

## **UNESCO - MAP National Dialogue on Culture & Arts Education**

Date: 21st September 2023

Time: 9 am – 4 pm

Venue: Yellow Pagoda Hotel, Kantipath, Kathmandu

### **Background:**

Mobile Art for Peace (MAP) and UNESCO Kathmandu collaborated to organize a National Dialogue on Culture and Arts Education to commemorate International Peace Day, which is observed on September 21st around the world. The dialogue focused on how Culture and Arts Education can be conceived and integrated into national educational curriculum frameworks. This requires the knowledge, experience, and learnings from other important actors in this field including representatives from Ministry of Education and Culture), Youth stakeholders, Curriculum Development Centre, educational institutions, local municipalities, arts organizations, artists, and other key stakeholders working in Culture and Arts Education. This dialogue will act as a catalyst for change, uniting governments, educational institutions, artists, cultural practitioners, and communities to collaboratively explore the multifaceted dimensions of culture and arts education, by establishing a dynamic platform where stakeholders can share their best practices, insights, and innovative strategies towards ways to embed cultural and arts education within national context.

### **Objectives:**

1. Explore approaches and interventions to strengthen the interconnectedness of Culture and Arts Education Policies and programs
2. Promote Inclusion in Culture and Arts Education
3. Enhance understanding of Cultural and Creative Industries and Collaboration

### **Welcome Remarks:**

Dr. Dhurba Raj Regmi, Chief of Education UNESCO Kathmandu, extended a warm welcome to all the people present at the audience as he opened his welcome remarks. He mentioned how on this day, "The International Peace Day," held significant importance, with the theme of Peace Day aligning closely with the theme of the event. He emphasized his hope that by the end of the event, people would have had a better understanding of the event's objectives, which were straightforward and had the potential to lead to positive change through the collaboration of culture, arts, and

education with peace. He also mentioned the desire to explore future collaborations for the betterment of all.

Regmi notified everyone by stating that, with the help of researchers and pilot projects, UNESCO had received favorable responses, and some policies had been accepted, with hopes for more transformations in the near future. He emphasized four aspects of Education: Culture preservation, promotion, connection with nature, society, and harmony, explaining how all of these went hand in hand. "International Peace Day" was about sustainable development, and there could be no peace without it. Regmi wished everyone the best at the event and hoped for an inclusive and interactive program.

### **Special Remarks:**

Cultural expert Bhim Nepal, addressing the audience, expressed gratitude and stressed the importance of understanding the emotional and intrinsic value of culture and the arts. He emphasized the significance of preserving intangible creative arts through active involvement at the community and family levels, highlighting that knowledge thrives through such engagement.

He pointed out the necessity of documenting and inventorying cultural heritage to ensure it endures for future generations. He called for the inclusion of art and heritage preservation in formal education, lamenting the outdated school curriculum, incorrect information, and a lack of knowledgeable teachers.

He hopes that the dialogue would instigate change, emphasizing the responsibility of those involved in arts and culture to prevent misinterpretation and the spread of inaccurate information. This call to action was crucial for those currently working in or planning to engage with arts and culture.

### **Overview and Remarks:**

Dr. Sarah Huxley, Post Doctorate Research Associate from Mobile Arts and Peace (MAP), began by talking about how the power of art could lead to social transformation and how art was not just about images, but rather it was about ideas, metaphors, and ways of expression that created a social imagination. She invited everyone from the audience to be open, curious, and explore more from each other through the event. She also emphasized the importance of spaces in art and how engaging in art forms was more than a final product; it generated skills and developed a sense of belonging.

She stressed that if we wanted an education that lit up one's soul and beautified a human, then this kind of education should be considered.

