Arab Regional Conference on Arts Education:
Heritage and Creativity

(Amman, Jordan, 19-21 May 2002)

Final Report

Beirut, 2002
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I. Background and Objectives of the Conference

1. The Arab Regional Conference on Arts Education: Heritage and Creativity was held in Amman, Jordan from 19 –21 May 2002, and was organized by the UNESCO’s Regional Office for Education (Beirut, Lebanon) and the Division of Arts and Cultural Enterprise at UNESCO/Paris, in cooperation with the Greater Amman Municipality and the Ministries of Culture, Education, Tourism and Archeology in Jordan.

2. The Conference falls within the UNESCO Programme: “Cultural Development – Heritage and Creativity” aimed at developing and activating the role of living cultures in sustained development and at consolidating the intercultural dialogue. In this regard, UNESCO focuses on the strategic promotion of Arts Education in both formal and informal education systems as an essential element of the comprehensive development process.

3. In order to tackle this subject in an integral and comprehensive way that takes into consideration the specificities of the diversified societies and cultures that constitute its Member States, UNESCO has decided to organize a World Conference on Arts Education during the year 2004. This World Conference will be based on the works and recommendations of the regional conferences to be held between 2002 and 2004, namely Arab Regional Conference held in Amman in parallel with the declaration of this city as the Cultural Capital of the Arab World for the year 2002.

4. The above-mentioned Conference falls also within the framework of the call addressed to the Director General of UNESCO, during the thirtieth session of the General Conference in 1999, to promote Arts Education and Creativity at schools as part of the building of the culture of peace.

5. It is furthermore based on the new trend adopted by UNESCO programmes and activities in terms of cultural and development policies, since the Stockholm Conference in 1998, and aimed at the necessity of establishing a comprehensive strategy in both the educational and development fields, at encouraging the establishment of new relationships between culture and education systems, and at inciting creativity within the educational programmes.

6. As a result, the objectives of the Conference were defined as follows:
   a) Expose the current status and problems faced by Arts Education;
   b) Exchange information and expertise in this field;
   c) Expose leading experiences;
   d) Discuss organizational legislative measures;
   e) Establish the outlines of the Arts Education curriculum;
   f) Explore the ways to be adopted to ensure, rehabilitate and train human resources;
   g) Discuss cooperation modalities among educational, cultural, information, economic local and international institutions and organizations, especially UNESCO;
   h) Adopt recommendations that are appropriate to the above-mentioned issues.
II. Opening of the Conference

7. The Conference was inaugurated by Her Majesty Queen Rania El Abdallah at the Greater Amman Municipality’s Cultural Center in Ras El Ain, within the framework of the activities related to the declaration of Amman as the Cultural Capital of the Arab World for the year 2002.

8. Speeches were pronounced, during the opening ceremony, by Dr. Victor Billeh, Director of the UNESCO Regional Office in Beirut, who stated that the Conference was the first of its kind in the Arab States and that a series of regional conferences will be held in different parts of the World in preparation to the World Conference.

9. After tackling the challenges of globalization, Dr. Billeh concentrated his speech on the three challenges facing the Arab Education Systems that are the surpassing of the traditional teaching methods, the use of new technologies and the development of creative skills and capacities. Dr. Billeh noted that UNESCO is counting on the Conference’s discussions to establish comprehensive strategic action plans and programmes in terms of educational and cultural development.

10. Dr. Salah Jarrar, Secretary General of the Ministry of Culture took the floor after Dr. Billeh, on behalf of the Higher National Commission concerned with the implementation of activities related to the declaration of Amman as the Cultural Capital of the Arab World. Dr. Jarrar declared that the Commission has supervised almost 450 cultural and artistic activities allowing the participation of all Arab States at a large scale. He also stated that the Regional Conference held in Amman enriches the cultural scene and reaffirms the importance of joining the efforts of the Arab World in this field.

11. H.E. Dr. Khaled Toukan, Minister of Education, who spoke in his name and on behalf of Their Excellencies the Ministers of Tourism, Archeology and Culture, pointed out the importance of the Conference at the local, regional and international levels, and reaffirmed the necessity to deal with the artistic heritage, as well as the importance of the role to be played by the Ministry in the dissemination of arts. He also reaffirmed the necessity to elaborate a target strategy in both the public and private sectors.

12. The speeches that have been pronounced during the opening ceremony are available in Annex I.

13. The speeches were followed by an intervention entitled:”Creativity and Identity in the Arab Culture”, made by the Arab poet Adonis. The intervention was based on interrogations related to the current situation of creativity in the Arab World and to the relationship between arts, places, heritage and ideological media, as well as the common raciness between arts and education and the necessity to understand history through special and excellent creativity.
14. Her Majesty Queen Rania closed the opening ceremony by distributing prizes to the winners at the artistic exhibition that was organized by the Ministry of Education in parallel to the Conference. Her Majesty also inaugurated and visited the exhibitions that took place in the City Halls at the Greater Amman Municipality.

