



United Nations  
Educational, Scientific and  
Cultural Organization

Arts  
Education

**Final report**

**First celebration  
of  
International  
Art Education Week**

**21-27 May 2012**

**Final Report**

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## **Introduction and background**

Following the success of the Second World Conference on Arts Education (Seoul, 2010), UNESCO's General Conference at its 36<sup>th</sup> session in 2011 proclaimed the 4<sup>th</sup> week of May as the International Arts Education Week (Resolution 36/C55). The main objective of the International Week is to increase global awareness on the importance of arts education by showcasing concrete arts education projects and practices and to reinforce cooperation with principal stakeholders in the area of arts education.

The week of 21-27 May 2012 marked the first edition of the International Arts Education Week. The celebration was held at UNESCO Headquarters on Wednesday 23 May with various activities including a workshop, a symposium, a celebratory ceremony and exhibitions. It gathered arts education specialists, artists, educators, researchers and NGO actors from all over the world.

For its first edition, the International Arts Education Week was co-organized by UNESCO's Culture Sector and the Government of the Republic of Korea (jointly the Ministry of Culture, Sports and Tourism, the Korea Arts and Culture Education Service and the Korean Permanent Delegation to UNESCO) that provided financial support.

This event was supported by UNESCO's communities and partners, namely NGOs, foundations, UNESCO Chairs and Observatories and individuals, who widely contributed to the visibility and international scope of the event by promoting the celebration, informing local communities and organizing regionally or locally based activities for the duration of the Week. In particular, the following international non-governmental organizations, recognized as UNESCO's main partners for arts education, closely collaborated to ensure the global success of the first celebration of International Arts Education Week: 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).

## 1. Event Overview

**\*Title:** First Celebration of International Arts Education Week  
**\*Date of celebration:** 23 May 2012  
**\*Venue:** UNESCO Headquarters, Room I and II  
**\*Organized by:** UNESCO Culture Sector, Government of the Republic of Korea  
**\*Funded by:** Government of the Republic of Korea  
**\*Working languages:** English and French

### **\*General Programme:**

11:00 am	<b>Workshop “Kit Diversidades, Educating for Diversity: the Diversity Game”</b>
02:00 pm	<b>Symposium “Arts Education, from diversity to sustainability”</b>  <b>Panel I: <i>Implementation of the Seoul Agenda</i></b>  <b>Panel II: <i>Cultural diversity in and through Arts Education</i></b>
06:00 pm	Reception
07:00 pm	<b>Celebratory ceremony and performances “Life resembles arts, arts embraces life“</b>

### **\*Participants:**

#### ➤ **Workshop**

\*17 participants from 4 regions:  
- Africa: Kenya, South Africa (2)  
- Asia & the Pacific: New Zealand, Philippines (2)  
- Europe & North America: France, Germany, Netherlands, USA (11)  
- Latin America & the Caribbean: Aruba (2)

#### ➤ **Symposium**

\*12 speakers from 5 regions:  
- Africa: Kenya, South Africa  
- Asia & the Pacific: China, New Zealand, Philippines  
- Arab States: Oman, Algeria  
- Europe & North America: Canada, Germany, France  
- Latin America & the Caribbean: Argentina, Aruba  
\*150 attendees

#### ➤ **Ceremony**

\*UNESCO representatives including the Director-General  
\*Korean Government representatives including the Minister of Culture, Sports and Tourism  
\*UNESCO Permanent Delegations  
\*1 UNESCO Goodwill Ambassador  
\*1 special guest from Brazil  
\* 20 artists from Korea  
\*1100 attendees

## 2. Workshop “Kit *Diversidades*, Educating for Diversity: the Diversity Game”

11:00 am- 12:30 pm, Room II

### ➤ Summary

The workshop, which was conducted in English, was organized in order to promote *Kit Diversidades* and encourage its implementation and dissemination. Out of the 86 email invitations sent to the confirmed participants of the symposium, NGO partners, and the speakers of the Symposium, 17 responded positively. They were mainly educators, researchers, artists and civil society representatives.

*Diversidades* is an educational tool in Spanish designed to spread awareness about key themes of the UNESCO 2005 Convention on the “Protection and Promotion of the Diversity of Cultural Expressions” amongst young people (12 to 16 years old). Created in partnership with the Spanish Agency for International Development Cooperation and the UNESCO Chair in Cultural Policies and Cooperation – Universidad de Girona (Spain), *Kit Diversidades* underlines the importance of creativity and diversity and explores issues such as the diversity of cultural expressions, creativity, cultural policies and international cooperation in an easily understandable and entertaining way<sup>1</sup>.

**Presenters:** \***Francisco Gómez Durán**, Associate Expert at the Diversity of Cultural Expressions Section, UNESCO

\***Itziar Rubio**, Expert consultant for the Spanish Agency for International Development Cooperation (AECID)

As part of the organization of the workshop, a dedicated presentation was prepared in English to show how *Kit Diversidades* works. Participants were introduced to *Kit Diversidades*, its aims and the result of its first phase. The presentation also included practical exercises and real examples taken from the testing phase of the Kit (***Annex 1- PowerPoint Presentation of Kit Diversidades***), which encouraged the participants to get involved in its second phase, focusing on the implementation and dissemination of the Kit in their respective countries.

Participants were able to experience how the Kit works by taking part in a role-play using one of the activities (Activity 2 – What do you like?) of the diversity game. In groups of two, they identified their favourite cultural expressions and practices and discussed about the amount of time they normally spend creating, producing, participating or consuming them. After sharing their responses, they engaged in a productive conversation where they discussed and exchanged ideas about topics such as ‘cultural expressions and practices’, ‘creativity’, ‘diversity of choice’ and ‘cultural policies and measures’. Questions on how to approach the adaptation of *Diversidades* to other cultural and linguistic contexts and on how to convey complex concepts, such as cultural expression and cultural policies, to a young audience were raised by several participants.

### ➤ Conclusions:

The workshop resulted in enhancing the awareness on *Kit Diversidades* and the 2005 Convention. Potential partners for the implementation and adaptation of the Kit were identified, namely the Association Montessori International (AMI), International Music Council (IMC) and the Creative and Cultural Industries Centre at the Kenya Polytechnic University College, who showed interest in collaborating with UNESCO in the future.

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<sup>1</sup> Officially launched in the Dominican Republic in November 2010, the Kit has been tested in schools in Guatemala, Uruguay, Dominican Republic and Spain. In the framework of the second phase, a ‘training of trainers’ module will be created, an online version of the kit will be developed, an interactive platform to collect results and experiences and promote exchange will be launched and adaptations of *Diversidades* to other languages and geographical regions will be initiated via partnerships.