Prof. Ananda Breed, from the University of Lincoln and Founder of Mobile Arts and Peace (MAP), began by talking about how MAP was related to participation and asked everyone in the audience to be involved in an energizer that made everyone warm up to listen and receive. She expressed her gratitude to UNESCO Kathmandu for co-producing the event, as well as the MAP partners, experts, organizations, and government agencies in attendance. She spoke on "International Peace Day," recognizing all the work, voices, and ideas of children and young people. She started by reciting a poem written by a MAP youth researcher titled "What does peace look like?" The poem gave out a message about how a person visited the material, emotional, and relational dimensions of peace. She mentions, "Education with Art and culture is the power pack for twenty-first century learning,"



She briefly talked about the project's aim, which was to develop a two-way form of communication between children and policy makers, with an emphasis on youth voice. She highlighted MAP's linkage with Peace Day by recalling the landmark resolution in 2015, where youth actively participated in promoting peace in local communities

and on international platforms.

She wondered, "How and why could culture be used to value peace?" She emphasized how the government was competent in establishing meaningful policies but often failed to do so due to patriarchal conditioning and societal norms. Research was the solution to address this knowledge gap. She briefly discussed youth-led arts initiatives supported by MAP project and how, through these projects, young people could express and share their issues more openly. They hoped to construct a bridge between young minds and decision-makers through space data collected by young people.

## Image Theater:

By: Youth Advisory and Research Group (YAAR) Karkhana Samuha & Human Right Film Centre /TU

Eleven girls from the Youth Advisory and Research Group (YAAR) demonstrated a situation, a Pictionary depiction using their bodies, for which the audience needed to extract their own perspectives. Various perspectives were drawn from the audience, with one participant saying he



thought the Pictionary depiction was an exact replica of the Nepal government where a power dynamic gap could be seen, roles were not properly being fulfilled, and decision-makers needed to be pushed towards better policy making.

Solutions were also discussed, with one of the participants stating that a solution could come through inclusion and dialogue. This is why leaders or those in power should listen to the public before making any policy decisions and Participants also offered criticism, noting that the trail depicted in the Pictionary exercise could lead to a form of "Chinese whisper," resulting in a slower delivery of action and potential gaps in communication and translation.



## Panel discussion:

## **1. Policy Dialogue on Culture and Arts Education and Arts-based education pedagogy**

The panel discussion was convened by panelist:

1. Baikuntha Prasad Aryal Director General from Curriculum Development Centre (CDC)
2. Sailendra Jha Educator and member of City Planning Commission from Kathmandu Metropolitan City (KMC)
3. Prof. Balchandra Luitel – Dean of School of Education from Kathmandu University and
4. Deepa C. Joshi CEO from Incessant Rain

Moderator Saroj Kushwaha (Mahato), Coordinator for Cultural & Creative Industry from UNESCO Kathmandu.

The objective of the panel session on "Policy Dialogue on Culture and Arts Education and Arts-based Education Pedagogy" was to foster a meaningful discussion and exchange of ideas among experts, policymakers, educators, and stakeholders in the field of culture and arts education. The session aimed to explore and address key policy issues, best practices, and innovative pedagogical approaches that could enhance the integration of culture and arts into education systems. Ultimately, the panel sought to identify strategies for promoting creativity, cultural preservation, and holistic learning through arts-based education to benefit both students and society at large.

Baikuntha Prasad Aryal elaborates in the context of our rapidly changing society and evolving curricula, there's a growing recognition of the importance of culture and arts education in Nepal. The richness and diversity of Nepali culture are valuable assets that foster unity and tradition on a global scale. Currently, the government acknowledges the significance of culture and arts education and aims to integrate it into the national curriculum. This entails preserving both tangible and intangible aspects of our culture and traditions. To achieve this, there's a need for increased advocacy, awareness, and education about cultural importance. Looking ahead, future plans include strengthening the role of culture and arts education in the curriculum. The goal is to ensure that future generations inherit and appreciate our cultural heritage, aligning with global trends that emphasize the preservation of cultural identity as a vital aspect of education.

Further, he emphasizes that Creative learning is gradually finding its place in Nepal's national curriculum. The curriculum is evolving with plans for more creative learning opportunities. However, challenges remain, including the need for further expansion and refinement of creative learning integration. Collaborating with development agencies and the private sector can provide

resources and innovative tools. Additionally, leveraging the joint family system's role in passing down culture and tradition can enhance students' cultural education. He adds, a comprehensive approach to creative learning, combined with external partnerships, can significantly contribute to students' holistic development.



