Boughton, World President of the InSEA, Dr Liane Hentschke, President-Elect of ISME and Dr Dan Baron Cohen, President of IDEA.

The main issues that emerged from this session were:

- Ensuring arts education provisions are universal for children and societies despite differences in affluence and culture
- The essentialness of the arts as a core part of quality education as it makes a vital contribution to understanding the world and developing wider skills and intelligence
- The rich fabric of achievement and aspiration in terms of arts education that needs to be maintained and developed
- The transformational nature of the arts in people’s lives
- The need for people with arts skills in the future, on social, democratic and economic levels

In her concluding presentation, Ms Louise T Blouin MacBain, CEO and President of LTB Group of Companies, stressed the need to harness creativity. She appealed for more research to be undertaken in scientific, artistic and cultural creative processes. The knowledge of the structure and the promotion of creativity will permit us to give answers to many questions, such as: What is the role of creativity in our society? How important is creativity to our various economies? How can a more creative approach within governments create jobs? Can creativity play a role in moving us all toward democracy, to providing greater freedom of expression? How can we harness the creative power of the mind? Will the Internet make our children more or less creative? How important is it to change our education curricula to enhance creativity? These are the critical questions that the 21st Century needs to clarify.

The Second Round Table, devoted to Best Practices from Member States in the field of Arts Education tackled the issues arising from the many different geo-cultural contexts around the world, in implementing arts programmes.

The first item, **“Reports from the Regional and International Conferences on Arts Education”**, chaired by Dr Sheldon Schaeffer, UNESCO, was the occasion of seven report presentations of Preparatory Regional Conferences and other projects relevant to a given regional situation. The presentations were provided respectively by Mr Kwon Huh, Director of Culture at the Korean National Commission for UNESCO, Dr Dalia Siaulytė, Ministry of Education, Lithuania, Ms Clarisa Ruiz Correal, Director of the Arts, Ministry of Culture, Colombia, Dr Dani Lyndersay and Mr Rawle Gibbons, from Trinidad and Tobago, Mr Risto Ruohonen, Chair of IFACCA, Finland, Mr Samuel Sidibé, Director of the National Museum of Mali and Ms Maria Gabriela Lay, ILO.

The second item, **“Overview of Best Practices of Member States in the fields of Arts Education”**, chaired by Richard Engelhardt, UNESCO, presented five discussion groups respectively moderated by Mr Laurent Bazin, French Ministry of Education, Dr Kyungho Sung, from Republic of Korea, Mr Jean-Pierre Guingané, Theatre Director, from Burkina Faso, Ms Milagros del Corral, from Spain, and Dr Max Wyman, President of the Canadian National Commission to UNESCO.

Among the many important ideas that emerged from the sharing of experiences in the Second Round Table, the following can be highlighted:

- As regards the status of arts: arts have an important contributing role in inter-cultural communication; it should have a cultural base with a focus on local heritage as a source of promoting social relevance and sustainability. Arts education should be made available in- and outside the school and compulsory for all schools. Arts education should create spaces of joy, peace, play, leisure, pleasure and a space for change and exchange. Special incentives should be developed to make arts education attractive, interactive participatory (e.g. free tickets for performances, schools asked to create and submit their wish lists for cultural programmes);
- As regards arts education policies: a policy on arts education is needed on international, national, regional and local levels; students (children and youth) should be at the centre of all policies on arts education but such policies should also include the parents. Research, data gathering, documentation and analysis is important in influencing and shaping policy;
- As regards the quality of arts education, it should not be based solely on artistic and technical merit, but also on participation and social relevance; quality enhancement through contact with arts, professional artists, performance and exhibition is essential as a source of inspiration; there is a need for programmes for gifted children, and assistance for underprivileged, gifted students. Moreover, examples of excellence are essential;
- As regards the access to arts education for marginalized or disadvantaged groups, contextualized learning should be built around the needs of the learner. Moreover, an access for parents and elders is necessary;
- As regards assessment methods, it should not just be applied to students but also to teachers. Student work should not be compared primarily to others, but to themselves;
- As regards teacher training, it is a crucial issue to be tackled appropriately. The lack of qualified teachers seems to be at the core of the problems in arts education. Teachers should be educated in social skills and knowledge so that they can use the

cultural environment as a resource and bring it into the classroom. But not all artists are teachers and therefore they should rather work alongside teachers as co-instructors;

- As regards the role of the media, they play an essential role in advocacy for arts education. Their potential in supporting distance arts education should be optimized. Media can be used very effectively to bridge cultural and social barriers, as well as a bridge making device between heritage and contemporary expression;
- Finally, as regards cooperation and partnership, a better cooperation between the Ministries of Education and Culture is essential. Moreover, exchange and cooperation between schools and arts and cultural institutions such as theatres, galleries and museums is essential for the development of arts education. There should also be strong interaction between arts specialization schools and general schools, with school-to-school exchanges being a fruitful model.