III. Organization of the Conference

15. 90 participants from 16 Arab Countries and from UNESCO Offices in Paris, Beirut and Amman, including teachers, experts and officials, took part in the Conference. The list of participants is available in Annex 2.

16. The Coordinator of the Conference, Dr. Ramzi Salame, representing the UNESCO Beirut Office made a detailed presentation of the proposed agenda, schedule and organization of the sessions. The propositions were welcomed by all participants and adopted as presented by the Conference Secretariat and as stated in Annex 3.

17. The participants then elected the Bureau of the Conference that was composed of the following members:
   a) Jordan, represented by the Secretary General of the Ministry of Culture, Dr. Saleh, President;
   b) The representatives of Tunisia, Yemen and Sudan, Vice-Presidents;
   c) Dr. Youssef Rashid, Director of the Fine Arts Institute (Iraq), General-Rapporteur.

18. The chairpersons and rapporteurs of the parallel sessions were nominated as follows:
   a) Working group on Visual Arts Education: Chairperson: Mr. Ali Al-Zahrani (Saudi Arabia); Rapporteur: Mrs. Ilham Kallab (Lebanon);
   b) Working group on Music Education: Chairperson: Mr. Mahmoud Kattat (Tunisia);
   c) Working group on performing Arts Education : Chairperson: Dr. Riyad Ismat (Syria); Rapporteur: Mrs. Lina Al-Tal (Jordan);

IV. Discussions in Plenary and Parallel Sessions:

19. The discussions started at the first plenary session of the Conference and were concentrated on the education of Plastic Arts and Music.

20. The artist Samia Zaru tackled, in the main working document of the Conference, the current situation and the main issues and challenges faced by the education of Visual Arts in the Arab States, as well as the main characteristics of Arts Education and its importance for students.
21. Mrs. Zaru also presented the history of Arts Education in the teaching curricula and tackled the development of this kind of education, in addition to the relevant educational plans, objectives and curricula and to the role-played by informal institutions in this field. She also pointed out the importance of unifying the terms and ensuring the training of teachers as well as the necessity to provide good educational planning.

22. The Director of the National Conservatory of Amman, Mr. Kifah Fakhouri, tackled the situation of Music Education in the Arab States. He therefore defined the objectives of Arts Education as regards the development of the hearing capacities, the discovery of talents and the presentation of the masterworks pertaining to both the local and world heritage. He also exposed the difficulties at the social, educational and musical levels and pointed out the need for UNESCO’s support to develop Music Education curricula and teachers training programmes and to provide supporting teaching materials.

23. The second plenary session focused on issues related to the teaching of performing Arts and Poetry. During this session, Mrs. Lina Al-Tal, Director of the Center of Performing Arts in Amman, exposed the status of performing Arts Education and its role in the development of the students’ personality and talents. She also highlighted the problems and difficulties faced in this field and proposed to raise awareness to this discipline within local communities and to integrate it as a learning discipline in the education system.

24. For his part, Mr. Talal El-Husseini, Director of the Linguistic and Educational Center in Beirut, tackled the issue of Poetry Education as one of the verbal arts that characterize the Arab nation. Mr. El-Husseini called for the presentation of artistic plans and curricula based on creation and creativity and elaborated in an integrated and easy to learn language that allows the revalorization of the Arabic language and the other forms of art.

25. Parallel sessions took place during the three days of the Conference, each dealing with one of the four main areas of arts education.

26. All sessions were based on the preliminary interventions made by the speakers during the two plenary sessions, according to the main working document, to the sub-regional synthesis reports established by the experts upon the request of UNESCO, to the descriptive national reports and to the interventions of the representatives of participating countries. Annex 4 includes the list of documents that have been distributed during the Conference. For its part, Annex 5 encompasses the main working document prepared by the UNESCO Regional Office in Beirut on the basis of the reports of the experts who were entrusted with the preparation of the four chapters related to the four areas tackled by the Conference.

27. The discussions tackled the objectives, programmes, means, materials, training programmes, strategies, as well as the development and cooperation needs of each
of the four Arts Education areas, in the light of the various documents presented during the Conference.

28. The study of these reports constituted the main basis of the final recommendations. The working groups reports are available in Annex 6. The recommendations adopted by the Conference, according to the proposals of the General Rapporteur and of the different working groups, are, for their part, available under point 6 of the present report.

V. Discussion of the report and the draft recommendations

29. Dr. Ramzi Salame started the closing session of the Conference with a summary of the discussions including the general guidelines of the expected framework of action and some preliminary conclusions.

30. Afterwards, the General Rapporteur of the Conference, Dr. Youssef Rashid Jabre, made an oral presentation in preparation of the draft final report. Dr. Jabre exposed a series of general recommendations concluded from the plenary sessions discussions and from the orientations provided by some working groups. He then invited all the Rapporteurs to present the recommendations of their respective working groups.