He also highlights how the work of KMC (Kathmandu Metropolitan City) is of significant importance in promoting innovation, skills development, technology adoption, and creative knowledge dissemination. However, replicating the same format in municipalities with fewer resources presents challenges. To implement this widely and inclusively, a

collaborative approach is essential. Municipalities can partner with government agencies, NGOs, and INGOs to share resources, knowledge, and expertise. This approach can help overcome resource constraints and enhance the reach of initiatives like "Book Free Friday." Effective resource and human resource management, along with careful curriculum tie-ups, are critical factors that need attention for successful implementation. By pooling resources and expertise through collaboration, municipalities with fewer resources can still benefit from innovative programs and skills promotion.

Sailendra Jha elaborates on the initiative "Book Free Friday" which focuses on education, emphasizing the constitution's role in education, community involvement, and the development of knowledge, skills, and attitudes to nurture responsible citizens. The primary challenge in implementing it lies in sustainability, both at the authority and social/parental levels. Human resource management poses a challenge. To ensure its sustainability, a collaborative approach involving the community and stakeholders is vital. Strategies should include continuous engagement with the community, active involvement of parents, and fostering a sense of ownership among all stakeholders. By making the program community-driven and aligning it with shared values and vision, "Book Free Friday" can have a lasting impact and become more widely adopted.

Prof. Balchandra Luitel emphasizes that the gap in the national curriculum often lies in the placement and emphasis on arts education or STEAM education (Science, Technology,

Engineering, Arts, and Mathematics). Challenges faced by schools in implementing these subjects include resource limitations, inadequate teacher training, and a focus on traditional, exam-centric teaching methods. Creative learning pedagogy is an approach that prioritizes creativity, critical thinking, and holistic learning. It encourages students to explore, experiment, and express themselves through various art forms and interdisciplinary activities. This approach is essential because it nurtures well-rounded individuals who can adapt to the evolving demands of the modern world. It encourages innovative thinking, problem-solving skills, and a deeper understanding of the interconnectedness of subjects, preparing students for a future where creativity and interdisciplinary knowledge are highly valued. Art transcends traditional boundaries and opens up new avenues for learning and self-expression, making it a vital component of a well-rounded education.

Further, he talks about how we can Integrate indigenous knowledge into academic curricula, both in formal and non-formal education systems, if possible, through a multi-faceted approach. Educational institutions play a pivotal role in recognizing and certifying indigenous skills based on their merit. To achieve this, a well-crafted curriculum that incorporates indigenous knowledge, arts, and crafts is essential. Equally crucial is the preparation of teachers who should be trained not just in subject matter but also in innovative and inclusive teaching methods. Teacher development and in-service training must bridge the gap between normative teaching and a more need-based, interdisciplinary approach. Universities have a responsibility to challenge traditional teaching norms and promote creativity, including non-fiction writing. Collaboration between educational institutions and the broader ecosystem can help nurture creative teaching and incorporate indigenous knowledge effectively, ensuring a more holistic and inclusive education system for all students, regardless of the context, whether public or private schools.

Deepa C. Joshi highlights the current national education curriculum often falls short in terms of practicality and relevance to the dynamic needs of the job market, especially in the cultural and creative industry. To address this, it's essential to introduce a culture and arts curriculum that aligns with global market demands. Additionally, offering optional art awareness classes can provide young people with employable skills and bridge the gap between traditional education and creative careers. NGOs and private sector entities play a vital role in non formal educational programs that enhance the cultural and creative industry, create job opportunities, particularly for youth and girls, and stimulate the local economy. Initiatives like promoting Women in Animation (WIA), providing financial support for girl education in the movie industry, and collaborating with universities and community development centers are effective ways for these entities to contribute to the growth and vitality of the cultural and creative sector while empowering marginalized groups. Moreover, she emphasizes on how the creative industry encompasses a wide range of sectors, including movies, music, art, and more. It directly contributes to the local economy by generating revenue through cultural productions and creative services. For instance, she states that artists in places like Patan often create works that are not only a part of their heritage but also have

