

## Global Network and Partnerships in Music Education

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I am not any kind of musician, nor music educator. My major field has been philosophy and peace education. However since I have worked for UNESCO, first as the founding Director of Asia-Pacific Centre of Education for International Understanding(2000-2004) and later as Secretary-General of Korean National Commission for UNESCO (2004-2008), I had to involve in the UNESCO's main programme, "Quality Education for All", which is also one of the important Millennium Development Goals.

Quality Education implied also value education like education for peace, human rights, international understanding and sustainable development, and also creative education, balanced education for intellectual and emotional capacities and character building education.

In this respect Arts Education, of course, Music Education is both intrinsically and instrumentally the good quality education. This has been the aim and background, why UNESCO has emphasized the importance of Arts Education and organized the First Conference on Arts Education in Lisbon, Portugal in 2006 and now planning to organize the Second World Conference on Arts Education next year in May 2010 in my country Seoul, Korea.

I would like to express my deep thanks to IMC and specially Prof. Liane Hentschke for inviting me to this important session of Music Education in this 3rd worldwide Music Forum, because I am also involved in the preparation of Seoul Conference on Arts Education through the organizing committee.

I am sure this International Music Conference will be contributing a great deal to the promotion and enhancement of Arts Education in the global world, which is also the purpose of our Seoul Conference next year that is organized by jointly UNESCO and Korean Government.

I think the World Conference on Arts Education next year, in which, we expect, around 2 thousand participants including arts educators, artists in music, dance, drama, poem and visual arts, and many government officials, scholars and other experts will participate and observe, will provide the wonderful, and best opportunity of building global network and partnership for Advocacy in Music Education.

In the 2nd World Conference in Seoul next year, we are not starting with empty hands, but with the important Document already produced in the First Conference in Lisbon, "the Road Map for Arts Education".

UNESCO, the Culture Sector, has distributed this Document "Road Map for Arts Education" to all the member states of UNESCO, 197 countries, already 2 years ago in July 2007, and also questionnaire on the implementation of the Roadmap in order to undertake assessment survey on the status and the practical situations of Arts Education in each country.

The results of these questionnaires and its evaluation will be presented at the second World Conference in Seoul, May 25-28. 2010, and could show us the overview on the general trends and the problems of Arts Education.

However, regardless of the survey results this Roadmap has already contributed much to promote a common understanding among all stakeholders of the essential role of Arts Education by providing an adaptable framework and guidelines.

There have been already several workshops and regional seminars on the implications of this roadmap, and evaluated the successful contribution of this Roadmap to convince of the importance of Arts Education for building a creative humanity and culturally aware society.

I think, all of us, who are involved in Music Education, music teachers and musicians, all agree with the affirmative rationales and aims of Art Education, which the Roadmap has defined under 4 categories.

I would like to summarize only 4 important points.

1. Arts Education is based on the universal human right to education, and to opportunities of development and participation in cultural and artistic life. This is the basic rational for making Arts Education the important and compulsory part of educational program in any country.

2. Art Education can cultivate in each individual, a sense of creativity and initiative, a rich imagination, emotionally sensitive intelligence, moral consciousness, power of critical reflection, a sense of freedom and autonomy. As professor Damasio stressed, Arts Education can bring about a better balance between cognitive and emotional development that may contribute to building a culture of peace.

This is also appropriate response to our times, as 21st century societies are increasingly demanding human characters that are creative, flexible, adaptable, and innovative. These skills and characters can be learned best through a good qualified arts education.

3. Arts Education can improve the real quality of education. Learning through Arts can enhance many factors of quality education, like active learning, efficient learning with motivation, engagement and enthusiasm. 2. Arts Education contributes to an education, that integrates physical, intellectual and creative faculties and makes socially, culturally relevant education.

We all know that Arts can help learning in the areas of other subjects. Songs have been used to memorize key words in language, mathematical formulas and concepts of historical, social studies.

Education through arts, specially teaching and learning through music should be researched profoundly and adapted systematically in the school curriculum, particularly in primary schools and early childhood education.

4. Arts Education is the best instrument to preserve and promote the cultural diversity, which is the necessary condition of the sustainable social development. Through Arts Education cultural heritages, traditional values, knowledge and expressions can be transmitted to the future generation.

This is why Arts Education needs to be incorporated into the compulsory part of educational programmes for all, and Arts education should be also systematic course and a long term process.

These philosophical rationales of Arts Education have been formulated

through the theoretical discussions and reflections among the Arts educators and artists in general.

Now, I think, it is the turn of each sectoral arts educators, in Music, in Drama, or Visual arts, to confirm these rationales in their fields of Arts education, and to find out the good practice and results through their experiences.

Although the Roadmap has been recognized to be quite influential and challenging, it is not a perfectly fixed document, but rather an evolving reference document, which outlines required changes and reflections to promote Arts Education in formal and non-formal education.

Besides the philosophical rationales and the conceptual frameworks of Arts Education, this Roadmap has produced a lot of practical strategies for effective Arts Education and recommendations for advocacy, policy development, partnership and networking.

In order to achieve the aims and goals of quality Arts education for creativity and social ability, we need highly skilled professional art teachers, and also enhanced partnership between art teachers and highly skilled artists.