### 3. Symposium “Arts Education, from Diversity to Sustainability”

02:00 pm – 06:00 pm, Room II

The Symposium began with opening addresses by Francesco Bandarin, Assistant Director-General for Culture at UNESCO, and Jae-Eun Park, President of the Korea Arts and Culture Education Service (KACES). Mr Bandarin spoke about the importance of arts education and acknowledged the value of quality arts education in promoting cultural diversity and intercultural dialogue. Ms Park outlined KACES’ progress in implementing the Seoul Agenda and the status of arts education in Korea in general. Her presentation highlighted the Korean Government’s investment and commitment to arts education within schools and the wider community.

#### **(Annex 2 – Speakers’ biographies)**

##### **3.1 Panel I: Implementation of the Seoul Agenda**

###### ➤ **Summary**

The *Seoul Agenda: Goals for the development of arts education* (**Annex 3 – Seoul Agenda: Goals for the Development of Arts Education**) is an international plan of action that was produced by the Second World Conference on Arts Education and endorsed by UNESCO’s General Conference in 2011. The *Seoul Agenda* aims to: 1) “ensure that arts education is accessible as a fundamental and sustainable component of a high quality renewal of education”, 2) “assure that arts education activities and programmes are of a high quality in conception and delivery”, and 3) “apply arts education principles and practices to contribute to resolving the social and cultural challenges facing today’s world”.

Symposium panel I especially addressed the implementation issue of the *Seoul Agenda* with the following questions: What is the level of awareness of the *Seoul Agenda* around the world? To what extent are its strategies being implemented? And, what are the possibilities that the *Seoul Agenda* can have a positive impact on education?<sup>2</sup>

**Moderator: Larry O’Farrell**, Holder of the UNESCO Chair in Arts and Learning, Queen’s University, Canada

As General Rapporteur at the Second World Conference, Professor Larry O’Farrell was instrumental in preparing the *Seoul Agenda* with input from the International Advisory Committee and presenters at the conference. He gave a brief overview of the *Seoul Agenda*, explaining how each of the three central goals of the action plan is supported by a number of strategies and how each strategy is sustained by specific action items designed to achieve the intended impact.

#### ARAB STATES

**Mohammed Al Amri**, Assistant Professor of Art Education, Sultan Qaboos University, Oman  
**“Implementing the Seoul Agenda for developing arts education in the Arab region”**

Mohammed Al Amri spoke about implementing the *Seoul Agenda* for developing arts education in the Arab region. His presentation highlighted the importance of interpreting the *Seoul Agenda* in each region and in each cultural setting in which it is being implemented. He insisted on the necessity of reducing the gap between current policies and practices in the Arab Region and showed how useful the *Seoul Agenda* can be as a standard against which educators and policy makers can compare their own situations. He also stressed the importance of collaborative research and the significant role of networks.

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<sup>2</sup> The PowerPoint Presentations are available on the UNESCO website for International Arts Education Week : <http://www.unesco.org/new/en/unesco/events/prizes-and-celebrations/celebrations/international-weeks/international-arts-education-week-2012/>

## EUROPE/NORTH AMERICA

**Simone Dudt**, Secretary General of European Music Council, Germany  
***“The Bonn Declaration – An example of implementing the Seoul Agenda in Europe with a focus on music”***

Simone Dudt presented *“The Bonn Declaration”* and described how European music education leaders came together to interpret the *Seoul Agenda* and to develop strategies for implementing it in their region. She underlined that the three main goals of the *Seoul Agenda* are interrelated and while each provide a focus, they cannot be dealt with independently from each other. She explained the complexity of implementing the action plan in the context of various national and federal government structures. She also made reference to a range of related logistical issues such as public transportation that could affect implementation.

## LATIN AMERICA/CARIBBEAN

**Wilma Kuiperi-Jansen**, President of Aruba International Arts Foundation, Aruba  
***“Seoul, Salsa and Soca: The Arts Education Agenda in Latin America and the Caribbean”***

Wilma Kuiperi-Jansen showed that the local perspective is important whether it represents a continent or a very small island. She mentioned WHY it is necessary to advocate for arts education and then HOW to use the *Seoul Agenda* document. She insisted on the fact that gaps still exist and awareness is not raised enough, more specifically among policy makers and general public. In her opinion, the *Seoul Agenda* must serve as a global blueprint to filter and clarify specific priorities and needs, and to advance towards creating and implementing arts education strategies. Diversity was also a key issue in this presentation, which showed that the *Seoul Agenda* will be valuable in a highly multi-cultural environment such as Aruba. She also spoke of the importance of advocacy and research in changing policies affecting arts education.

## ASIA/PACIFIC

**Samuel Leong**, Director of UNESCO Observatory for Research in Local Cultures and Creativity in Education, Australia/China  
***“The Seoul Agenda in Hong Kong and the nearby region”***

Samuel Leong spoke about the *Seoul Agenda* in Hong Kong and the nearby region giving several examples of projects and programs that are compatible with the *Seoul Agenda*. He stated the importance of integrating arts education policy proposals arising from the *Seoul Agenda* into existing policies on arts and culture and showed the valuable role that UNESCO Observatories and Chairs can play on promoting the implementation of the *Seoul Agenda*. He underlined the need to explore the capacity of local cultures and creativity as driving force for constant renewal. He also explained how Hong Kong Education Commission established arts education as one of the five essential areas in the overall aims of education.

## AFRICA

**Robert Malcolm McLaren**, Director of CHIPAWO World (Zimbabwean arts education trust), South Africa/Zimbabwe  
***“Awareness, knowledge and attitude: the challenges of Arts Education in Africa”***

Robert Malcolm McLaren presented an initiative taken in support of the *Seoul Agenda* in Africa, detailing a continent-wide planning exercise for implementation with an international inter-governmental organization. His talk highlighted the importance of rooting modern education in traditional theory and practice especially with regard to cultural heritage. According to him, the biggest challenge includes the need to shift people’s attitude about arts education and improve motivation for engaging with arts education. It is necessary to raise awareness, change mindsets and encourage further research and support for informal arts education.

### ➤ **Conclusion and Recommendations**

Recurring themes addressed by speakers in this panel included the need to interpret the *Seoul Agenda* with respect for the unique and sometimes complex local circumstances to be found in each country and region. These circumstances can include the presence of traditional cultures, a range of governance structures, social and cultural diversity, existing cultural and education policies, and various economic opportunities. It was shown that the *Seoul Agenda* can be of great value as a stimulus for policy development and as a guide for implementation. It provides a standard against which each jurisdiction can measure its achievements in arts education.

It is recommended that policy makers and practitioners who are engaged in implementing the *Seoul Agenda* take into consideration the important issues raised by panelists to ensure that implementation is effective and sustainable. Further research should be undertaken to monitor the implementation of the *Seoul Agenda* and to assess the impact of its strategies and action items. UNESCO is requested to continue to collaborate with Member States and civil society to facilitate the implementation of the *Seoul Agenda* in the crucial years to come.