31. The recommendations proposed by the Rapporteur of the working group on the Education of Plastic and Visual Arts, Dr. Elham Kallab, focused on the necessity to define the terms and nominations related to this field and to pray inspiration from heritage and work on it development, as well as on the necessity to provide the students with a creative educational environment. The recommendations of the above-mentioned working group also stressed on the role to be played by the school administration as regards the allocation of time for this discipline and on the necessity to ensure the continuous training of teachers and the development of curricula, as well as on the importance of UNESCO’s support in terms of coordination, training, publications and new technologies.

32. The recommendations of the working group on the education of Performing Arts, Theatre and Dance, presented by the group’s Rapporteur, Mrs. Lina Al-Tal, focused on the integration of this discipline in the educational curricula, on the use of the theatre for educational purposes and on the preparation of specialized teachers who should benefit from in-service training programmes. She also stressed on the necessity for Arab States to exchange their experiences and to support UNESCO in order to benefit from the leading world experiences and to enrich the Arab Theatre Library.

33. The Rapporteur of the working group on Music Education, Dr. Kifah Fakhoury, highlighted the necessity to adopt a unified nomination for this discipline within the framework of the formal education system, and to increase the hours allocated for the teaching of this discipline. Dr. Fakhoury also pointed out the necessity to overcome the social, educational and musical obstacles that provide us from giving
music its due place within the educational curricula, and the educational obstacles related to the programmes development and to the teachers training, as well as the musical obstacles faced as regards the recording process, the conduct of researches and the establishment of a serious and successful system for the teaching of music.

34. Mrs. Amal Moussa, Rapporteur of the working group on poetry education, called for the elaboration of a clear guide for Arab poetry through its relation with the other forms of art and for the exploration and evaluation of poetry teaching methods, as well as for the expansion of the selection of poetic excerpts in the curricula. She also focused on the necessity to aspire to beauty and to create an equilibrium between heritage and modernity in both the curricula and the selected excerpts.

35. In spite of the diversity of the artistic areas and of their needs, the working groups agreed on the necessity to find qualified teachers and to rehabilitate them on a sustained basis through the organization of teachers training sessions. All working groups also reaffirmed the importance of the support provided by UNESCO that ensures the coordination of the countries experiences, allows access to leading experiences, publications, new technologies, and information networks and ensures their sustainability.

36. Some of the participants exposed recommendations that have not been included in any of the submitted reports. The recommendations were therefore discussed and adopted after being amended. UNESCO was requested to prepare the final version of the recommendations and to modify them according to the comments made by the participants.

VI. Recommendations of the Conference

37. The recommendations adopted by the Conference can be classified in three different categories: the first category needs to be studied in an in-depth and thorough way, the second category is directly addressed to the Arab States and the third one is addressed to UNESCO and to the other concerned international and regional organizations and bodies. The recommendations were also classified as general recommendations that encompass Arts Education in all its aspects, and special recommendations tackling each artistic area apart from the other.

38. The first category included the following recommendation: the necessity to agree on a general terminology and to adopt unified nominations and concepts, including the concept of “Arts Education” and other related fields concerning “Esthetical Education”.

39. The participants to the Conference did not agree upon the nomination of the teaching of the different forms of arts.

40. The working group on Plastic Arts suggested, for instance, to keep the nomination of “Arts Education” that is currently used in the Arab States on a widely basis, to
designate the discipline that encompasses both “Plastic Arts” and other “Visual Arts”, instead of the nomination “Visual Arts” that appeared in the main working document prepared by UNESCO, provided that the area included in each course is defined when necessary. However, contradictory suggestions were presented as follows:

1- To conserve the expression “Arts Education” as a general nomination for the teaching of all forms of arts and to add the concerned form between parenthesis, so as the nominations become:
   a) Arts Education (Plastic Arts);
   b) Arts Education (Music);
   c) Arts Education (Theatre);
   d) Arts Education (Poetry).

2- To conserve the expression “arts education” as a general nomination for the teaching of all form of arts education and to add the concerned form as an adjective:
   a) Plastic Arts Education;
   b) Musical Arts Education;
   c) Theatrical, Movement or Expressionist Arts Education;
   d) Poetic Arts Education.

41. The issue of integrating the teaching of poetry in arts education raised a number of questions and lead to a large debate. Some of the participants were unable to accept this fact easily, arguing that poetry cannot be taught and that, if so, it should be included in the Arabic language teaching discipline. Other participants, however, defended the choice made by UNESCO to include the teaching of poetry in arts education curricula, considering it as a linguistic art that has all the necessary esthetical elements on the one hand, and stating that the linguistic skills that are necessary to master poetry are nothing but means of expression that are similar to the raw material used in the other forms of art. Many of the participants called for the separation of poetry education discipline from the Arabic language discipline. One poet taking part in the Conference even called for the necessity to “save Poetry Education from the claws of the Arabic language teachers”.