economic value. Furthermore, the creative industry engages youth and women/girls through various avenues. It offers educational opportunities and advocacy platforms, empowering them to participate actively. Non-formal education plays a critical role in this context. In Nepal, there's a need to define and develop informal education systems to harness the potential of the creative industry fully. The integration of AI ensures that education remains relevant and aligned with the global market. Whether the goal is cultural preservation or economic prosperity, creative education plays a crucial role in both aspects and helps countries like Nepal stay competitive in the global creative market.

### **Live Mural Painting:**

**By: Arin Shrestha, Amod Shrestha, Mimuha Shrestha from Bikalpa Art Center (BAC)**

Visual concept of the artwork depicts Unity, a vital design principle, imparts cohesion to artwork, creating a sense of wholeness. Artists employ unity and harmony to unify a composition, ensuring it forms a coherent whole. The background showcases the colors of the Nepali flag (Red, Blue, and White), symbolizing Nepal. Within the circular element, individuals can contribute their marks, fostering unity and harmony. Above this, a stencil of a handshake signifies the unity among people, living harmoniously.



The size for the canvas used  
2'.6"\*6'.

Medium used: Spray, stencil  
on paper, masking tapes,  
acrylic paints and brushes.

**Interactive Deuda performance – witnessing and then guide participants on how to use/work with Deuda in arts education:**



**By: University of Creative Arts (USA), Dila D. Pant (Researcher) and Performers**

As the theme of Dialogue is on culture, arts and education, the event featured a dance performance from Deuda culture. The main objective of Deuda dance from Nepal is to celebrate and preserve the cultural heritage and traditions of the indigenous community of Nepal. Deuda dance is an essential part of indigenous culture from mid and far western region of Nepal especially Sudur Paschim and many regions of Madhya Pashimand serves several purposes Cultural Preservation, Deuda dance plays a crucial role in preserving the unique cultural elements, including music,



dance, and traditional attire, of the indigenous community. It is a way to pass down their cultural heritage from one generation to the next. Social Cohesion, Deuda dance brings the indigenous community together, fostering a sense of unity

and belonging among its members. It is often performed during festivals, weddings, and other communal gatherings, strengthening social bonds. Expression of Identity, Deuda dance is a powerful expression of indigenous identity. Through the dance, the community showcases its distinct customs, values, and way of life, reinforcing a sense of pride in their cultural heritage. Entertainment, Deuda dance is a form of entertainment and celebration. It adds vibrancy and joy to various festive occasions and helps in creating a lively atmosphere during community events and Storytelling, Many Deuda dance performances include storytelling elements. The songs and movements often depict stories from indigenous folklore, history, or daily life, allowing for the transmission of knowledge and wisdom.

Deuda dance, a vibrant tradition of the indigenous community in Nepal, from mid and far western region of Nepal especially Sudur Paschim and many regions of Madhya Pashimand is an invaluable arts and culture-based learning tool. It offers a captivating gateway to explore Tharu culture, fostering appreciation for their customs and history. Through Deuda dance, students engage in a multisensory experience, actively participating, feeling rhythms, and connecting with the culture. Rooted in storytelling, the dance shares folklore, connecting students with their

heritage. Embracing Deuda dance in education ignites curiosity, promotes cross-cultural understanding, and nurtures a deep appreciation for diverse cultures worldwide.

## **2. Intergenerational Dialogue on Arts-Based Creative Learning Pedagogies; Application and Practices**

The panel discussion was convened of panelist:

1. Sunil Babu Pant founder from Blue Diamond Society
2. Prakash Bhattra Executive director from Center for Social Change
3. Gunjan Dixit a theater practitioner
4. Binod Prasad Pant Head of the Department of STEAM Education from Kathmandu University, School of Education and
5. Three young minds from Youth Advisory and Research Group

Moderator Sabin Lamichhane, Youth engagement specialist from UNESCO Kathmandu.