## **3.2 Panel II: Cultural diversity in and through arts education**

### ➤ **Summary**

The new fabric of our multicultural societies puts in front of us the challenge of living in social harmony with individuals and groups from various cultural horizons that affirm their identity in multiple ways. In this context cultural awareness and intercultural competencies have become an essential requirement for education and learning. Arts education has particularly manifested its power to promote the positive value of cultural diversity. It addresses the basic needs of all learners, including those who are often excluded from education such as cultural minority groups and other under-privileged communities, to develop their skills and talents in a culturally sensitive and nurturing learning environment.

Symposium panel II presented the various arts and cultural education practices from different geo-cultural regions, which embrace multi-cultural perspectives and culturally-responsive languages in and through learning processes<sup>3</sup>.

**Moderator: Ralph Buck**, President of World Alliance for Arts Education, New Zealand

As President of World Alliance for Arts Education (IDEA, ISME, InSEA, WDA), Ralph Buck recalled the instrumental role of WAAE in advocating arts education and in making International Arts Education Week a reality. He stressed the importance of culture and accounted how arts education can develop our understanding of culture through advocacy, networking and research.

AFRICA

**Emily Achieng' Akuno**, Director of the Centre for Creative and Cultural Industries, Kenya Polytechnic University College, Kenya  
***"Arts Education in Kenya: public and private sector initiatives"***

Through various concrete examples, Emily Achieng' Akuno explained how public and private sectors can play a role in educating for change. She highlighted two major music initiatives in Kenya (Kenya Music Festival held by the public sector and Ghetto Classics held by the private sector) that constitute not only a way of raising awareness on other cultures but also a way of facilitating access to various art forms, training educators, providing a wide range of diverse stylistic categories based on cultural groupings. With the development of activities in multi-ethnic and multi-racial contexts, it is possible to build respect for others' culture, gather

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<sup>3</sup> The PowerPoint Presentations are available on the UNESCO website for International Arts Education Week : <http://www.unesco.org/new/en/unesco/events/prizes-and-celebrations/celebrations/international-weeks/international-arts-education-week-2012/>



learners from various cultural and social backgrounds and validate individual cultural artistic expressions. She stressed that diversity of cultures ensures arts to enhance, propagate, and conserve culture, the key goals in education.

#### ARAB STATES

**Zahia Ziouani**, Artistic Director of Divertimento Symphonic Orchestra, Algeria/France

***“Arts Education, a bridge to excellence”***

As conductor of a symphonic orchestra and director of a music school located in a challenging socio-economic urban area, Zahia Ziouani talked about how she advocates arts education and encourages access to classical musical practices. She underlined that the pool of competences - not only cultural or educational but also social, sanitary and technical - among private or/and public partners is essential to ensure access to high quality arts education. This multi-sector collaboration and adapted pedagogy has enabled her to develop music education projects addressing various audiences (disabled people, adults, and elderly people). She also pointed out the importance of raising awareness among families (parents) who can be, for various reasons, gate keepers for access to artistic activities. She additionally presented her work in the Arab region, which helps young Algerian musicians to meet international artistic requirements and have access to professional channels while working in Europe with professional musicians.

#### ASIA/PACIFIC

**Beng Cabangon**, Executive Director of Philippine Educational Theater Association (PETA), Philippines

***“Same, Same, But Different: Experimentations on Cultural Diversity in and through Arts Education”***

Through concrete examples of PETA's activities, such as PETA Laboratory, Beng Cabangon spoke about her work in South East Asia (Mekong region and Philippines) using theatre and drama education to build creative communities for social change focusing on gender, sexuality and sexual health issues. She highlighted the importance of diversity as a factor for learning, intercultural dialogue, cross-border exchanges and collaboration for transformative cultural action. She also noted that art making of young people reflects their ideas of their community and this type of ownership engenders responsibility, trust and respect. Elements of drama, visual arts, music, movement or creative writing constitute an effective approach that enhances openness and facilitates communication beyond words. She emphasized that pedagogic skills and attitudes are essential requirements to engage with disparate and suffering communities.

#### EUROPE/NORTH AMERICA

**Elise Longuet**, Administrator of the Foundation Culture and Diversity, France  
***“The Foundation Culture and Diversity, a French example, struggle against discrimination in access to arts and cultural education”***

Elise Longuet explained how the Foundation develops projects to enable young people from disadvantaged areas to have access to cultural and artistic practices. She stressed that cultural, social, economic and geographical diversity is a reality that needs to be taken into account in cultural democratization processes. In this light, she presented the Foundation's work and its various programmes that contribute to reducing persistent discrimination and enhancing access to higher education in the arts fields. She also spoke about self-censorship phenomenon that prevents gifted students from pursuing studies in artistic fields and described why “informing” (through workshops), “preparing” (through adapted trainings) and “accompanying” (in professional integration through on-the-job training) are essential.

## LATIN AMERICA/CARIBBEAN

**Itziar Rubio**, Expert consultant for Spanish Agency for International Development Cooperation, Argentina/Spain

***“Creativity and Education in Latin America: UNESCO’s experience in implementing DIVERSIDADES pedagogical kit in the South Cone”***

According to Itziar Rubio, education lies at the heart of sustainable change in society and is capable of responding to current challenges in the Latin American and Caribbean region. It is important to facilitate access to high quality arts education and reinforce the link between arts, culture and education in order to strengthen consciousness and appreciation of cultural diversity. She underlined the need to educate youth on cultural diversity and raise awareness on the various forms of artistic expressions from other cultures. Her presentation on Kit *Diversidades*, 2005 Convention’s interactive tool, demonstrated ways of promoting creative diversity and cultural understanding among young persons from 11 to 16 years old. She also outlined the importance of international solidarity and cooperation among countries in order to share and learn from each other.

### ➤ **Conclusion and recommendations:**

All speakers reiterated that arts education plays a significant role in sustainable change. It is essential to be conscious of one’s own culture and others’ and further encourage activities of intercultural understanding. The speakers particularly focused on children and youth and stressed that arts educators (and parents) must not underestimate young people’s creativity, skill, and capability.

It is clear that cross-sector cooperation is crucial to facilitate access to arts education. Some of the speakers also underlined that, in order to struggle against discrimination, structured information and assistance should be provided to those engaged in arts education. The challenge also lies in establishing strategies to encourage access to higher arts education. Arts educators must construct learning environments, tasks, activities and develop adapted pedagogical skills and attitudes in order to provide sustainable education for cross-cultural understanding and mutual respect.

