

The World Alliance for Arts Education

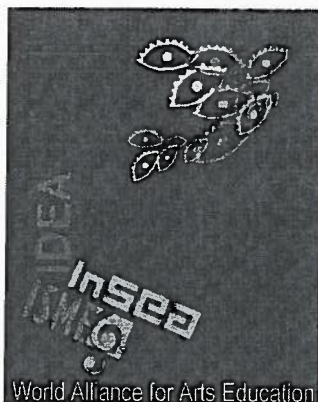
International Drama/Theatre and Education Association

International Society for Music Education

International Society for Education through Art

World Dance Alliance

Founded in Viseu, Portugal, 2006



**JOINT DECLARATION
OF THE**

**INTERNATIONAL DRAMA/THEATRE AND EDUCATION ASSOCIATION
(IDEA)**

**INTERNATIONAL SOCIETY FOR EDUCATION THROUGH THE ARTS
(InSEA)**

INTERNATIONAL SOCIETY FOR MUSIC EDUCATION (ISME)

**FOR THE
UNESCO WORLD CONGRESS OF ARTS IN EDUCATION**

Lisbon, March 6, 2006

This is an historic moment in international arts education. After six years of preparatory meetings, IDEA, InSEA and ISME have now united to define an integrated strategy that responds to a critical moment in human history: social fragmentation, a dominant global culture of competition, endemic urban and ecological violence, and the marginalization of key educational and cultural languages of transformation.

In a visionary agenda in the aftermath of the World War II, UNESCO recognized the unique role that arts education can play in the creation of a culture of peace, international understanding, social cohesion and sustainable development. However, at that time, few could have anticipated the socio-cultural needs that would be generated by the accelerated technological change during the intervening decades; and today few can imagine the impact and challenges of technological convergence in the immediate future.

We believe that today's knowledge-based, post-industrial societies require citizens with confident flexible intelligences, creative verbal and non-verbal communication skills, abilities to think critically and imaginatively, intercultural understandings and an empathetic commitment to cultural diversity.

Research increasingly shows that these personal attributes are acquired through the process of learning and applying artistic languages. We welcome decisions by governments throughout the world to place educational reform and cultural development at the heart of their agendas. However, we know that there is not always the political and professional will to integrate the arts into an effective 'education for all', as vital instruments for learning human rights, responsible citizenship and inclusive democracy.

Drawing membership from more than 90 countries, our global alliance of arts education organisations involves leading practitioners and promotes innovative practices in arts education internationally. Through our national affiliations and individual memberships, we draw on the experiences of more than one million dedicated and courageous teachers, artists/performers, researchers, scholars, community leaders, administrators and policy makers who themselves are in touch with formal and informal educational communities throughout the world.

Our three organisations are uniquely positioned to advance professional practices and policies in the visual arts, music and theatre/drama education. We provide:

- effective channels for international communication and the exchange of policy and pedagogical resources;
- national, regional and world forums which debate and disseminate innovative educational theories and practices;
- conceptual and professional structures to preserve tangible and intangible artistic cultures (particularly in the developing world), that are threatened by globalization;
- models of intercultural analysis that explore aspects of traditional and new media and enable diverse pedagogies to be demonstrated and exchanged;
- research into pedagogies for personal and social transformation; and
- critical investigation into the educational, socio-economic and cultural impacts of the arts.

Together, we will advocate new and appropriate paradigms of education which both transmit and transform culture through the humanizing languages of the arts, and which are founded on principles of cooperation, not competition. For more than half a century, our associations have contributed significantly to the development of curricula and teaching approaches. We are now ready to respond proactively to the diverse social and cultural needs of our world. In response to the urgent crises of our times, we embrace the challenge to make our exceptional resources available to governments and educational communities across the globe.

In the visual arts, critical and reflective pedagogies and new means of artistic production offer students opportunities to explore their multicultural, multi-technological visual worlds. Through the performing arts, educators are transforming classrooms into theatres of creative dialogue, equipping young people to enact solutions to contemporary social needs and challenges. In music education, the new technologies provide astonishing opportunities to develop intercultural awareness and collaborative production.

Collectively the arts offer young people unique opportunities to understand and create their own cultural and personal identities. They stimulate interdisciplinary study and participatory decision-making, and motivate young people to engage in active learning and creative questioning.

Our three organisations have formed an alliance for strategic action based on principled and sustained dialogue. Our primary aim is to accelerate the implementation of arts education policies internationally. We want to collaborate with all governments, networks, educational institutions, communities and individuals who share our vision.