The objective of the panel session on "Intergenerational Dialogue on Arts-Based Creative Learning Pedagogies; Application and Practices" is to facilitate a meaningful exchange of ideas and experiences between generations of educators, practitioners, and learners. This session aims to explore and discuss the effective application of arts-based creative learning pedagogies in educational settings. Through intergenerational dialogue, the panel seeks to highlight best practices, innovative approaches, and the evolving role of arts in fostering creativity and critical thinking. Ultimately, the session aims to bridge generational gaps, share insights, and inspire collaborative efforts to advance arts-based education practices for the benefit of learners of all ages.

Sunil Babu Pant engaged in a comprehensive discussion, delving into various aspects of Arts-Based Creative Learning pedagogy and its role in fostering gender equality and equity in Nepal. The central question that guided the conversation was: How can Arts-Based Creative Learning pedagogy/methodology contribute to gender diversity and address issues of marginalization, particularly concerning the LGBTIQ++ community?

One key point that emerged was the significance of integrating gender and sexuality within the realm of art traditions. This entails acknowledging and validating diverse gender identities and expressions through creative learning processes. By doing so, the panelists emphasized that Arts-

Based Creative Learning can serve as a potent tool to bridge gaps and address deeply rooted societal issues.

In Nepal, where traditional conditioning often perpetuates stereotypes and discrimination, education stands as a primary source for shaping young minds beyond these confines, says Panta. The panel underscored the pivotal role that arts-based pedagogy plays in sensitizing both students and teachers to issues of gender and sexuality.



To support inclusive education in schools, the panel highlighted the need for a well-informed teaching group. This involves providing teachers with specific training and resources related to gender diversity and the experiences of the third gender community. Equipped with this knowledge, teachers can approach these topics with enthusiasm

and empathy, fostering an inclusive environment in which all students feel seen and valued.

Looking forward, the panel emphasized the necessity of integrating essential information about the third gender into educational curricula. This move not only educates students but also reinforces the importance of inclusion and respect. It is a step towards dismantling stereotypes and recognizing the third gender not through Western terminologies but as a vital part of Nepal's diverse cultural fabric.

Gunjan Dixit and the panel highlighted how important “theater” as a tool for Arts Based Creative Pedagogy. How have you been working on this domain? She emphasized the need to continue and expand efforts to leverage theater as a dynamic and accessible means of education, thereby nurturing critical thinking and creativity among youth and promoting a more comprehensive approach to learning. The discussion emphasized the importance of theater as an effective medium for Arts-Based Creative Pedagogy in Nepal. Theater provides a dynamic platform for young minds to engage with and absorb information rapidly. It stands as an exceptional means to address and communicate pressing societal issues effectively. In Nepal, theater holds a special place, as it can

serve as a more accessible and engaging method for comprehending complex subjects, especially in the realm of social studies.

Furthermore, the panel considered what are the ways forward to enhance the application of “Theatre” in school and beyond classroom, among youth to promote the arts- based pedagogy in Nepal?. It was stressed that a comprehensive educational approach should encompass not only scientific and mathematical knowledge but also values, emotions, affection, perception, memory, problem-solving, critical thinking, and creativity. By incorporating the arts into education, students can develop a holistic cognitive foundation that extends beyond traditional learning boundaries.

As for the way forward, the discussion centered on enhancing the application of theater within and beyond the classroom, with a particular focus on youth engagement. The goal is to promote arts-based pedagogy more widely in Nepal. By actively integrating theater into educational curricula, both in schools and in extracurricular settings, young learners can benefit from its transformative power. Moreover, fostering an environment that encourages creativity, critical thinking, and artistic expression will be instrumental in advancing arts-based pedagogy across the educational landscape of Nepal.

Binod Prasad Pant emphasis on how Art-based pedagogy, in essence, an approach to teaching and learning that integrates various forms of art, such as visual arts, music, theater, and dance, into the educational process. It goes beyond the traditional methods of instruction and embraces creative and experiential learning. In the context of Nepal, where culture and arts hold immense significance, art-based pedagogy offers a unique and powerful tool for teachers and school education.