## **4. Ceremony “Life resembles arts, arts embraces life”**

07:00 pm – 09:00 pm, Room I

Programme: Introduction

*Daegum duo by Jeonseung Kim & Gunhee Lee*

Opening Address & Welcoming Speech

\* *Irina Bokova, Director-General, UNESCO*

\* *Jang Kiwon, Ambassador Extraordinary and Plenipotenciary, Permanent Delegate of the Republic of Korea to UNESCO*

\* *Choe Kwang-Shik, Minister of Culture, Sports and Tourism of the Republic of Korea*

Performance from Arts Education Programs

*Marimba performance by Kyongho & Jaeun Park*

*Arts Flower Seed School Project by Baeyeong Elementary School*

Congratulatory message and performance from UNESCO Goodwill Ambassador Ivry Gitlis

Special Performance by Carlinhos Brown

Traditional Korean cultural performances

*Daegum solo by Jeongseung Kim*

*The Lucid Spring by Myung Sook Kim ‘Nulhui’ Dance Company*

Finale

*Korean percussion performance by Hanullim and Co.*

The celebratory ceremony started with the UNESCO Director-General's address in which she reiterated UNESCO's ongoing support to arts education. She recalled that arts unifies humankind in its diversity and encourages mutual understanding. Arts Education is a key element for the promotion of cultural diversity, and a vector for dialogue and social cohesion.

After being introduced by His Excellence, Jang Kiwon, Minister Choe Kwang-Shik took the floor. He spoke about Korea's commitment to arts education and explained how arts education pulls out creativity and imagination within oneself and fosters people's capacity to empathize with others. He expressed the Korean Government's will to pursue collaboration with UNESCO in this domain.

The evening programme featured young musicians and dancers from Korea. Ivry Gitlis, UNESCO Goodwill Ambassador, also participated in the celebration by delivering a congratulatory message and a musical improvisation with his violin. Carlinhos Brown, a worldwide figure recognized for his involvement in arts education, contributed to the celebration by playing traditional Brazilian music. (**Annex 4 – Special guests' biographies**)

## **5. Exhibitions**

Two exhibitions were presented at UNESCO Headquarters in the framework of International Arts Education Week.

The first exhibition displayed a series of posters, which were designed by various NGOs, foundations and cultural institutions as well as arts students who voluntarily participated in the celebration. It reflected the significant mobilization and collective participation of the international arts education community in favour of International Arts Education Week.

- NGO World Alliance for Arts Education
- Bait Al Zubair Foundation, Oman
- Ghalya's Museum of Modern Art, Oman
- Art Schools
  - \* Japanese Junior High School Art Teachers, Kotoh Junior High School, Japan
  - \* Sultan Qaboos University, Oman
- Oman National Commission for Education, Culture and Science

The second exhibition presented paintings of young Aruban children, manifesting the country's vitality in giving youth access to artistic practices and developing arts education. (**Annex 5 – Exhibition Gallery**)

## **6. Communication review**

### **6.1 Communication material and platforms**

The UNESCO Secretariat undertook various communication actions to raise awareness on International Arts Education Week and mobilize a larger community for its celebration through various communication tools and platforms.

#### **➤ Director-General's Official Message**

Irina Bokova, Director-General of UNESCO, presented an official message on the occasion of International Arts Education Week, in which she recalls UNESCO's ongoing commitment to arts education and underlines arts education as a vector of social cohesion and tolerance in our multicultural world. In this message, available in English and French, she also calls on UNESCO's partners, governments, educational institutions and members of society to actively support projects and activities in arts education and take part in the celebration of the Week.

(**Annex 6 - Director-General's Message**)

### ➤ **Mailing and e-mailing to UNESCO communities and partners**

It was essential to inform UNESCO's communities, partners and networks on the importance of the First Celebration of International Arts Education Week. Complete information in English and in French was sent to the following addressees:

- Information letter to Member States through National Commissions and Permanent Delegations
- Email information to UNESCO Field Offices
- Email information to NGO partners and foundations
- Email information to members of the International Advisory Committee
- Email information to the participants of the Second World Conference on Arts Education
- Email information to UNESCO Culture Sector

The above-mentioned addressees were also asked to actively take part in the celebration by sharing the information with their own communities and organizing relevant activities at the national, regional and international levels.

### ➤ **Information and press documents**

The following communication documents were produced:

#### - Media Advisory

UNESCO's Press Service prepared a Media advisory in English and in French for the press.

This text was published on UNESCO's website in the Press Service Section:

[http://www.unesco.org/new/en/media-services/single-view/news/first\\_international\\_arts\\_education\\_week\\_21\\_27\\_may/](http://www.unesco.org/new/en/media-services/single-view/news/first_international_arts_education_week_21_27_may/)

#### - Information note

This document provided public information in English, French and Spanish on the background, the programme and participants of the Celebration of International Arts Education Week for the purpose of dissemination to NGOs, participants and International Advisory Committee members.

### ➤ **Publications**

#### - Invitation cards to the public

The Special Events Section at UNESCO printed invitation cards (in English and French) for the symposium and the ceremony, which were sent throughout UNESCO's database of contacts. The follow-up of the invitation process was directly managed by this section.

#### - Calendar of cultural events

The Sector for External Relations and Public Information included the celebration in the printed Calendar of Cultural events (in French), which was distributed within UNESCO premises.

#### - Symposium programme booklet

A programme booklet in English and in French featuring a detailed agenda, the speakers' biographies, the Seoul Agenda and Article 10 of the Convention on the Protection and the Promotion of the Diversity of Cultural Expressions was distributed during the symposium

#### - Ceremony programme leaflet

A detailed programme (in English and in French) was distributed to the general audience attending the ceremony.

#### - Poster

Posters for the First Celebration of International Arts Education Week were printed and displayed at UNESCO Headquarters.

➤ **Online communication**

- Official website for International Arts Education Week

<http://www.unesco.org/new/en/unesco/events/prizes-and-celebrations/celebrations/international-weeks/international-arts-education-week-2012/>

A bilingual website (English and French) was especially created and launched on the occasion of International Arts Education Week. The website features the following elements:

- \*Director-General's Message
- \*Detailed programme of the events: with biographies, photos, presentations, videos...
- \*Presentation of arts education activities held around the world in the framework of International Arts Education Week.
- \*List of UNESCO's arts education partners
- \*Link to UNESCO's Arts Education website
- \*Background information on arts education
- \*Photo gallery, Poster gallery

- UNESCO's online calendar of events: NICE

<http://www.unesco.org/new/en/unesco/events/all-events/>

Detailed information on the Celebration of International Arts Education Week was presented on UNESCO's online calendar of events NICE. This included the presentation of the week, a detailed programme and contact details.

- Web banners

Banners on the Celebration of International Arts Education Week were visibly displayed on UNESCO's (<http://www.unesco.org/new/en/unesco/>) and the Culture Sector's (<http://www.unesco.org/new/en/culture/>) homepages.

