

## **From Wildbad Kreuth to Seoul - Conclusion and Support -**

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First of all, on behalf of the Korean participants, I would like to express my deep appreciation to the German Commission for UNESCO and the Hans-Seidel Foundation for organizing this important symposium for European experts on arts education, and inviting us to participate and learn from the deliberations and discourse on the UNESCO Roadmap, in this beautiful national setting of Wildbad Kreuth, surrounded by Tegernsee and the Bavarian Alps.

We have come to Germany with great pleasure and anticipation because my country, Republic of Korea, has proposed to host the Second World Conference on Arts Education in 2010 in Seoul. Our ministry of culture and national commission for UNESCO have been involved in the preparation process since the 2<sup>nd</sup> World Conference on Arts Education in Korea was endorsed by the 34<sup>th</sup> UNESCO General Conference in 2007.

It is of course a wonderful idea to provide an opportunity and a platform for European reflection on and assessment of the Roadmap for Arts Education, which was recently produced and circulated some months ago. It shows the deep concern and quick response of Europe to the Roadmap, as well as the sensitivity based on long experiences and tradition. No other region has dared such an attempt in such a short time.

So I was very happy to receive the invitation letter from Dr. Merkel last month, as we were struggling to formulate the conceptual framework of the Second World Conference, which should have the task of promoting and developing the Roadmap for Arts Education to be implemented efficiently and successfully.

Thus, we are very grateful that so many experts from European countries have come to this symposium, and especially that we were able to meet you and hear about your experiences.

The discourses and deliberations in Wildbad Kreuth for the last three days have been very valuable and significant as well for our preparation of the Seoul conference in 2010.

The structure and contents of the Roadmap have been seriously tackled together with its philosophical foundation and practical impacts. I am sure that the reports of Wildbad Kreuth will prove to be important material and useful guidelines for Seoul Conference, and also a precious contribution to the further development and implementation of arts education.

I would like to make a few remarks, regarding what I perceive as important for further reflection.

1) First of all, I think our deliberation on the philosophical foundation of the Roadmap for Arts Education should be continued and elaborated upon because it will offer a crucial rational and basis of conviction as to why arts education should be promoted and regarded as an essential element of quality education.

I have appreciated the affirmative evaluation of the philosophical basis of the Roadmap—the right to education, self-realization and quality education for all—which UNESCO has emphasized for decades now, as well as the philosophy of cultural diversity and Jakob Burkhardt's ideal concept of humanity as the basis of arts education. Through these kinds of philosophical deliberations, the concept of arts education can be broadened and deepened.

Arts education is not just artistic training in music or painting in the narrow sense, but includes all kinds of emotional and sensory training and exposure through the performing and visual arts that have a strong impact on character building, knowledge formation and value orientation. Thus, arts education also covers education through arts, and arts in education.

But I have also appreciated very much the critical assessment of the philosophical foundation of the Roadmap, which may be based on the old-fashioned concept of "Bildungs," which was idealized in the romantic era. However, the contents of Bildung, which our roadmap is propagating, are the human character, understanding cultural diversity and social cohesion with a global perspective. The human subject is of course produced by culture, but people can also change culture and create new culture. So, I think the affirmative recognition of and critical opposition to the underlying philosophy are not contradictory but complimentary to each other.

2) Secondly, I have been very impressed by the objective evaluation of the situation and status of arts education in many countries of Europe, and particularly frank comments on the marginalization of arts education and arts teachers. If we are looking into other regions, including Asia and my own country, the reality of arts education, which has been pushed back by the competitive subjects of entrance examinations or job tests, and marginalized art teachers are more or less same.

We talk about PISA including arts subject, but it might take hundred years. Arts education is not taken seriously either by the ministry of education or the ministry of culture, but is thrown away by both sides, like a hot potato. This is precisely the reason why we have to organize the Second World Conference and seek out strategies and methods for enhancing arts education.

The importance and value of arts education have been sufficiently emphasized in the Lisbon conference and very well articulated in the followed Roadmap. However, this roadmap is just a paper document of experts, not an action programme of any country or government. On the way to Seoul Conference 2010, we will have to organize many meetings, workshops and study seminars to reach for an implementation strategy and consensus building for the Roadmap.

3) Arts education is provided not only through formal education, but increasingly by non-formal education, mass media, and cultural industries and goods. Though arts education in schools is marginalized, the power of art education through TV, films, computers is tremendous and goes beyond the control of formal education. In this regard, we will have to differentiate good arts education from bad arts education, and seek out good quality arts education.

But then, we are faced with the question, what are the criteria of good quality arts education? In Wildbad Kreuth, we have spent quite a time discussing the criteria of qualitative arts education in formal and non-formal education and produced lists of essential criteria in the discussions.

I think there are very useful works for the future development of quality arts education that can be the basic materials for future elaboration. But the important thing is that we have noticed that the goals and targets of arts education are changing and have to be changed according to the socio-cultural context.

I remember that in my youth the goal of arts education in schools, “Bildungs ideal” were modernization and westernization, whereas the recent trend has been towards nationalistic identity and restoration of traditional values. Every time, every country has had some kind of political, ideological goals to be reflected in the course of the educational process.

So, good quality education should be accompanied by critical reflection on the social, political and cultural background of educational goals and orientations. This issue and problem brings us to acknowledge the necessity of reinforcing the social-cultural dimension in our Second World Conference on arts education in Seoul.

Asia is known for its great diversity of cultures and peoples. However, along with the vast geographical distances involved, differences in cultural backgrounds, level of development, and national interest among member countries in the region have posed considerable difficulties in developing cooperative relationships in various fields. For the countries in the Asia region to establish a solid foundation for full-scale cooperation, deeper understanding of each other’s cultural background is indispensable. In this regard, arts education should be utilized as an entry point to improving cultural understanding and working towards peaceful coexistence in the region.

Many countries in Asia have gone through rapid social, cultural and economic changes over the last decades. Korea has also experienced profound changes in virtually all sectors of the society over the last sixty years. In particular, in the process of achieving unprecedented economic success, materialistic values such as efficiency, productivity, competitiveness have become prime values of the society while sacrificing many other humanistic values. Even our school system has been badly influenced by these materialistic values, making schools a place for mere knowledge transmission and competition rather than a place for comprehensive learning and full development of the individual.

The intensively globalizing world of today is challenging us with increasing numbers of trans-cultural societies, and our educational goal must be oriented toward the value of cultural diversity. Thus, the crucial point of arts education is to learn how to understand and interact with others from different social, cultural, historical backgroundm.

Even Korea, which has been predominantly monoethnic, monolingistic, and monocultural for many years is changing rapidly through the influx of migrant workers and mixed marriages. Over 40 percent of weddings in rural society are to Vietnamese, Philippina, Thai, or Russian women.

Europe has experienced this socio-cultural change and development into a multicultural, ethnic society much earlier than in Asia and Korea. We would like to learn from your experience, especially how you have solved this problem and renovated the educational system and paradigm to protect and promote diverse cultures and arts in European society. These are the common tasks and responsibility which we must shoulder and work on together, from here in Wildbad Kreuth to Seoul, and perhaps even after Seoul, long into the future.

Thank you.