Prakash Bhattarai emphasizes his role as a CSO leader and researcher, practicing arts-based pedagogy with a structured process focused on art-based dialogue, trust-building, and social cohesion. It began by recognizing the paramount importance of the message they wanted to convey, understanding that one art form alone couldn't address all societal issues. Their approach involved research, engaging trained researchers, connecting findings with artists and facilitators for workshops, product development, and ongoing training. They reached out to 48 schools to integrate art-based dialogue into curricula and organized workshops for community leaders and teachers. Future plans involve scaling up through partnerships with policymakers and government agencies. Furthermore, He adds, Arts-based methods and pedagogies were powerful tools in communities, addressing a range of issues. Art served as an invitation for conversations, bridging generational divides and fostering empathy. It influenced perception, promoted clarity, and broke down barriers. Art encouraged connections and new thinking, challenging norms for a more inclusive society. In summary, art-based methods offered communities versatile ways to address issues, bridge gaps, and promote harmony.

The representatives of Youth Advisory and Research Group highlighted art-based learning, particularly through workshops that took place in Kathmandu and Surkhet, fostered critical thinking. Working with children in villages, they found them openly discussing societal issues, surprising both us and the Mayor of Surkhet. This approach accelerates social issues and culture learning compared to traditional methods. Art forms, like image theater, demand engagement and strengthen ideas. Learning and sharing this art is rapid through peer-based learning. Concepts from image theater aid in the school-to-adulthood transition, cultivating adaptability and effective communication.

**Way Forward/ Key Takeaway - Future collaboration opportunities, Policy responses, Personal reflections on arts- based methods:**

1. Shailendra Jha Educator and member of City Planning Commission from Kathmandu Metropolitan City (KMC) envisions a collaborative effort involving diverse stakeholders to expand the innovative concept of "Book Free Friday" to a broader range of schools and educational institutions. This initiative aims to transform traditional learning approaches by dedicating a specific day, Fridays, to explore alternative, experiential learning methods that go beyond textbooks. By fostering partnerships and engaging educational communities, the goal is to inspire a wave of creativity, critical thinking, and practical engagement in classrooms across the region. The "Book Free Friday" concept seeks to empower both educators and students to embrace hands-on, interactive learning experiences that stimulate intellectual curiosity and holistic development.
2. Prof. Ananda Breed, from the University of Lincoln and Founder of Mobile Arts and Peace (MAP) holds a profound aspiration for the realms of art, culture, and education. Her vision extends towards a future where participation and representation in these fields are not mere words but deeply ingrained values. She envisions education as a dynamic, engaging, and inclusive force that goes beyond traditional boundaries, empowering students to take an active and meaningful role in their own learning journeys. In this vision, education becomes a platform for exploration, creativity, and relevance, where students are not passive recipients but enthusiastic co-creators of knowledge. Prof. Ananda Breed advocates for an educational landscape that not only acknowledges but also celebrates the rich tapestry of local cultures and traditions. It is a vision that seeks to bridge the gap between the classroom and the community, fostering a sense of belonging and cultural pride. In essence, her vision paints a future where education is a dynamic and inclusive tapestry, woven with the threads of culture and art, empowering individuals to not only learn but to thrive as active, engaged citizens in a diverse and interconnected world.
3. Dr. Dhurba Raj Regmi and Nipuna Shrestha, representing the UNESCO Kathmandu team, emphasize the pressing need for a comprehensive reevaluation and reimagining of the

current state of the education system. Their insights, drawn from the thought-provoking discussions held during the event, underscore the urgency of transforming education to open doors to fresh opportunities. In light of the challenges and complexities facing education today, they advocate for a profound shift in perspective. They contend that education should no longer be viewed as a static institution but rather as a dynamic force for change and growth. This transformation seeks to harness the potential of education to adapt and evolve, ensuring it remains relevant and effective in an ever-changing world. The call for rethinking and repurposing education is a call to action as a recognition that the status quo may no longer suffice. It represents a commitment to exploring innovative approaches, embracing technology, and fostering a learning environment that not only equips students with knowledge but also with the critical skills, adaptability, and resilience needed to thrive in an increasingly interconnected and unpredictable future.