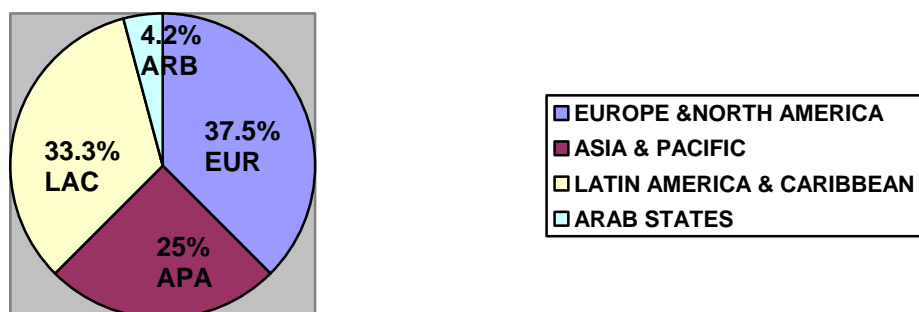
## 6.2 Communication impact

Based on a Google Alerts search in English, French and Spanish and feedback from UNESCO's partners, the following findings have been drawn to measure the impact of the communication strategy.

➤ **Regional outreach**

(More detailed information, Annex 7 – Communication review)

Regional distribution for the promotion of the event



- Arab States: Tunisia.

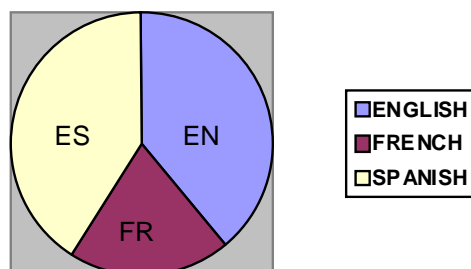
- Asia & the Pacific: Australia, Korea, New Zealand, Philippines, Singapore, Thailand.
- Latin America & the Caribbean: Argentina, Chili, Bolivia, Colombia, El Salvador, Mexico, Uruguay.
- Europe & North America: Belgium, Canada, Czech Republic, Finland, France, Monaco, Switzerland, United Kingdom, USA.

It appears that the information was widely disseminated and the event was mainly promoted through different media channels within three regions, namely Latin America and the Caribbean, Europe and North America and Asia and the Pacific. It has been difficult to measure the communication impact in the African region and the Arab States. As indicated in the above chart, 37.5% of the promotion was made in Europe and North America and 33.3% in Latin America and the Caribbean. The Asia Pacific region was equally active in the promotion of the events (25%).

➤ **Language outreach**

Language used for the promotion of the event

Spanish – 41%  
 English – 39%  
 French – 20%

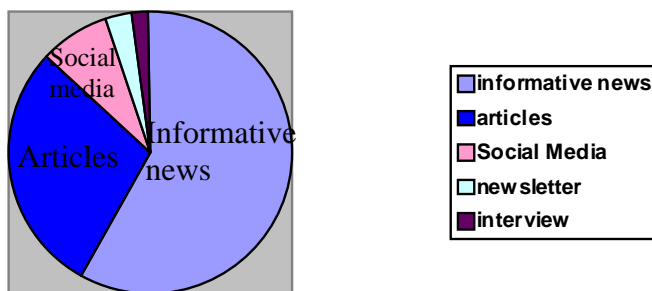


Although UNESCO’s communication materials for the event were mainly available in the organization’s working languages, English and French, Spanish-speaking countries (more specifically in Latin America) translated the information into their own language in order to actively promote the Celebration of International Arts Education Week within their region.

➤ **Media outreach**

Different media used for the promotion of the event

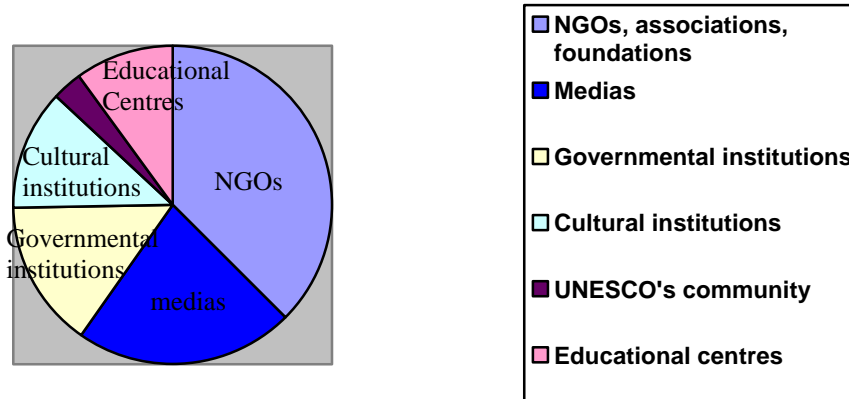
Informative news 58%  
 Articles 29%  
 Social Media 8%  
 Newsletter 3%  
 Interview 2%



Most of the promotion was undertaken in an informative manner (58%). Europe and North America mostly promoted the event through informative news whereas Latin America and the Caribbean highlighted the celebration by publishing more complete articles (73% of the articles are from Latin America). Social Media was present in promoting the Week in Asia/Pacific and Europe/North America.

➤ **Organizational outreach**

Organizations that participated in promoting the event



- NGOs, associations, foundations 37%
- Medias (press, newspapers) 22%
- Governmental institutions, ministries, arts councils 15%
- Cultural Institutions 12%
- Educational centres, Universities, Chairs and Observatories 10%
- UNESCO's community (Field offices, UN information centres...) 4 %

NGOs, associations and foundations were instrumental in the promotion of the Celebration of International Arts Education Week. They undertook 37% of the promotion. Medias (including online newspapers) and governmental institutions (such as ministries, arts councils, etc.) have also been deeply involved in the communication of the event.

On the other hand, cultural and educational institutions, who are main actors of arts education and usually take part in the promotion of such celebrations by organizing activities, could not participate as much as expected, which probably results from the short notice of the event.

➤ **Worldwide activities**

In order to take part in the joint celebration, various activities were organized worldwide. Through these respective events, the civil society, universities and governments demonstrated their commitment and engagement with regards to arts education.

Activities held worldwide within the framework of International Arts Education Week



The regions of Asia and the Pacific (34%), Latin America and the Caribbean (30%) and Europe and North America (30%) were active in the organization of locally and regionally based activities. Most of the activities were regional/international symposiums and conferences with the exception of two, which were interregional (between Europe and Latin America; and between Spanish speaking countries).

### **6.3 Conclusion and recommendations**

Regardless of the short notice, the impact of the event's promotion reflected the effective networking and the efficient mobilization of the international community. The regions of Asia and the Pacific, Europe and North America and Latin America and the Caribbean communicated very well on the event through articles and informative notices and the organization of various activities. It is noteworthy to underline the Spanish speaking countries' outstanding involvement in widely promoting the celebration in their own language in order to reach out to a larger public. Information on the celebration was mainly disseminated by NGOs, associations, medias and governmental institutions (such as ministries, councils...).