42. The representatives of some participating countries that do not provide theatrical arts education for social, cultural or other reasons, had reservations concerning this kind of education. Also, reservations were expressed concerning the use by UNESCO of the expression “performance arts”. Therefore, the participants agreed to keep on using the nomination “theatrical arts” as shown in the adopted hereinafter recommendations.

43. Finally, the directly concerned persons agreed to stick to the expression “Music Education” without adding the term “singing” to it, considering that singing constitutes an inherent part of all what is called “music”.

44. The common general recommendations adopted for the education of all forms of arts are as follows:
A. Recommendations to the Arab States:

1) The necessity to give Arts Education the place that it deserves within the educational plans like any other discipline and to allocate the necessary time for the teaching of the different forms of art within the general education curricula at all levels.

2) The necessity to link Arts Education with the comprehensive and integral education and development process of the child’s personality. Thus, the necessity to ensure the relevance of all Arts Education curricula and methods to the child’s development stages, his diversified capacities and his level of assimilation, and the necessity to transform the capacity of the child to appreciate arts and creativity into the fundamental basis of these curricula and methods.

3) The necessity to seek the integration between all forms of Arts Education, especially at the basic education level.

4) Considering the need to ensure the integrity between the different forms of art, to create a close linkage between music and poetry, and to ensure correlation of these two discipline in the education process, mainly in the basic education levels, it is necessary to see to the separation of poetry from the Arabic language teaching discipline and to include this kind of education within the framework of Arts Education in a progressive way and whenever it is possible, without affecting the weekly courses allocated for other disciplines.

5) The need for countries to adopt common general guidelines for Arts Education curricula awaiting that each country adopts its own curricula in the light of its environment.

6) The necessity to seek inspiration from heritage in all arts education curricula and educational activities.

7) The necessity to meet the requirements that are essential for the achievement of Arts Education goals, i.e. the provision of the necessary halls, equipment, tools and materials.

8) The necessity to consider the teacher training on all forms of Arts Education as an essential issue to achieve the expected goals, and to focus on the need to train specialized qualified teachers, through the development of training programmes and curricula within the teacher training institutions. The necessity to ensure the continuous training of the concerned teachers, through the organization of in-service training sessions and other activities aimed at exchanging successful experiences and the need to have recourse to artists and specialists in training and rehabilitation programmes.

9) The necessity to evaluate the teacher and his performance and to adopt a training evaluation system as well as a self continuous evaluation system that
provides more support and appreciation to the different artistic materials and integrates them in the core of the educational process. In addition to the need to work on the establishment of evaluation criteria that do not impede the progress of the student at the educational level nor the development of positive attitudes towards this discipline and its related activities.

10) The necessity to promote extra-curricular activities to support the formal Arts Education and to develop the skills of talented persons.

11) Reaffirm the necessity to encourage scientific research as regards the development of Arts Education curricula and teaching methods and to enhance creativity.

12) Reaffirm the necessity to include, within the university programmes, compulsory and optional credits related to Arts Education and addressed to all students in all majors, in order to ensure a minimum of artistic knowledge among university graduates.

13) Invite the private sector’s institutions and individuals, and the local organization sector, namely the non-governmental organizations and the cultural associations, to support Arts Education, through the implementation of activities or by providing financial and material support (equipment, tools, materials, etc…) to arts education activities undertaken by educational institutions.

14) Give more importance to the children’s artistic products through their exhibition and promotion in front of their parents and the local communities, and encourage talented persons and support them in developing their skills and promoting their works.

B. Recommendations to UNESCO and other concerned regional and international bodies:

15) Raise the awareness of the Arab Ministries of Education to the importance of integrating Arts Education in the curricula of all general education levels as well as in the extra-curricular activities.

16) Establish communication and exchange bridges to get acquainted with the world developed experiences in terms of teachers rehabilitation and training and, facilitate communication with these experiences through the organization of seminars and workshops, the establishment of missions and the exchange of experts.

17) Facilitate the exchange of expertise among Arab States in order to establish Arab specialized networks addressed to the persons working in the different fields of Arts Education.
18) Facilitate communication among Arts Education teachers through the establishment of a website aimed at allowing the exchange of experiences and information and at enriching the communication process.

19) Support Arab States that are seeking to develop all forms of arts education, namely through the following:
   a) facilitate the exchange of missions among states;
   b) hold workshops on the different elements related to the development of arts education in both formal and informal education systems as well as in the training programmes addressed to Arts Education supervisors and teachers.

20) Allow Arab States to benefit from UNESCO’s different programmes aimed at preserving, valorizing and promoting the role of heritage, and more particularly artistic heritage, in the cultural development.