The third item, **“Draft Road Map for Arts Education”** co-chaired by Mr Einar Solbu, Executive Director and Senior Advisor of Rikskonserene, and Dr Sheldon Schaeffer, UNESCO, was dedicated to the presentation of the Draft document of the “Road Map for Arts Education”. Many participants actively participated in the discussion following the presentation, in making comments and suggested amendments to the draft. Although parts of the text will be changed to accommodate for greater adaptability, the initiative was most welcomed by Members States.

The Workshops

The Workshops gave the opportunity for the participants to the World Conference to share their experience in participatory or collaborative ways.

The **first Workshop Session on “Advocacy, Policy and New Literacy”**, was chaired by Dr Douglas Boughton, President of InSEA. It became clear during the course of the debates that advocacy of arts education is the best achieved by a good arts teacher standing in the front of the classroom. There is not better way of promoting arts education and its benefits other than good quality teachers giving children a good quality arts education.

Two of the workshops in this session touched on specific policy related matters, more specifically in terms of comparative studies that could be done in this field, as well as the re-designing of curriculum and evaluation. Research pointed out that the evident discrepancy between art education policy and the implementation thereof is widening and that the general quality of arts education is very poor. Moreover, teaching the arts is sometimes competing with other subjects in schools, and with other forms of recreation, such as the television. To build advocacy, there is a need to identify good practices. The practice of arts education should be less focussed on the production of art, and should be a more creative process, one that is more socially involved, with accurate assessment mechanisms, especially in the field of teachers’ training. Arts education is best practiced when provision is made to build critical thinking.

Issues related to leadership were discussed in various ways. It became evident that leadership constitutes the most appropriate way to bring about change in the field of arts

education. While advocacy has been employed as a way of initiating change in the past, little has happened as a consequence. Leadership training is essential.

One of the workshops of this session focused its work on special needs. Here, a special reference was made to the phrase, “it takes a village to raise a child”, referring to the importance of the community and the emotional needs of children. Today, due to the demands of modern living, children grow up in environments where they are isolated and deprived of time and attention. There is a lack of communication and building of meaningful relationships amongst children, leading to a variety of social and emotional problems. Various references were made to specific ways in which arts programmes are used to respond to these needs with effective result.

The last workshop in this session stressed the importance of art as a tool for raising critical awareness, by pictorial language or participatory practices, even though it challenged the possibility for art to be a language for communication. This does underscore the relevance of a specific cultural approach to certain issues such as terrorism.

Chaired by Dr Dan Baron Cohen, President of IDEA, the **second Workshop Session on “Social, Cultural and Economic Impact of Arts Education”**, proved to be very provocative, using all sorts of work-in-group approaches, from regular face-to-face presentations to small group discussions, and comprising the practice of collective non-competitive games or even a dance performance for illustrating, convincingly, the lecture accompanying it.

While the first workshops proposed different approaches of the diversity of cultural contexts, the others did examine ways to reduce conflicts through games and performing approaches, or individual experience sharing.

The main issues that can be stressed from this series are the following:

- Arts education proves to be particularly relevant for social de-conditioning practices. Understanding the importance of conflicts in games regulation is a first step towards a peaceful relation to other built on empathy and mutual understanding;
- The conjunction of an ethical discourse about the benefits/the monstrosities of science and a performance embodying this discourse show how cognition and emotions are indeed closely linked;
- Taking seriously that the multicultural dimension of certain big cities in Europe or North America open up greatest expectations in terms of education to the other through art;
- Drama and theatre can be a helpful tools for understanding the complexity of certain situations: children should not be raised with the absolute interdiction to think or to do this or that but should rather be put in situations where they are just allowed to go further in their mistake and realize it at the end;
- Humiliation in everyday life in a strong source of conflict since it challenges forgiveness or empathy to occur.