In view of next year's celebration, the following recommendations could be drawn to enhance the general outreach and impact of communication:

- Special attention should be paid to encourage and mobilize arts education stakeholders in Africa and the Arab States.
- Extra efforts need to be made to involve cultural and educational institutions so that they can highlight and organize activities.
- Information and communication materials should be provided at least in three languages (English, French and Spanish) in order to enhance the regional distribution.
- More strategic approach to communication is required addressing press and media professionals through press conferences and tapping into different media channels, etc.
- ICTs and social media should be included as major communication platforms especially targeting specific audience such as young people.
- Special events encouraging global participation should be organized such as a call for participation to contribute to the celebration by creating a poster for the Week.



## **Appendix**

Annex 1 – PPT presentation of Kit *Diversidades*

Annex 2 – Speaker's biographies

Annex 3 – Seoul Agenda: Goals for the Development of Arts Education

Annex 4 – Special guests' biographies

Annex 5 – Exhibition gallery

Annex 6 – Director-General's message

Annex 7 – Communication review

Annex 8 – Useful web links

# Annex 1. PowerPoint Presentation of Kit *Diversidades*



¿How does *Kit Diversidades* work?



## Activity 2 What do you like?

Axis 1 of the 2005 Convention: Cultural Diversity

Participants are encouraged to choose the two cultural practices and expressions they like the most among a variety of them.



**Key concepts:**

- Cultural identity
- Diversity of choice (access / participation)
- Being different

## Activity 6 Which are our creative capacities?

Axis 2 of the 2005 Convention: Creativity and cultural expressions

Through a series of examples, participants are encouraged to reflect on their creative capacities. What can they do? What do they enjoy doing? What would they like to do?



**Key concepts:**

- Creativity
- Own ideas
- Imagination
- Individual expression

## Activity 8 The Cultural Cycle

Axis 3 of the 2005 Convention: Cultural policies and measures

This activity shows the different phases of the cultural cycle (training, creation, production, dissemination/distribution and consumption/participation) and analyses two practical examples: videogame development and a Carnival celebration. Participants are encouraged to explore and propose cultural policies and measures addressing the phases of the cultural cycle.

**Key Concepts:**

- Protection and promotion of the diversity of cultural expressions
- Cultural policies
- Cultural coexistence
- Interculturality



- Means of production and distribution
- Knowledge networks
- Free flow of ideas

## Activity 11 Debating key concepts

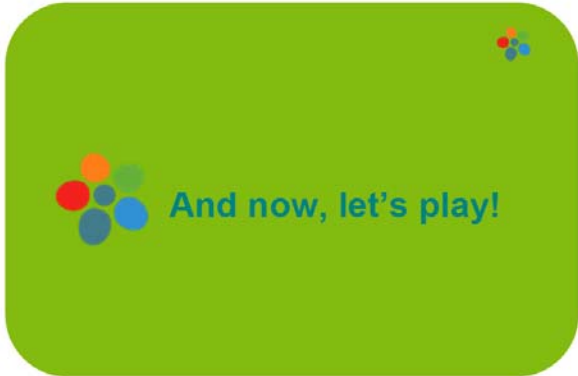
Axis 4 of the 2005 Convention: Solidarity and cultural cooperation

Participants are encouraged to take part in a discussion around 4 given statements. New topics of discussion can be proposed by the participants or by the teacher.



**Key concepts:**

- Intercultural dialogue
- Cultural freedom
- Risks of imbalance between countries.



## Annex 2. Speakers' biographies

### **Larry O'Farrell (Canada)**

Larry O'Farrell is Professor and holder of the UNESCO Chair in Arts and Learning, Faculty of Education, Queen's University, Canada. Larry served two terms as President of the International Drama/Theatre and Education Association (IDEA). He is currently Chair, Board of Directors, Canadian Network for Arts and Learning and a member of the advisory board of the World Alliance for Arts Education (WAAE). As a member of the international advisory committee and General Rapporteur for the 2<sup>nd</sup> UNESCO World Conference on Arts Education (Seoul, Korea, 2010) he was instrumental in preparing *The Seoul Agenda: Goals for the Development of Arts Education*. His research includes participation in international studies on creativity in drama/theatre and arts education, singing, and monitoring the Seoul Agenda. Larry is Honorary Professor at the Hong Kong Institute of Education. In 2011 he received the Campton Bell Lifetime Achievement Award presented by the American Alliance for Theatre and Education.

### **Mohammed Al-Amri (Oman)**

Mohammed Al-Amri is assistant professor of Art Education at Sultan Qaboos University. His research interests are in the art curriculum, programme evaluation, art criticism and creative thinking. He is a co-author of a book titled "The Plastic Art in Oman" (The Arabic League Educational Culture and Scientific Organization) and has also written articles in Arabic and English such as "Multidiscipline-Based Art Education Model: A possible way for improving the quality of teaching Art, 2011 (IJAS). He is an associate editor of the International Journal of the Arts in Society (University of Illinois) as well as editorial board of International Journal of Research in Education, and International Journal of Research in Linguistics and Lexicography, Academic Research Society (ACADRES). As a member of UNESCO's International Advisory Committee for Arts Education and a working member of the Road Map for Arts Education he has revised the Arabic version of the Seoul Agenda.

### **Simone Dudt (Germany)**

Simone Dudt is currently Secretary General of the European Music Council. She studied cultural sciences in Hildesheim, Germany and Marseille, France focusing on Fine Arts and Music. She worked for the educational programmes of several museums and music schools, as academic assistant at the University of Hildesheim and as an assistant at the regional music council in Hannover. She has been working for the European Music Council since 2004, where she co-ordinated the EU funded "ExTra! Exchange Traditions" project from 2006 to 2009 and in particular the "Music in Motion. Diversity and Dialogue in Europe" publication that EMC published together with Bernd Clausen, Ursula Hemetek and Eva Saether. Simone is executive editor of the EMC's "Sounds in Europe" magazine which provides an overview on diverse music topics and cultural policy in Europe. In 2010, she was elected to the Board of Culture Action Europe, a European umbrella organisation that advocates for culture at the EU institutions.

### **Wilma Kuiperi-Jansen (Aruba)**

Wilma Kuiperi-Jansen (MEd) is a Dance Educator and advocate, a pioneer in the development of Dance Education in the national curriculum, and a modern ballet choreographer and dancer with an international career. She is co-founder and current President of the Aruba International Arts Foundation (AIAF), a member of the Latin American & Caribbean Arts Presenters Organisation (La Red) and co-founder of the Caribbean Arts Presenters Organisation (Caribnet). She has implemented Dance Pedagogy and advocated Arts Education for over twenty years in the teachers' training curriculum at the Aruba Pedagogical Institute where she heads the Arts Education Faculty. Her teachings embrace the Seoul Agenda Goals for Arts Education development, and her students study arts education curricula while on international internship. She has lately been instrumental in implementing the Arts Education Year 2011 – 2012. Wilma Kuiperi-Jansen's foundation presents professional world-class dance performances combined with educational programs for schools on a national level.