We challenge UNESCO to fulfill the responsibilities of its founding mandate by joining us to make arts education central to a world agenda for sustainable human development and social transformation.

Dan Baron Cohen (President of IDEA)
 Gary McPherson (President of ISME)
 Douglas Boughton (Outgoing President of InSEA)

Viseu, Portugal
 March 4, 2006

Memorandum for the Boards of IDEA, InSEA and ISME on the organising principles for developing the 2007 World Creativity Summit

Background:

On April 10th, we, the three presidents who make up the Presidential Council of the World Alliance for Arts Education (WAAE), completed our discussions to define the organisational principles of the 2007 World Creativity Summit and which will guide future Summits that will be organised by the WAAE. These principles will make up a 'Memorandum of Agreement' which we had hoped to sign on April 27th following our WAAE keynote at the national conference 'Embracing the Arts of Transformation' organised by the Association of Brazilian Arteducators. We chose to meet at this conference to complete our preparation for the 2007 World Creativity Summit because two of us live in Brazil and our hosts will be responsible for the IDEA World Congress of 2010 (and, possibly, the WAAE Summit of the same year). Unfortunately, visa complications did not allow Dr. Ann Kuo, President of InSEA, to join us for this conference meeting. This Memorandum will therefore be signed when we meet in Hong Kong.

Preliminary discussions on the budgetary principles which guide the World Creativity Summit began with the Government of Hong Kong during meetings in July and October 2006. These were developed into clear principles in extended meetings with the President of ISME during January and February 2007 and negotiated (by our local partner, the Hong Kong Institute of Contemporary Culture) into an agreed budget with the Government of Hong Kong by March 8th 2007. The principles and a final budget were approved by the President of InSEA on April 8th 2007.

The Presidential Council of the WAAE would have preferred to present the ten organisational principles in this memorandum to the 'world council' of each international society/association for approval before launching this collaboration, but the relative speed with which this first project has developed and the different institutional rhythms of each international and local partner did not allow for this. The Presidential Council has therefore agreed the following ten principles on the understanding that they will be reviewed during the evaluation of the 2007 World Creativity Summit and can be refined for future Summits.

The budgetary principles value the expertise of elected officers (within the WAAE) as social, cultural and organisational capital, and seek to (continue to) develop the professionalism and sustainability of each of the international societies/organisations as well as the WAAE itself. This commitment to building sustainable organisations based on income generated through educational partnerships, project funding, the production of pedagogical and advocacy resources, and consultancy lies at the very heart of the aims of the World Creativity Summit.

The Presidential Council of the WAAE has agreed the following ten principles:

- 1) That the World Creativity Summit is always hosted or launched by the World Congress of one of the three founder-members of the WAAE to guarantee both the Summit's authority and dynamic relationship with the professionals that make up its membership.
- 2) That the World Creativity Summit is always hosted in collaboration with the Government of the country where it takes place who, in alliance with local organisations, agree to contribute significantly to its realization.
- 3) That the Director of the World Creativity Summit is the President of the host international society/association (or a senior officer of the host society/organisation who has been appointed by and is accountable to the President), thereby guaranteeing that the Summit is managed appropriately and at the highest professional level.
- 4) That the Director of the World Creativity Summit is responsible for appointing and actively coordinating an Advisory Committee which includes the Presidential Council of the WAAE, a local Project Director and significant international voices from relevant industry and policy-making.
- 5) That this Advisory Committee is responsible for defining the final list of participants who are invited to the World Creativity Summit, in consultation with the 'world council' of each international society/organisation within the WAAE, and for approving the Summit budget and programme.
- 6) That the Project Director of the World Creativity Summit is a senior producer from a local cultural/artistic organisation where the Summit is being hosted, whose team is trusted by both the Summit sponsors and Director to guarantee the highest quality of administration and organisation.
- 7) That both the Director and the Project Director of the World Creativity Summit each receive an appropriate fee from the sponsors of the World Creativity Summit to guarantee the time and dedication necessary to carry out their responsibilities at the highest diplomatic and professional level.
- 8) That (a proportion of the budget equal to) 10% of the fee received by the WAAE for the management of the World Creativity Summit is dedicated to the future of the WAAE.
- 9) That (a proportion of the budget equal to) 20% of the fee received by the WAAE for the management of the World Creativity Summit is dedicated to the host organisation.