21) Work on the establishment of a model project aimed at promoting the teaching of all forms of Art in the Arab States, in collaboration with all concerned parties, namely universities and research centers.

22) Promote the role of the ministries of culture and of the audio-visual and written media in the dissemination of arts. Develop a positive social attitude towards Arts, their teaching and their role in the improvement of the quality of life as a whole, and promote the culture of Arts among the different social categories, through the establishment of specialized information programmes and other promotional activities on the one hand, and through the organization of contests and the granting of prizes addressed to creative and innovative persons, on the other.

45. In addition to the above-mentioned general recommendations, the participants to the Conference adopted the following special recommendations:

1. Specific recommendations concerning Plastic Arts

1.1 Recommendations to the Arab States:

23) Reaffirm the importance of the relationship between the teaching of Plastic Arts and the local and Arab heritage, through the following:
   a) Seek inspiration from the heritage to develop the curricula and activities related to this discipline, namely as regards the use of Arabic letters in Plastic Arts, the art of free Arabic writing and the Arab calligraphy, as well as other artistic forms.
   b) Utilize to the maximum on local available raw materials and on the esthetical aspects provided by the local environment.
   c) Benefit from local capacities and from the expertise of artists and craftsmen, in the implementation of the activities related to this discipline.
24) Reaffirm the importance of the relation between the teaching of Plastic Arts and creativity, through the provision of a free creative environment for the development of the children’s creative and innovative capacities.

25) Reaffirm the necessity to ensure the sustained development of Plastic Arts curricula and teaching methods, in accordance with the following:
   a) the children and youth’s needs;
   b) the world orientations in this field;
   c) the requirements of the century, namely the use of new information and communication technologies, and most particularly the computer, and the openness to other cultures.

1.2 Recommendations to UNESCO and other international and regional concerned bodies:

26) Provide support to the Arab States in order to establish the “Arab Artistic Library”, including the following:
   a) elaborate reference books concerned with the teaching of Arts and their history;
   b) translate a number of necessary books to enrich the Arab Library in this field;
   c) prepare guides for the teaching of this discipline;
   d) produce films and CD-Roms on this kind of education;
   e) prepare a guide on creative artists to let the students get acquainted with their products and to benefit from their experience in the teaching of these arts;
   f) publish an Arabic magazine specialized in Plastic Arts Education.

C. Specific recommendations on Theatrical Arts Education

1. Recommendations to the Arab States

27) Substitute the expression “Performance Arts” figuring in the UNESCO main working document with the expression “Theatrical Arts”, bearing in mind all the theatrical, expressional and other activities stated in the working document and covered by this expression.

28) Raise the awareness of local communities, including the different categories of the education community, to the importance of Theatrical Arts in the educational process and to their positive impact on the children’s life, as well as to their role in the development of the students personality and in binding them to their Arab heritage and authenticity.

29) Integrate the Arts Education discipline as a teaching discipline that is equivalent to the other disciplines taught in the basic and secondary schools of the Ministries of Education in the Arab States.
30) Mobilize qualified specialists from the Arab States to prepare unified and integral Theatrical Arts curricula and guides and disseminate them in all Arab States to serve as guidelines for the preparation of the national plans and curricula. Reference could, for instance, be made to the Lebanese, Syrian, Egyptian, Moroccan, Iraqi, and Jordanian experiences in this field and workshops could be held to allow the exchange of experiences between specialists from Arab and foreign countries.

31) Allow the theater, in its comprehensive nature, to serve the general educational purposes and facilitate the learning of other educational materials at the kindergarten and primary education levels by using the drama elements as educational means.

32) Establish educational programmes and curricula by linking the different elements that constitute the theatre (acting, linguistic expression, creative writing, music, dancing, visual art, and movements) to serve the educational process at the basic stage of education.

33) Introduce the discipline of theatrical education in the elementary and secondary stages of the education system alike any other discipline to which an hour course is allocated per week and that is aimed at allowing the students to acquire special competencies.

34) Seriously consider the training of Theatrical Education teachers and therefore, establish specialized institutes and encourage universities, faculties of Education and Arts institutes in the Arab States, in particular, to provide specializations in the children’s theatre and creative drama.

35) Encourage Arab States to establish secondary specialized model Art schools that encompass Theatrical Arts, and more particularly expressionistic art programmes, in such manner as to allow students, chose one of the areas they would like to develop as an established hobby or as entry to pursue a career, according to their trends and capacities.

36) Promote the teaching of Theatrical Arts and the exchange of information between Arab States through the following:
   a) introducing available written theatrical works and leading experiences in the fields of educational curricula and teaching methods and, disseminating them in the Arab States;
   b) exchanging experiences between Drama and Theatrical Arts teachers in the Arab States;
   c) benefiting from the leading experiences that proved to be feasible in other countries.