### **Samuel Leong (Australia/China)**

Professor Leong is Associate Dean (Quality Assurance & Enhancement) of the Faculty of Arts and Sciences and Head of the Department of Cultural and Creative Arts at the Hong Kong Institute of Education. He is also the Director of the UNESCO Arts in Education Observatory for Research in Local Cultures and Creativity in Education and Director of Research of the International Drama/Theatre Education Association. His professional work spanned education, performance, broadcasting, business and administration, including interdisciplinary research collaborations and co-directing the Australian National Review of School Music Education (2004-2005). He has been awarded competitive grants from the Australian Research Council, Hong Kong Research Grants Council and Arts Development Council of Hong Kong and has given invited presentations at the World Learning Conference, WAAE Arts Education Summit, World Creativity Summit, convened the Interdisciplinary and Creative Arts Education Summit and co-organized the International Polylogue on Arts Education World Summit.

### **Robert McLaren (South Africa)**

Robert McLaren (aka Robert Mshengu Kavanagh) is an arts educator, practitioner and writer in South Africa, Ethiopia and Zimbabwe. Educated in Cape Town, Oxford (Rhodes Scholar) and Leeds. Co-founded/chaired university Theatre Arts Departments at Addis Ababa and Zimbabwe. Co-founded influential South African theatre organisation, Workshop '71 (1971-6), and Zimbabwean arts education trust, CHIPAWO, in 1989, of which he was Executive Director up to 2010. Currently Director of CHIPAWO World. Chairman ASSITEJ Zimbabwe (1996-9). His involvement in arts education ranges from university theatre arts departments to early childhood arts education, from music, dance and drama with children in disadvantaged rural and urban areas to professional youth theatre. Robert McLaren was an invited speaker to the Second World Conference on Arts Education and works for the implementation of the Seoul Agenda in the African context by proposing an action plan which stresses the key exigencies of advocacy, research and active involvement of the informal sector.

### **Ralph Buck (New Zealand)**

Associate Professor Ralph Buck is Head of Dance Studies, National Institute of Creative Arts and Industries, The University of Auckland. His research and teaching focuses on dance education curriculum, dance pedagogy and community dance. Ralph is currently the elected Chair, Executive Council, World Alliance for Arts Education; Chair, Education and Training Networks, World Dance Alliance: Dance advisor, UNESCO International Advisory Committee, Second World Conference on Arts Education. Ralph's teaching and leadership has been recognised by The University of Auckland Distinguished Teaching Award, 2008; Faculty Award for Leadership, 2010; and, the 2006 Excellence Award for Equal Opportunities. His research in Dance education is published in international journals and he has delivered invited key note addresses and Master classes in Hong Kong, Taiwan, Australia, Columbia, New Zealand and Fiji.

### **Emily Achieng' Akuno (Kenya)**

Currently Director of the Centre for Creative and Cultural Industries at the Kenya Polytechnic University College, Nairobi, Kenya, Emily Achieng' Akuno has taught postgraduate and undergraduate courses in musicology, performance and music education for various East African universities. She is: past chairperson of the Kenya Music and Cultural Festival, the Kenya Music Festival and the Academic Board of the Kenya National Theatre Drama School; past member of the Kenya Cultural Centre Governing Council, the East and Central African Division of Seventh Day Adventist Churches Music Committee; current member of the Association of Music Educators of East Africa - AMEEA; Pan-African Society for Musical Arts Education – Pasmae and a Board member of the International Society for Music Education – ISME, where she is a commissioner with the Music in School and Teacher Education Commission -MISTEC.

### **Zahia Ziouani (Algeria/France)**

Zahia Ziouani grew up in Seine Saint-Denis and studied viola and guitar at the Conservatory of Pantin. She is the artistic director of the Symphony Orchestra Divertimento which was created in 1998 with talented young persons. In 2007, she was appointed first invited conductor of the National Algerian Orchestra and associate conductor of the "*Ensemble Instrumental Densités 93*". She also conducted several orchestras in France, Tunisia, Algeria, Poland and Mexico including the Philharmonic Orchestra of the Arab youth community. Since 2005, she has been Director of the municipal school of music and dance in Stains. Through the Festival "Classiqu'à Stains", Zahia increases public awareness on classical and lyrical music. In 2012, she created "*L'orchestre Diver'cités*" which main objective is to allow children learn and practice a musical instrument. She aims at creating bridges between France and Algeria particularly through her programme "*Algérie-France Une Symphonique pour 2012*", between Paris and its outskirts, between classical music and popular environments.

### **Maria Gloriosa Santos-Cabangon (Philippines)**

PETA Executive Director since 1993. Maria Gloriosa Santos-Cabangon (Beng) led the establishment of the PETA Theater Center, envisioned to be a dynamic center for the arts in the Philippines and Asia. An artist-teacher, designed numerous programs and written journals on culture and arts. A specialist in trainers' training for theater-in-education and arts management. Most recent works are as program evaluator of the PETA Mekong Partnership Program and as editor- writer-project manager of the PETA History Book. Was instrumental in expanding PETA's work throughout the Philippines as NCR coordinator for its Support-Organizing and Linkages Program and director for its Partnership and Liaison Program. Represents PETA in various national, Asian, and international networks. Beng was a member of the Executive Committee of the International Drama/Theater and Education Association (IDEA) from 1993-1998. She is a University of the Philippines graduate of Bachelor of Arts in Economics and currently a candidate of Master in Education - Curriculum Studies.

### **Elise Longuet (France)**

Elise Longuet is administrator of the Foundation Culture & Diversity, created by Marc Ladreit de Lacharrière, President of Fimalac, where Elise Longuet also coordinates corporate philanthropy. The foundation involves 12,000 middle- and high-school students, 19 partners and currently includes 21 ongoing programs. Furthermore, Elise Longuet is in charge of establishing partnerships and corporate philanthropy projects in cultural and social domains with entities such as the Louvre Museum, the Rond-Point Theater, the TV production company Elemiah, the organization Humans Rights Watch, and the Fine Arts Academy of France. Elise Longuet serves as Secretary on the Board of Directors and member of the Audit Committee of AFM, the agency in charge of the future Abu Dhabi Louvre museum. She also serves as General Delegate for the Friends of the Grotte Chauvet-Pont d'Arc Association. Elise Longuet has been a member of the Paris Bar for several years. She is a graduate of the Institute of Political Studies of Paris and has a postgraduate legal qualification (CAPA).

### **Itziar Rubio (Argentina/Spain)**

Itziar Rubio is a specialist in cultural cooperation and has major experience in working with indigenous people and youth. She worked in Latin America and Africa with several international organizations like UNESCO, the Spanish Agency for International Development Cooperation / AECID and some other NGOs that work on creative education through different artistic disciplines, particularly music and audiovisual media like the cultural organization Biluts (Spain), Promenor Foundation (Brazil) and the International Relations and Peace Research Institute (IRIPAZ). At the moment, Itziar is sitting on the board of NGO *Musicians without borders* where she is responsible for carrying out the cultural strategy for AECID's development in the Cultural Center Park of Spain in Rosario (Argentina). Itziar has a bachelor's degree in Business Management from the University of Deusto (Spain) and from the Management French School Audencia (France); she also has a master's degree in international development cooperation.