10) That the Director and the Project Director complete a report on World Creativity Summit on its completion which includes a full financial statement, the proceedings and outcomes of the Summit, and recommendations for forthcoming Summits, to be published on a WAAE website and made available to the Advisory Committee and all Summit participants.

Notes:

a. The fee for the Director and Project Director of the Summit is to be negotiated and agreed with the local government according to norms for professionals in the region, to span the period from identification of speakers until completion of the Summit report and publications.

b. The World Alliance ensures that the fee for the management of the Summit is paid by the local government (or another appropriate sponsor) to avoid any conflict of interests and that 20% of this fee is donated to the host organisation.

At this time, a detailed programme of the World Creativity Summit is being prepared now that more than 100 invited scholars, artists, policy-makers and industrialists have confirmed their participation. The members of the Advisory Committee are all receiving regular progress reports and being continuously consulted. Each member of the WAAE Presidential Council will therefore be able to respond to any question that arises from this memo.

Thank you for reading this paper.

Dan Baron Cohen
President of IDEA
Director of the 2007 World Creativity Summit



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Summit
23-25 July 2007

高峰會
hosted by
IDEA 2007

in partnership with
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World Creativity Summit

Hong Kong, July 23rd – 25th 2007

Organised by the World Alliance for Arts Education in partnership with the Hong Kong Institute of Contemporary Culture, hosted by the IDEA 2007 World Congress and sponsored by the Home Affairs Bureau, Government of the Hong Kong Special Administrative Region.

1. Background and context

UNESCO held its first World Congress on Arts Education in Lisbon in March 2006. A key element of that Congress was the announcement of a Joint Declaration between the International Drama/Theatre and Education Association (IDEA), the International Society for Music Education (ISME), and the International Society for Education through the Arts (InSEA) to work together and to launch the World Alliance for Arts Education (WAAE). The Joint Declaration included the statements:

We have united to define an integrated strategy that responds to a critical moment in human history: social fragmentation, a dominant global culture of competition, endemic urban and ecological violence, and the marginalization of key educational and cultural languages of transformation.

We believe that today's knowledge-based, post-industrial societies require citizens with confident flexible intelligences, creative verbal and non-verbal communication skills, abilities to think critically and imaginatively, intercultural understandings and an empathetic commitment to cultural diversity.

For more than half a century, our associations have contributed significantly to the development of curricula and teaching approaches. We are now ready to respond proactively to the diverse social and cultural needs of our world...to collaborate with all governments, networks, institutions, communities and individuals who share our vision.

The WAAE proposes to bring together outstanding innovators from the realms of education, arts, science, politics and policy-making, trade, industry and journalism into intimate dialogue to design strategies and partnerships that will advocate and institutionalize the creative pedagogies of the 21st Century.

This Summit is the first of a series which will be hosted annually in conjunction with the world congress of one of the three founder-members of the WAAE, alternating between regions and hemispheres.

This first Summit will be held in Hong Kong in July 2007. It will link with IDEA's 2007 World Congress and coincide with the Government of Hong Kong SAR 5th Asian Cultural Cooperation Forum which gathers politicians, policy-makers and cultural producers from across Asia to analyse the role of culture in strategic development. This convergence of the professional and the political around the charged question of 'creativity' – within a city that links the dynamism of China to every other continent in the world – provides the World Creativity Summit with a very significant potential.



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2. Aims & Objectives

The guiding aims of the Summit are:

1. To design and launch a sustainable and effective annual World Creativity Summit;
2. To understand the relationships between human creativity and the cultivation of knowledge-based societies built upon the practice of sustainable development, global solidarity, cooperation and human rights.
3. To stimulate and develop strategic partnerships and international projects which influence how civil societies and their governments throughout the world understand and create such a future.

These aims are focussed through four specific objectives:

1. To define how the development of human creativity, advocacy, industrial partnership and policy can relate to the implementation of arts education and creative pedagogies of transformation.
2. To define a Creativity Policy that can guide the development of an annual Summit and establish the principles for inclusive participation and collaboration;
3. To establish partnerships to fund a 5 year WAAE secretariat which can coordinate and sustain the development of an annual Summit and offer consultancy, advocacy and project support to its partners.
4. To establish a 5 year WAAE global research-as-advocacy project, designed and coordinated by the World Research Councils of IDEA, ISME and InSEA.

3. Summit methodology

The Summit has been designed as an intimate and informal working meeting where leading experts in arts education scholarship, practice and policy will be able to dialogue with innovators from diverse areas of civil society to map the challenges that need to be faced in building new creative pedagogies for the 21st Century.