### **Closing Remarks:**

Narad Mani Hartamchhahi, Chancellor of National Academy of Fine Arts (NAFA) expressed his warm wishes to everyone present in the audience. He began by emphasizing the importance of taking responsibility for culture, arts, and education, highlighting how crucial it was to carry these aspects forward for human ecology. He appreciated the knowledge and discussions that had taken place during the event and expressed his exception, noting that the dialogue could have extended over three to four days, covering various aspects of arts, culture, and education. He also commended the informative performance of Deuda dance with an installation as a demonstrative manner.

*“Art comes from the heart and education comes from the mind” says Hartamchhahi*

He provided insightful knowledge on the philosophy of culture and arts through the concepts of thesis, antithesis, and synthesis. In this framework, "thesis" represented the existing artistic and cultural norms, traditions, and dominant ideologies of a given time and place. "Antithesis" emerged as a response to perceived limitations and injustices within the prevailing artistic and cultural context. Lastly, "synthesis" represented the reconciliation of opposing artistic and cultural forces. Through this lens, the audience could understand how creative expression and societal values developed and transformed over time.

### **Vote of Thanks:**

Michael Croft, the UNESCO Representative in Nepal, greeted everybody present in the audience. and brought attention to a crucial aspect of Nepal's cultural wealth and the need for its appreciation and recognition. He posed a thought-provoking question, asking "How intriguing is it for those outside the room?" He questioned the purpose of the audience inside the event understanding if people outside the event could not understand.

Croft stated that, keeping in mind Nepal is a cultural superpower with insights and beauty that has been bottled up in valleys and no one outside Nepal knows about it and inside Nepal understands the value of it. In response to this untapped potential, UNESCO Kathmandu has taken proactive steps to collaborate with Kathmandu Metropolitan City and Lalitpur Metropolitan City. Together, they aim to embark on the ambitious endeavor of developing a UNESCO Creative Cities Network (UCCN) and a comprehensive four-year action plan. Their collective aim was to unveil Nepal's cultural marvels, ensuring that its unique insights and beauty would no longer remain confined within the valleys. By the end of October, 2023, UNESCO Kathmandu has aspired to have established a compelling platform and narrative, bridging the gap between Nepal's cultural treasures and global appreciation.

### QUOTATIONS:

*"Solution comes with inclusion and dialogue."*

- Participant

*"We as a youth want to be utilized as a resource."*

- YAAR

*"We care about the leader who is willing to understand and cares about the seniors of the country."*

- Participant

*"Power is associated with leadership, which is a false narrative; any individual can become a leader."*

- Participant

*"Transition from a Boss to leader calls for transformation."*

- *Participant*

*“Nepal is beyond Nepal”*

- *Michael Croft, the UNESCO Representative in Nepal*

*“Importance of leadership comes with connection, quality and good leadership.”*

- *Prof. Ananda Breed, MAP*

*“While growing up, we were always taught about the importance of mathematics and science, but we were never taught how to express our feelings.”*

- *Shailendra Jha- KMC*

*“We need to see beyond patriarchy to bring in a peaceful society.”*

- *Sunil Babu Pant*

*“Art is an instrument to address various issues and to make it more impactful there must be supporting means to it.”*

- *Prakash Bhattraï, Center for Social Change*

*“There are various aspects to look into culture with education; Preservation of culture for our upcoming generation and protection of rights, promotion of culture to spread basic awareness of our rich traditions and rich culture, society with harmony comes with the respected diversity and its connection with nature with sustainability as without sustainability there can be no peace.”*

- *Dr. Dhurba Raj Regmi, Chief of Education UNESCO Kathmandu.*

*“Nepal holds such a rich cultural superpower with insights and beauty bottled up in its valleys that nobody outside Nepal is familiar with it nor is anyone within Nepal.”*

- *Michael Croft, the UNESCO Representative in Nepal*