## Annex 3

### 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.

## Annex 4 Special guests' biographies

### Ivry Gitlis

During his long career, world-renowned Israeli violinist Ivry Gitlis has performed with the most prestigious orchestras and the most famous conductors all over the world. Supporter of the Israeli-Palestinian peace process, Ivry Gitlis played at the Oslo gala commemorating the first anniversary of the Israeli-Palestinian Peace Accords.

Ivry Gitlis was designated UNESCO Goodwill Ambassador in 1990. He has supported UNESCO by performing at various UNESCO fundraising galas for educational and cultural projects.

Ivry Gitlis expresses his artistic talent in numerous fields. In addition to being a violin virtuoso, he writes and composes and is the author of *L'âme et la corde*. A dedicated supporter of young musical talents, he has founded several music festivals.

### Carlinhos Brown

*From the streets of Candeal to the stages of the world.*

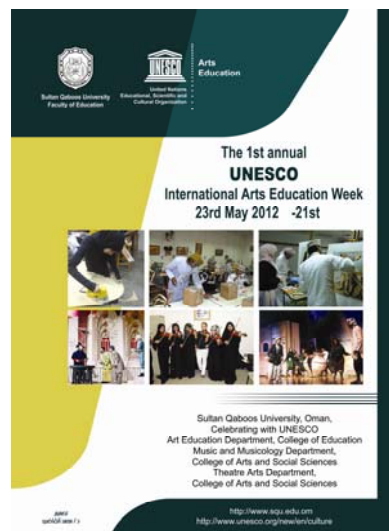
Antônio Carlos Santos de Freitas, or simply Carlinhos Brown, was born in the Candeal Pequeno neighborhood in Salvador, Bahia, Brazil. Brown is one of the most creative, active, and innovative artists in today's Brazilian music scene. The multi-talented singer, instrumentalist, producer, arranger, and cultural activist began his career as a percussionist. Extremely connected to Afro-Brazilian culture and carnival in Bahia, Brown has always been of the most prolific producers of themes for *trios elétricos* during Carnival. Various songs by Brown have been anthems for Carnival in Salvador, such as "Dandalunda," interpreted by Margareth Menezes, and "Rapunzel," recorded by Daniela Mercury.

Brown's compositions have inspired many other MPB (Brazilian Pop Music) artists such as Maria Bethânia, Gal Costa, Caetano Veloso, Marisa Monte, Nando Reis, Cássia Eller, Herbert Vianna, and even the heavy metal band Sepultura have all recorded songs composed by Carlinhos Brown. In the midst of the eighties, when the musical climate was exploding with innovation and creativity, Brown created various groups that used music as a way to educate and teach social awareness and non-violence to the youth of Salvador, especially in the neighborhood where he grew up, Candeal Pequeno de Brotas. Such groups include: "Via Quem Vem"; Bolacha Maria, a female percussion group; Lactomia, which brought together underprivileged children from Candeal who made their own instruments from recycled material; in addition to Timbalada; and more recently the group Hip Hop Roots, who under Brown's guidance, have reinvented playing the *surdo* drum, and the group Candombles, who combines the sacred songs and rhythms of the Candomble *terreiros* with popular and electronic music to create an entirely new sound.

Brown's relationship with music has always involved social concerns. All of the groups created by the artist have always centered on underprivileged children and youth from Salvador, primarily from his neighborhood, Candeal Pequeno.

However, Brown's actions for the community are not totally restricted to music. Since the beginning of his artistic career, Brown has dedicated himself to implementing programs that set out to improve the life of those who live in the neighborhood where he grew up in Salvador. In Candeal, Carlinhos developed the "Tá Rebocado" project, which provided for infrastructure and sanitation in the neighborhood. In 2002, this project was certified with the Best Practices of a Human Settlement Programme award from the United Nations/UN-Habitat. In 1994 Brown founded the Associação Pracatum Ação Social (Pracatum Social Action Association) in Candeal. More than just a music school, the Pracatum is a reference center that offers professional training courses in fashion, sewing, recycling, language, capoeira, dance, and other Afro-Brazilian related courses, in addition to a preschool. This project is supported by various partners, including the Brazilian Department of Labor and Education and UNESCO.

## Annex 5 Exhibition gallery



**Annex 6**  
**Director-General's message**



United Nations  
Educational, Scientific and  
Cultural Organization

Organisation  
des Nations Unies  
pour l'éducation,  
la science et la culture

Organización  
de las Naciones Unidas  
para la Educación,  
la Ciencia y la Cultura

Организация  
Объединенных Наций по  
вопросам образования,  
науки и культуры

منظمة الأمم المتحدة  
للربية والعلم والثقافة

联合国教育、  
科学及文化组织

**Message by**

**Ms Irina Bokova,  
Director-General of UNESCO,**

**on the occasion of International Arts Education Week**

**21-27 May 2012**

Art brings us closer together. It makes us to feel and to understand what unites humanity in the diversity of its cultures and expressions.

As a vector of dialogue in the loftiest sense, art speeds up social inclusion and tolerance in our multicultural, connected societies. A painting, an artefact, a piece of ancestral music speak volumes about the history of civilizations and the ties that bind them. Young people must be taught to love art: it will make them understand each other better.

This awareness of art can be acquired from an early age and maintained throughout life. It is with the conviction that creativity and the arts, and learning about them, contribute to the building of prosperous and peaceful societies that UNESCO encourages its Member States to support arts education, at school and beyond. Arts education is a key to training generations capable of reinventing the world that they have inherited. It supports the vitality of cultural identities by emphasizing their links with other cultures, thus contributing to the construction of a shared heritage. It helps to form tolerant and dynamic citizens for our globalizing world.

The General Conference of UNESCO proclaimed the fourth week of May as International Arts Education Week. It will be marked for the first time from 21 to 27 May 2012 and should highlight the importance and usefulness of arts education. The World Conferences on Arts Education, held in Lisbon in 2006 and Seoul in 2010, identified some strong guiding principles. The Seoul Agenda for the development of quality arts education added an action plan available to all Member States. The time has now come to speed up implementation.

Now that the world is seeking new paths to peace and development, we can unleash the potential of culture and cultural diversity. Arts education is one of the keys to unlocking this potential, for the benefit of all. Art and creation must take their rightful place at the heart of society. In this International Arts Education Week, I call on UNESCO's partners, governments, educational institutions and members of society to support projects and activities that draw on the force of art for dialogue, social cohesion and peace.

Irina Bokova