Leading experts will offer short provocative keynotes in one of four **strategic areas** – the development of human creativity, advocacy, industrial partnership and policy – which will be debated by a plenary roundtable. Summit speakers will then be invited to present and develop proposals based on their experience at their own roundtables towards the development of a 5 year strategic plan.



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All participants are invited to submit a synopsis of up to 200 words of how they believe the arts, culture and creativity can respond to the key socio-economic questions of our times. Please relate your synopsis to at least one of the three **global themes** that define this 2007 Summit

1. **Creativity and the arts** : paradigms of education and transformation.
2. **Creativity and ICT** : economic cooperation and human rights.
3. **Creativity and globalization** : cultural democracy, 'heritage' and identity.

and submit it to the Summit administrator by **no later than 9th April**.

The WAAE will produce a pre-Summit publication which will include these synopses. It is presently creating a **website** where the keynotes, participants' synopses and outcomes of the Summit will be published.

4. Participation, Representativity and Support

In order to guarantee as broad a representation as possible of arts-education and civil society generally, the **WAAE will confirm your participation in the Summit by 16th April**. The Summit programme will be available from mid May.

This Summit is being generously supported by the Home Affairs Bureau of the Government of the Hong Kong SAR and local sponsors. It will provide a shuttle service between the recommended hotel (see below) and the Summit venues, meals for all Summit participants (with the exception of Dinner on the 24th July), and outstanding venues.

Keynote speakers are invited to discuss their travel and accommodation requirements with the Summit organisers.

All **invited speakers** who are able to participate in the Summit are urged to seek support from relevant sources. It may be helpful to know that we have secured the following preferential rates for all Summit participants at the recommended **Cosmopolitan Hotel, Hong Kong** (387-397 Queen's Road East, Wan Chai: www.cosmopolitanhotel.com.hk):

Room Type	Room Only	Room With breakfast
Superior Room	HK\$582 (app US\$75)	HK\$608 (app US\$78)
Deluxe Room	HK\$620 (app US\$80)	HK\$700 (app US\$90)

5. Location

The Summit will open in the downtown Wanchai site of the Academy of Performing Arts, launching the open forums of the Asian Cultural Cooperation Forum. It will then move to the Bethanie site of the new Hong Kong Film and Media School of the Academy for Performing Arts. This has outstanding conference resources for a capacity of 150 people, is secure and well-located for accommodation and restaurants.



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6. Provisional Structure

Monday July 23rd

2pm-3.30pm *Arrival and registration of participants*
4pm-6.30pm *Summit overview and formation of strategic roundtables*
7pm-9.30pm *Reception dinner with opening performance from WAAE*

Tuesday July 24th

9-10.30am *Opening keynote-workshop and roundtable (open to the public)*
11-12.30am *Plenary keynote and roundtable debate (open to the public)*
2-4pm *Roundtables (WCS participants)*
5-6.30pm *Plenary keynote and roundtable debate (WCS participants)*
8-10pm *Cultural evening*

Wednesday July 25th

9-10.30am *Plenary reports on strategic concerns (WCS participants)*
11-12.30am *Roundtables towards strategic proposals (WCS participants)*
2-3.30pm *Plenary discussion of strategic proposals into strategic plan*
4-5pm *Approval of strategic plan/WCS 2008*
5-6.30pm *Focus Groups' organisation for 2007-2008.*
8-10pm *Farewell dinner*

The official language of this Summit is English. A bilingual programme will be available in English and Chinese.

7. Further Information and Inquiries

The founder-members of the WAAE and its Summit partners can be reached through the following website addresses:

IDEA	www.idea-org.net
ISME	www.isme.org
InSEA	www.insea.org
HKICC	www.hk-icc.org

All inquiries and responses to the WAAE invitation should be directed to the WCS administration at the **Hong Kong Institute of Contemporary Culture**:

General inquiries: Ms Kobe Ho (kobe@hk-icc.org)
Travel and accommodation: Ms Susanne Wong (wcs@hk-icc.org)

Tel: + 852 2766 3703
Fax: + 852 2766 0189

We look forward to receiving your reply by 24th March 2007.



World Alliance for Arts Education

*International Drama/Theatre & Education Association
International Society for Education through Art
International Society for Music Education*

Founded on March 4th 2006 in Viseu, Portugal, during the InSEA World Congress.