In **Workshop Session 3 “Teachers’ Training and Teaching Methods”**, chaired by Dr Liane Hentschke, around 30 educational specialists, teachers, arts educators, shared their experiences in promoting and practicing unique pedagogical models in the field of Arts

Education and brought out lively discussions on several issues related to the development of creative pedagogies in drama, music, visual arts, dance, film, and artistic practices in traditional and indigenous forms and by using new media.

The following ideas were particularly outlined in these workshop sessions:

- Process led teaching focusing on the creative experience of the Arts rather than the end product and object.
- Contextual teaching and learning by taking the students out of the classrooms.
- Using drama and fictional role-plays help to promote social attitudinal change and conflict resolution within schools.
- The arts have a crucial role in deconstructing prejudice among different sectors of the society.
- The importance to empower children through giving them access to decisions within the classroom and schools systems.
- The need to have a contextual knowledge to design a curriculum and implement an arts programme.
- Arts educators should reflect upon the changes of paradigms in arts education in the 21st Century.

The **Workshop Session 4 on “Arts Education and Different Practices Around the World”**, chaired by Mrs Salwa Castelo-Branco pointed out the following ideas:

- Arts education is a way to promote social and cultural integration and, in particular, to avoid social exclusion of cultural minorities.
- The promotion of local social and personal development is to be encouraged.
- Arts education contributes to the cognitive and personal development.
- Public and social partnerships involving schools are to be promoted.
- The artist is to be demystified, and to be regarded as a mediator.
- The practice of theatre and drama is a way to face particular issues involving minorities.
- In certain complex situations, theatre and drama may contribute to making people aware of certain issues, such as HIV/AIDS or some other diseases, and find solutions to face them in order to achieve progress and development.

The **Workshop Session 5 on “Partnerships Between Art Educational Institutions”**, chaired by Ms Marianne Poncelet, Secretary-General of the International Yehudi Menuhin Foundation, contributed to clarifying the following issues:

- Dissemination and Documentation: it was recognized that there are many good arts practices that are effective, but remain undocumented. There is a need for more effective documentation and greater dissemination of research of quality arts practice in order to provide a network of shared knowledge, greater democratization of knowledge and in providing greater impact on a policy level.
- Relevance and Contextualization of Pedagogical Methods in Arts Education: arts practice needs to be relevant to the students’ immediate environment and community, and educators and institutions need to be willing to utilize these resources in promoting positive contextualization. The education environment needs

to be broadened to extend beyond the classroom environment. Creativity also needs to be contextualized.

- Redefining the role of arts educators in relation to future civil society: if one acknowledges that the arts need to play central role in future educational curricula, then it is also necessary to address to redefine the role of the arts educator and the function of the arts in both disciplinary and multi-disciplinary frameworks.
- Collaboration in Partnerships: more effective dialogue and clear, common goals need to exist between partnership bodies and these partnerships need to be based on collaboration rather than individual leadership. The sustained development of partnerships was also recognized by the audience as a challenge.
- The role of the Arts in dealing with social issues and violence: there needs to be greater consideration for the context of the teaching environment and of student needs. There needs an appropriation of one's own culture and also that of an alternate culture. Through behaviour, expression, movement, shapes etc. the arts can be a tool in transcending cultural divides. The arts provide a unique discipline in the education curricula for promoting the emotional, ethical and moral dimensions of human development.

Conclusion

There is a need to define priorities for immediate action. In terms of the follow up to this great event, some key issues have been raised, which identify a need for further research and in depth examination. This work will certainly be part of the Road Map for Arts Education.

Among these:

- The role of the Arts in society
- Creativity and Imagination
- Definition of Arts Education encompassing Cultural Heritage
- Co-existence of traditional and contemporary living art

We all wish to thank UNESCO and the Government of Portugal for this initiative that was accompanied by many side-events, concerts, poster presentations and performances. We also wish to thank all of you for your valuable contribution to making the Conference a success. Thanks go in particular to those who, as chairs, moderators or rapporteurs, contributed to the preparation of this report.

All documents pertaining to the World Conference on Arts Education, including the Working Document, Scientific Programme, regional recommendations, presentations and the Road Map are available at the following URL: <http://www.unesco.org/culture/lea>