37) Establish training programmes for Theatrical Arts teachers at universities and specialized institutes and focus on the quality of the persons enrolled in these programmes and on the quality of the programmes themselves.
38) Enrich the Arab Theatrical Library by translating some valuable foreign books concerning the strategies related to the teaching of arts education at schools, to the concepts of creative drama and to the drama in education.

2. **Recommendations to UNESCO and to other regional and international bodies**

39) Provide support for an in-depth research on the areas of Theatrical Arts education that could be introduced to the educational curricula in the Arab States on the short term.

40) Support the Arab States to set up the necessary curricula for the teaching of the adopted areas and to establish programmes for the training of teachers who will be entrusted with the teaching of these areas.

41) Build educational capacities in this field and intensify the interaction between educational officials in the Arab States and the specialists from the Arab and foreign countries, through the holding of training sessions and workshops in the field of Theatrical Arts addressed to artists and teachers; support the exchange of higher education students and the intensive training sessions addressed to distinguished teachers in the field of Theatrical Arts in the Arab and foreign countries; support the visits of distinguished specialists from Arab and foreign countries to schools and hold workshops with students and teachers.

D. **Specific recommendations related to the teaching of Poetry**

42) Establish a guide that clearly exposes the knowledge related to the Arabic Poetry, in light of the following:
   a) the nature of this art in its diversified levels;
   b) the relation of this art with the other forms of art, namely music, theatrical arts and plastic arts;
   c) the capacities of the Arabic language and its teaching needs.

43) Explore the appropriate methods for the teaching of Poetry in general education schools in the Arab States, and evaluate these methods according to the following:
   a) their relevance to the criteria stated in the first recommendation;
   b) the gradual needs of learners.

44) Explore the poetic material available in the textbooks and contribute to its improvement through:
   a) the improvement and expansion of the poetic collected excerpts;
   b) the contribution of modern Arab poets in the provision of the poetic material that is lacking in basic education.

45) Prepare a wide Arab Meeting that gathers all stakeholders such as educators, linguists and persons working in the artistic fields like Music, Theatrical Arts
and Plastic Arts, in order to review the outcomes of the previous recommendations and to present the appropriate orientations to be included in the curricula and teaching methods related to poetry in general education and, in the curricula and teaching methods of the other forms of Art, especially Music and Theatrical Arts.

46) Invite all Arab States to work on the development of the teaching of Poetry on the short run, through the following:
   a) Provide poetry courses at all levels of education with the clear definition of the goals to be achieved and the expansion of the scope of these goals so as they encompass competencies other than the simple exercise of the memory. One of the most important goals to be achieved would therefore be to develop the capacity to perceive the rhythm, to recite and to appreciate poetry, as well as the capacity to express oneself in a creative way;
   b) Enlarge the selection of excerpts from Arab poets in the curricula and textbooks and include selected excerpts from poems pertaining to other cultures in these curricula and textbooks;
   c) Aim at the esthetical aspect of the selected excerpts and reduce the ideological load that appears in many of the currently adopted excerpts in many countries;
   d) Aim at the balance between heritage and modernity in the curricula and selected excerpts.

E. Specific recommendations concerning Music Education

1. Recommendations to the Arab States

47) Necessity to clearly define the real purposes of the improvement and development of Music Education, and to include them in the framework of the educational system development in general, and in the Arts Education development framework, in particular.

48) Resume the efforts by trying to overcome the social obstacles that impede the generalization of Music Education and build up a constructive educational orientation towards artists in general and music, in particular. And according to what has been agreed upon, establish plans aimed at achieving this orientation through the adoption of the elements figuring in the following paragraphs.

49) Issue legal texts and rules and regulations - in the cases where they are not available- aimed at controlling the different aspects of Music Education which transform this discipline into a compulsory one that is equivalent to all other disciplines adopted in formal education.

50) Issue legal texts and regulations related to the provision of the minimum equipment and to the competency of the educational personnel and work on the establishment of specialized Music Education curricula.
51) Make the clear and explicit decision to enhance the position of music within the educational system, by increasing the number of courses allocated to the teaching of arts in general, and to music in particular, and by ensuring a greater presence of music in secondary education so as to make the educational ladder, in its musical aspect, a united and progressive process.

52) Put the music at the service of the other educational materials.

53) Make some difficult and inevitable choices at the musical level in order to transform the development into reality. Among these choices are the following:
   a) define the music orientation in the educational process on the basis of local, Arab, and regional music in addition to the music pertaining to other cultures;
   b) agree on the adoption of one or more musical instruments linked to the local and Arab heritage, within the framework of music classes at basic stage of education, such as the Orff instruments and the recorders adopted in the western schools or in the schools of the other regions of the World that copy these schools in the teaching of music;
   c) Grant the local and Arabic music a qualitative importance within musical curricula and create a balance between the curricula contents as regards the introduction of other cultures music, in such manner as to avoid the voluntary or involuntary impression that the music of one people is triumphing over other people’s music;
   d) Encourage the fact that music plays a greater role in the extra-curricular activities through the establishment and the development of different musical bands and the promotion of groups that adopt the instruments used in Arabic music or songs; and hope that the schools of the Arab World and the other institutions concerned with education witness the creation of Arabic music bands and singing troops specialized in local and Arabic music, in addition to the troops concerned with the other musical areas. There is no doubt that the propulsion of schools in this direction will enhance formal and informal education.