**Meeting of the Presidential Council of the WAAE
13-15 December 2007
Porto Alegre, Brazil**

Presidential Council (PC):

IDEA: Dan Baron Cohen (Chair)
ISME: Liane Hentschke (host)
InSEA: Ann Kuo (WCS 2008 Director)

Agenda

1. Update about each member-organisation (priorities/perspective on WAAE/WCS)
2. Definition/confirmation of the aims and priorities of the WAAE and WCS
3. Definition/confirmation of the administrative needs to realise these aims/priorities
4. Presentation/confirmation of WCS 2008 theme/structure/process of consultation & invitation
5. Funding/strategic collaboration possibilities for WAAE
6. Timeline for 2008-2010
7. Coordination of the WAAE

Session 1: Dec 13

1. Update about each member-organisation (priorities/perspective on WAAE/WCS)

a) Key challenges of IDEA/InSEA/ISME: need to develop

- Fundraising strategy/financial security/capital to develop projects & research
- Partnerships with industry and strategic alliances
- Communication (dynamic websites)
- New generation of leaders/officers
- Data about existing arts education provision in every region
- Regional networks and conferences
- Review and broadening of membership

b) Perspective on WAAE: needs to develop

- As a 'macro-structure which carries out what members cannot do alone
- Key focusses on advocacy/research into in- and pre-service teacher education
- Precise aims and strategic objectives
- Institutional link to informed Boards (mechanism for sharing information/tasks)
- Membership of Dance, New Media and Literature
- Annual meeting of Presidential Council with clear signed 'charter' as outcome

c) Reflections on the WCS 2007: impressive pilot - now need

- Sustained debate about creativity, demonstration workshops
- Continuing development of innovative WCS formats
- Increased participation of industrialists/advocators/policy-makers
- Equal participation of WAAE members as co-facilitators of future summits
- Selected participants from 2007 for 2008 to equalise representation of arts
- Clear guidelines for collaborating with industry and policy-makers
- Continuing diversity and integration of WCS participants with specialist focuses

Session 2: Dec 14

2. Definition/confirmation of the aims and priorities of the WAAE and WCS

WAAE aims

- a. Advocacy
 - By professionals
 - By opinion-makers (journalists, etc)
 - By policy-makers
- b. Research
 - Arts education teaching (formal and non-formal)
 - Arts education learning (formal and non-formal)
 - Collaboration between the arts (and new media)
- c. Networking
 - Between WAAE members (integrated calendar)
 - Between Arts Education networks/industries
 - Between diverse fields of practice

**WCS is an instrument/space for
WCS is**

- defining strategic debates/plans to realise aims
- biennial (alternates hemispheres)
- 120 participants (opening public day)
- invites 20 local participants to develop host region

- WAAE as Institution:**
1. Presidential Council made up of the President or an appointed person from each member (and meets at least annually)
 2. Chair of PC selected by PC every 2 years, on a rotating basis
 3. WAAE commission (2-3 people) in each member organisation
 4. WCS to rotate every two years (from 2008), and WAAE Commissions to meet after each WCS
 5. Sponsors accountable to Chair of WAAE via annual report

3. Definition/confirmation of administrative needs to realise these aims/priorities

WAAE needs:

1. Fundraiser/fundraising strategy for WAAE Administration; Advocacy, Research Networking and (biennial) WCS projects;
2. World office with line budgets for
 - 4 projects (above)
 - translation (English, French, Spanish, Russian, Chinese Arabic, Swahili, Japanese)
 - Presidential Council (PC) annual meeting
 - PC Secretary
3. Precise calculation of these costs
4. Sponsorship strategy
5. Offices (preferably in Europe)

Timeline and procedure for formalising this proposal (with report on WCS 2007):

Action	Date	Responsible
Draft WAAE position paper	Up to 10 th January	Chair
Refine WAAE position paper	10 th Jan – 15 th Jan	PC
Debate WAAE position paper	15 th – 30 th January	Executives
Debate/approve WAAE p/paper	30 th Jan – 15 th Feb	Boards
Final revisions of WAAE p/paper	15 th – 28 th Feb	Chair
Meeting with Sponsors	1 st – 15 th March	Chair/PC

Session 3: Dec 15

4. Presentation/confirmation of WCS 2008 theme/structure/process of consultation & invitation

PC welcomed the WCS 2008 proposal and raised three concerns:

- (a) that we arts educators do not 'just speak to ourselves';
- (b) that the WAAE does not produce 'another academic conference';
- (c) and that the WAAE deepens its understanding/definition of 'creativity'.