Art teachers should be trained with knowledge and skill to cooperate with artists, in educational settings and the ability to interpret, evaluate and appreciate the artistic works of different periods and cultures.

"Artists in school" is a good project, but they also need to be trained with the pedagogical methodologies and capabilities.

In my country Korea, also Ministry of culture has initiated this projects "Artists in school" and so recruited and enlisted 3.000 Artists, who can help and teach Arts Educations in schools by contracts and provided some financial means. But it is not easy that the artists teachers in part time could provide really effective and creative teachings in the schools, sometimes in elementary and other times secondary schools. How is the real situation in your country?

Training program for creative music teachers, and effective partnership and cooperation with musical artists are important, in order that the students may learn more creatively through direct contacts with musical works and performances, and engagement in musical practices.

Many experimental projects for creative music education are necessary to be carried out and supported and financed by governments and private industries.

Because of time limit, I cannot mention further on the strategies and recommendations of the Roadmap. But I think now it is important and necessary that this Roadmap for Arts Education must be reviewed and evaluated, may be, more supplemented and revised by the sectoral experts in Arts Education like Music Educators Associations here or ISME.

Arts Education should be approached not in general but in concrete term and methods, because there is no such an Arts Education, but, just music education, dancing education, drama or visual arts education as such.

And we can say, among all sectors of Arts Education, Music Education is the most popular, universal, typical and basic Arts education. Maybe we need more philosophical discussion on the uniqueness of music education.

Nobody will disagree that music education is the frontier, pioneer, and most representative arts education. Normally the development degree, and

quality of Arts education can be measured by the quality of music education, and compared with each other.

So the advocacy and policy development for the qualified music education are the crucial point that the Second World Conference on Arts Education in Seoul next year has to seek and struggle for.

In this regard, our Seoul Conference next year will go one step further than the first conference in Lisbon, by reinforcing the social-cultural dimensions of Arts Education.

We all know that even music education like all other sectors of the performing and visual arts education has been more and more neglected and marginalized in schools and pushed back in the curriculum by the competitive subjects for university entrance and job tests. That is also the general trends in this world of neo-liberal globalization.

Governments, industries and even civil societies are not seriously tackling with the problem of imbalanced education, not recognizing the socio-cultural impacts of arts education.

Roadmap is just a paper document of experts, not an action program of any country or government.

It is very crucial to strengthen the will and practice of the governments and educational institutions and their administrators, to implement the strategies and recommendations of Roadmap.

In this respect the advocacy work and policy development should be provided with the rationales more than the creative capacities, for example, socio-cultural impacts of Arts education, contribution to national unity and peaceful reconciliation, social justice and sustainable development.

Of course there have been serious controversial debates, on this point. Arts Education should not be misused for the socio-political instrument or purpose.

However we cannot deny, every song and drama has some sort of social messages, ethical contents, and cultural implications.

Through arts education and artistic performances, not only creative capacities are developed, but also social values, ethical norms, and cultural elements are effectively transmitted and promoted.

When I was a school child in 1950ies, we had to sing every morning national anthem, and often songs for national independence and unification.

In the time of Korean War, all the students had to sing anti-communistic songs and military songs. Music education in the time of war and colonial rule could not be freed from patriotism and nationalism.

So I think, good qualified music education should be accompanied by the critical reflection on the socio-cultural impact of the music, learned and played by the students.

We will have to discern the good music from the bad propaganda songs promoting war, violence, dictatorship and destroying human dignity and natural integrity.

Another point of socio-cultural impact in arts education is related with the principle of cultural diversity.

Arts education, specially music education today must keep in mind the

diversity of cultural expression and traditions, as we are entering gradually deeper into multi-cultural societies through intensified globalization.

In this regards, the existing curriculum should be reviewed and revised, and the music educators also need to broaden their perspectives and networks globally, expanding their partnership with the music teachers of other countries and cultures.

The second world conference on Arts Education next year, we hope sincerely, could contribute to develop further implementation strategy and mechanism of Arts Education and strengthen the international solidarity and networking.

We are thinking of proposing to UNESCO, International Day or Week of Arts Education, when every student in the whole world will sing a song or draw a picture, or play a drama, or write a poem. That will bring enormous effect on development of the Arts Education.

I have an unforgettable inspiring memory of the "musical week" in Latvia, Liga a few years ago, when UNESCO and Latvia government hosted an international conference on intangible heritage. Latvia has a long tradition of a festival of songs for a week in July, when every school students and social-cultural groups are singing folksongs and other songs, wearing national costumes and festival clothes.

And on one peak day all people are on the streets of Liga, to watch and listen the marching and singing chores of every schools and adult groups from all cities and villages of this country. Whole city of Liga was full of singing people and instrument playing musicians.

And finally, all the choirs and watching people march and get together in the big foot ball stadium and perform two hours long singing chorus of 50 thousand members, the largest choir in the world in the presence of state president and all politicians.

I heard, when Latvia struggled for Independence from Soviet Union in 1990ties, hundred thousands of citizens came out on the streets and sing together their traditional folk songs, so loud and fiercely that Russian soldiers from the tank could not fire machine guns to the singing demonstrators.

I was very impressed to hear, that Latvia has collected a number of million folk songs through the whole history.

Maybe, we can learn from Latvia a good model of a week of music, or a day of song and dance or a festival of qualified arts education.

Thank you.