54) Enhance music education by overcoming pure educational challenges such as:
   a) resolving the problem of duplication in the musical language;
   b) ensuring the integrity between both traditional and modern methods and between the verbal and written teaching methods;
   c) having recourse to the teaching methodologies developed by our ancestors and that highlight the local and Arabic musical tradition and cultural heritage, as well as the creativity and innovation within these traditions and heritage;
   d) making use of music education activities to understand the deep-rooted past achievements on the one hand, and linking these achievements with the responsible modern orientations on the other allowing them to remain open to future creative activities.
   e) adopting the principle of providing students with a music specialized textbook for each year of studies, provided that a part of the book is
reserved for exercises or that an exercise copybook is attached. Also provide a teachers guide, films and CDs encompassing audio patterns as well as any other illustrative material that enriches the course.

55) Emphasize on music-related subjects and provide the necessary material to this effect:
   a) singing characteristics at both the local and Arab levels and the different singing schools;
   b) playing Arabic music instruments;
   c) keys and rhythms;
   d) instrumental and singing forms and methods;
   e) reading and dictation;
   f) composition and improvisation;
   g) analysis.

56) Provide qualified teachers and give great importance and priority to the training of music teachers at both the quantitative and qualitative levels by ensuring serious and comprehensive training programmes. It would therefore be necessary to:
   a) define the competency of the teachers in both formal and informal specialized music education and translate it into teachers continuous training programmes.
   b) train the necessary supervising cadres and provide classrooms, equipment and musical instruments with the best specifications.

57) Ensure the cooperation and integrity between the different concerned parties i.e. the ministries of education, culture and information.

58) Encourage Music Education institutes that are mainly concerned with the teaching of young people and, support their sustainability in addition to the establishment of strategies that allow Music Education institutions to successfully attract the support of the local non-governmental organizations and the private sector.

59) Consider the addition of a musical specialization to the baccalaureate.

60) Allow specialized Music Education in order to benefit from the experiences of eminent artistic personalities, especially in terms of singing, playing on a music instrument and creative arts. It is, however, necessary, in order to achieve this goal, to ensure the appropriate financial incentives that are worthy of the artists competencies.

61) Establish an inventory of the available publications related to the general and specialized Music Education, verify their validity and keep the publications that can be useful.
62) Create a central music library that covers the different musical branches and sciences and that serves the students, teachers and researchers, and seek to create branches of this library in several parts of the country.

63) Encourage the establishment of specialized workshops for the manufacturing, maintenance and development of Arabic music instruments.

64) Adopt a system of incentives for talented and creative persons, protect musical professions allowing them to encompass different musical specializations instead of limiting them to the education sector.

65) Encourage the ministries and concerned parties to support the educational information programmes that are concerned with music.

66) Organize musical activities and deliver prizes.

67) Ensure continuous openness to the external world, and transfer local and world experiences through specialized educational satellite channels to be considered as educational and development mechanisms for both learners and teachers.

68) Encourage the exchange of expertise and experiences between the different concerned parties as regards musical educational issues at the Arab States and the world concerned parties levels.

2. Recommendations to UNESCO and other regional and international bodies

69) Raise the awareness of educational officials to the importance of the establishment of a serious and efficient Music Education system that meets the fundamental basis of both national and local cultures, and give music an appropriate role in the education process as a first step to drive the development process forward.

70) Assist in the preparation of field studies that contribute to the determination and overcoming of the obstacles that impede the implementation of the music education plans.

71) Facilitate the sharing of knowledge, work on the dissemination of the leading experiences and the teaching methods that proved to be efficient, and facilitate the exchange of experiences and the cooperation with countries that witness a qualitative development as regards the design of education programmes and teaching methods, through the organization of periodic meetings and seminars for the exchange of opinions and experiences and the joint coordination for the preparation of future plans.

72) Support efforts aimed at the establishment of workshops for the manufacturing and maintenance of musical instruments, namely popular instruments, within
the framework of the UNESCO mission to preserve and promote heritage and to support cultural industries.

73) Enhance the specialization in Music Education at universities and Arab music institutes to train music teachers and select one center of excellence as a UNESCO Chair in Music Education and as a stimulator for the development of music education curricula and teaching methods as well as for the conduct of the necessary research.

74) Contribute to the organization of more information and research sessions that deepen and enhance the teacher’s experience and enrich his capacities.