Discussions focussed three resulting aims:

- to relate arts education to contemporary themes:
Ask each WAAE member to apply its knowledges in any way(s) that are appropriate to one or all of the themes: water, home, identity, employment
- to include advocates (policy-makers/journalists) and industry as partners:
Invite policy-makers/journalists as key speakers and then to join small roundtables for development of practical proposals/strategy
- to build on lessons WCS 2007:
Ask each WAAE member to contribute to an advanced keynote debate on 'Creativity' to be responded to by WAAE colleague-member, and to organise a presentation to be curated by the WCS Director.

(ii) It was agreed that the WCS would have 120 participants (with 20 local participants as observers on the first day). Each international society will select *up to* 20 participants according to its own internal process (with *up to* 10 from Dance), and 60 representatives from the fields of industry, journalism, policy-making will be invited.

Criteria for invitation/selection:

- Continuity from WCS 2007 (strategic participants)
- Capable of outstanding contribution to one of the WAAE projects (Research, Advocacy, Networking)
- Willing to commit to 2 years to a WAAE project working group
- Geographical/gender representativity (for world authority)

Each WAAE member would be asked to recommend names for the fields of industry and advocacy, to be sent to/coordinated by the WCS 2008 Director and agreed by the PC.

(iii) Our recommendations translated into a WCS 2008 programme and included a WAAE keynote on Creativity (90 minutes), presentations in any format by each member of the WAAE (90 minutes each), shared keynotes on Advocacy and New Media (90 minutes) shared keynotes on Partnerships with Industry, and 3 Working Group meetings on Advocacy, Research and Networking to build the WAAE project strategy. The programme structure is currently being finalised.

(iv) A time-line for the preparation of the WCS 2008 which summarises all the PC's discussions and decisions is currently being confirmed.

5. Funding/Strategic Collaboration possibilities for the WAAE

The PC agreed to reschedule the January meeting with Professor Anne Bamford (UK) and Sir Paul Judge to early March 2008, once the WAAE Boards had approved the new WAAE position paper. The PC also agreed to identify other potential partners and to arrange meetings linked to their presidential schedules.

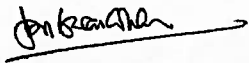
6. Timeline for 2008-2010

	Jan	Feb	Mar	Apr	May	Jun	July	Aug	Sep	Oct	Nov	Dec
WAAE												
2008						2 arrive 4 meet 5-8 WCS		WCS report	WCS report			New WAAE chair
2009	WSF Brazil											
2010			UNE SCO				WCS					new WAAE chair
InSEA												
2008								5-10 World Conf Osaka				
2009												
2010												
ISME												
2008				11-12 Region USA			20-25 World Conf Bologna					
2009												
2010								2-6 ISME World Conf Beijing				
IDEA												
2008							Region Oceania					
2009							Asian Women's Theatre Conf					
							Region Europe					
2010							3-11 World Con Belém					

7. Coordination of the WAAE

Following an evaluation of the dates when ISME's incoming president would take office (July 2008) and when InSEA would elect its next president (December 2008), the PC decided to extend the period of responsibility of the existing Chair of Presidential Council (by IDEA) until December 2008, so that this position be a 2 yearly mandate, passed on and formalised at each WCS.

Presidential Council of the WAAE
January 2008



Dan Baron Cohen (Chair)
President of IDEA



Dr Ann Kuo
President of InSEA



Dr Liane Hentschke
President of ISME



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10th October 2007

www.worldcreativitysummit.org

Dear friends of the World Alliance and World Creativity Summit (WCS) 2007

We hope this letter finds you well. Thanks to all of you who found the time to contribute reflections on the Summit, both publicly and individually. We are now receiving a second phase of emails appreciating the storytelling exchanges and small roundtable discussions as precious outcomes in themselves. The rare opportunity to work closely with such a diverse group of people stimulated unexpected links between networks and innovative collaborations. Thanks too for your proposals about how we might build on the forms which we experimented with last July.

We are now ready to launch the preparation for our sequel 2008 Summit. During the past months, we in the Presidential Council of the World Alliance have studied your reflections as part of the preparation for our forthcoming December 2007 meeting. We have also consulted our world organisations to define the dates of the 2008 World Creativity Summit and can now confirm that the next Summit will be hosted by InSEA between 5th-8th June 2008, in Taipei, Taiwan, a month before its world congress in Japan. We now invite you to participate in the construction of the WCS 2008, to complete the first stage of the process we began in Hong Kong.

Between 12th-15th December 2007, the World Alliance will meet in Brazil to design an appropriate institutional structure and financial strategy to develop a sustainable Secretariat, a global network and an effective World Creativity Summit. These will lay foundations for developing strategic advocacy and research projects, rooted in the World Alliance's professional expertise.

As a member of one of the 7 working groups that made significant strategic proposals at the end of the 2007 Summit, we now invite you to renew dialogue with your colleagues to develop the enclosed summary in two related directions:

- a) A detailed five year project proposal to be presented at the WCS 2008;
- b) A detailed proposal for the kind of structure and strategy you think the World Alliance should develop which could support your project proposal, based on your group's institutional resources.

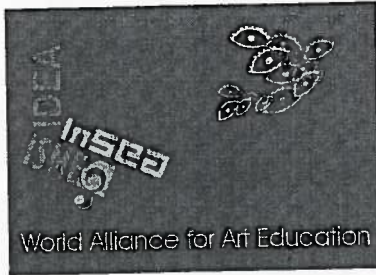
We will post your responses in the WCS website open forum and look forward to hearing from you.

Kind regards

Dan Baron Cohen
President of IDEA
Chair of the World Alliance

Dr Ann Kuo
President of InSEA

Dr Liane Hentschke
President of ISME



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January 2008

www.worldcreativitysummit.org

Report on the World Creativity Summit 2007

Between the 23rd-25th of July 2007, the International Association of Drama/Theatre and Education (IDEA), International Society of Education through Art (InSEA) and International Society of Music Education (ISME) that make up the World Alliance of Arts Education convened their first World Creativity Summit at the Hong Kong Academy of Performing Arts. It was the World Alliance's first collaboration since the presentation of its 'Joint Declaration' on March 6th 2006 at the UNESCO World Congress of Arts in Education held in Lisbon, Portugal, and was institutionally launched by a historic shared keynote by the presidents of the 3 world organisations on July 21st during the 6th IDEA World Congress, in Hong Kong.

Hosted by the Home Affairs Bureau of the Hong Kong (SAR) government and organised in collaboration with the Hong Kong Institute of Contemporary Culture, the Summit gathered more than 120 internationally-renowned scholars, practitioners, cultural producers and policy-makers from more than 40 different countries to begin strategic discussions around three principal aims: to design and launch a sustainable and effective World Creativity Summit; to understand the relationships between human creativity and the cultivation of knowledge-based societies built on the practice of sustainable development, global solidarity, cooperation and human rights; and to stimulate and develop strategic partnerships which influence how civil societies and their governments throughout the world understand and create such a future.

The Summit began with an afternoon programme of orientation and preparation with two PowerPoint presentations by Ada Wong and Dan Baron Cohen, respectively introducing the local and global concerns and questions that had motivated and framed the design of the gathering. The local presentation was further illustrated and concluded by a moving poem performed by its young author (name?) from the Hong Kong School of Creativity, celebrating the voice of the emerging generation of young learners and underlining the forward-looking nature of the Summit.

The programme continued with a participatory storytelling activity and an extraordinary evening of performance by Noridan from South Korea on and within instruments built from recycled industrial waste. Both were chosen, designed and placed within the program to integrate and affirm the diversity of the participants. The 'storytelling circles' drew on decades of arts-education experience of work within teachers, policy-advisers, artists, and youth/social workers in multicultural contexts, based on the transformative pedagogy of the Brazilian Educationalist Dr Paulo Freire (1922-1997). The activity also enabled the Summit to literally transform its 2 days into the impression that the participants had known and collaborated with one another for much longer. Cultural difference was both

experienced, supportively foregrounded, and casually celebrated, providing a foundation for more profound and equal exchange and debate in the days that followed. Immediately afterwards, participants were able to share further and reflect on the range of stories they had heard during a fine buffet, and then absorb a spectacular combination of sculpture, music and dance theatre by performers from three generations, supported by pupils from the Hong Kong School of Creativity. Noridan's performance was doubly significant, recycling a site and memory of massacre into their Haja Centre in Guangzhou, and recycling industrial waste materials into percussion instruments that convert human energy into a joyful celebration of creativity and aesthetic pleasure, themes at the heart of the Summit's eco-pedagogical aims.