75) Exchange information and experiences as regards the production of books and other education supporting materials, and allow local experts to undertake missions and get acquainted with the developed experiences, especially those using new information and communication technologies such as special software, Internet and CD-ROMS.

76) Sponsor regional and international contests and competitions aimed at promoting excellence music education, at enhancing the innovation efforts and at rewarding those who are making these efforts.

VII. Closing of the Meeting

46. At the end, Dr. Victor Billeh, Director of the UNESCO Regional Office in Lebanon, thanked all the participants on behalf of UNESCO and announced the closing of the Conference.
Three plenary sessions were held. The first one tackled the issues and main challenges facing Visual Arts and Music Education in the Arab Region. The second session was dedicated to both Performing Arts and Poetry Education. As for the third session, it was devoted to the discussion of the General Rapporteur’s report, the reports of the different working groups and the adoption of the Conference recommendations.

Important matters were discussed during these sessions and the participants to the Conference adopted the following general recommendations addressed to the Arab States.

Summary of the report submitted by the working group on Music Education

During the meeting of the second working group entrusted with the theme of “Education in the field of Music”, the concerned experts presented a summary of the regional reports they had previously prepared, the representatives of some participating Arab States exposed the status of Music Education in their respective countries, and the representatives of Mauritania and Sudan exposed their country reports.

The working group reviewed the main working document and made the following comments:

As regards the first part – Characteristics of Arts Education:

It is necessary to elaborate, under part 1- “Arts and Culture” of paragraph (2), the movement, vocal and visual aspects in a balanced way that does not lead the reader to think that one aspect is more important than the others. In order to achieve this balance, the working group suggests the following:

…These possibilities can be expressed through the movement aspect such as acting and other Performing Arts, or through the vocal aspect such as music in all its branches, or through the visual aspect like plastic and applied arts.

Also, the group suggests the following amendment under paragraph (4):

Then appeared in the second half of the Twentieth Century a new technical tool that is represented by the computer. It has been immediately adopted by creative artists in the production of arts and in the experimentation of new forms of Visual, Verbal and Performing Arts, as well as in the creation of new forms of art that were not previously available, such as the multi-aspects arts, the multi-dimensional visual arts, the virtual facts, etc.

The also proposes the following amendment under paragraph (5):
….Its developed techniques have, however, allowed it to be used as a tool for the production of arts works, in addition to the creative works that use the traditional tools.

Under 2 – “The importance of Arts Education” paragraph (14), the following amendment was suggested:
Remove the term “singing” from the sentence and stick to “music”.
Substitute the term “identity” to the term “heritage” in the last line of the paragraph.

as well as the following under paragraph (16):
….which reaffirms the necessity to make use of the specificities of the Arabic Art in all Arts Education curricula.

The group suggests to stick to the term “music” and to remove the term “singing” at the end of paragraph (21).

It proposes as well the amendment of paragraph (24) as follows:
….to include them in the development plans in order to focus on the new teaching methods as regards arts and, to go along with the world changes….

As regards the third part – Arts Education in the Arab States

The working group recommends the use of the two following expressions: “Music in general education” and “Music in specialized education”.

Amendments made under Part 3 are shown in the relevant Annex where a line is drawn in the middle of the lines to be removed and the additions are highlighted.

Summary of the report submitted by the working group on Theatrical Arts Education

Chairperson: Dr. Riyad Ismat
Rapporteur: Mrs. Lina El-Tal

The working group held its session in the presence of the General Rapporteur of the Conference, Dr. Youssef Rashid. During this session, the reports of the two experts, Mr. Youssef Al-Ani and Mrs. Hoda Wasfi, were presented and the recommendations figuring in the report of Mrs. Lina El-Tal discussed.

Mr. Youssef El Aini presented the most important parts of his report attached to the documents of the Conference. The report concerns the history of the Arabic theatre, the deep-rooted Iraqi experience in Theatrical Arts and the role of the leaders in the establishment of institutes, universities, children’s theatre and theatrical education.
Dr. Hoda Wasfi presented, for her part, a summary of her report also attached to the Conference’s document and in which she provides an insight on the comprehensive teaching methods of Theatrical Education and Drama at schools at all levels and exposes the experience of the Theatrical Workshop at the Hanager Center in Cairo.

Then, some of the representatives of the participating countries at the working group presented summaries on the experiences of both their countries and the institutions in which they work, as regards the teaching of Theatrical Arts and the teachers and artists training in this field.

The discussions tackled different issues related to the teaching of Theatrical Arts, namely the nomination of this discipline, and the way of integrating and applying it at schools. The discussions also tackled the problems facing universities and institutes of arts in the field of Theatrical Arts, in the training of specialized teachers, and in the provision of teachers’ in-service training.

The participants to the working group concluded their meeting with the adoption of the recommendations stated in the present document.