The Summit was formally opened on the following morning of July 24th by Mr Tsang Tak-sing, Secretary for Home Affairs, Dan Baron Cohen (President of IDEA, Chair of the World Alliance and Director of the WCS), Dr Liane Hentschke (President of ISME) and Dr Ann Kuo (President of InSEA). Their welcoming addresses were concluded by a ceremonial exchange of gifts and framed two 'public dialogues' between 24 keynote speakers who addressed two searching questions: 'Arts Education: from pedagogy to sustainable futures?' and 'Technological convergence: globalization or cultural democracy?'. As with the introductory 'storytelling circles', these two public dialogues were carefully designed to be as 'dialogic' as possible, using the dialogue between 6 pairs of speakers (one onstage, the other in the auditorium), both to break down the boundary between audience and stage (international expert and WCS/ACCF participant), and stimulate dialogue within the auditorium between the Summit participants and Hong Kong professionals interested in the Asian Cultural Cooperation Forum and issues of creativity.

During the first 90 minutes of focussed exchanges, the 12 keynote speakers involved in the first dialogue identified and discussed key contemporary questions about the socio-cultural and professional status of arts education; the relationship between arts education and industrial sponsorship; the exact role between the arts and the development of a 21st Century paradigm of education; the potential for the arts to resist the seduction of globalization and stimulate independent cultures; the capacity of the arts in education to avoid competing with more powerful popular media; and the role of government in fostering arts education. The 90 minutes revealed and covered an exceptional range of concerns, generating relevant questions and proposals for advocacy, research, networking and collaboration – both for the World Alliance and its potential partners.

During the second 90 minutes, the second caucus of 12 keynote speakers used the public dialogue to reflect on the distinctive human values of the arts; how to ensure that young people fulfill their creativity; how to ensure that educators, artists and young people can work with industry to nurture a common and progressive creative humanity rather than see their creativity turned into yet more commodities; the exact relationship between arts education and the nurturing and production of artistic excellence; the role of arts education in the context of UNESCO's vision for the future of education; and the role and strategies of arts educators to sensitize the vast majority of people within society of the educational and cultural value of the arts. While the second public dialogue inevitably overlapped with the debates in the first, it offered very different cultural and philosophical perspectives, underlining the very different needs within each geographical region and socio-economic context and the diversity of strategies that needed to be formulated to deal with each. Overall, the themes and proposals provided a panoramic perspective which

could have filled an entire congress programme. They offer a precious foundation for the development of the World Alliance strategy and sign-posts for East-West collaborations.

The public dialogues were followed by an afternoon of 20 roundtable presentations which offered each of the 120 invited experts an opportunity to present identified projects, resources and collaborations that might serve to define the strategic aims of the World Alliance. This sharing, in the same groupings as the 'storytelling circles', drew on the confidence that had been established the previous day to focus the areas in which the World Alliance would act during the coming five years. Each 'strategic roundtable' was asked to prepare a summary of its two hours of dialogue, in any appropriate form, before returning to see a performance of 'Memory of the Absent' in the evening, presented by community arts educators from Peru.

When the 'strategic roundtable' groups returned to the plenary gathering at the end of the afternoon to each give a 3-minute report, it was clear that for many participants, this was the first time they had had an opportunity to share their passions and knowledges with experts from outside their own field, learn about related projects and proposals from other fields, and reflect on their own expertise through such diverse cultural, geographical, and disciplinary perspectives. Some of the 20 reports were performed as theatrical scenes, others were presented through visually stimulating PowerPoint presentations.

In the months since the Summit, we have learned that, in itself, this intercultural and interdisciplinary process stimulated new and unlikely proposals which have since matured into new friendships and collaborations. It also reinforced shared understandings and concerns across disciplines, social sectors, national boundaries and generations which were skillfully synthesized by Professor Anne Bamford, one of the key World Alliance consultants, into 7 focus groups: the World Alliance for Arts Education's Joint Declaration; the Aims of the WAAE and its relationship to UNESCO; Advocacy; Teacher Education and Cultural Identity; Creativity Policy and the Economy, Communication and the New Media; Global Processes based in Local/Indigenous Knowledge Systems; and the Relationship between Community Arts, Arts, Arts Therapy and Development. The participants were invited to choose a focus group and to meet the following day before enjoying a pleasant buffet and watching a performance that blended indigenous dance, contemporary jazz, dance, non-verbal theatre and human sculptural installations to explore the relationship between memory, healing and socio-cultural development.

The second day of the Summit was structured to focus the institutional needs and map the strategic priorities of the World Alliance. The Summit Director had appealed in his opening address for participants to lay visionary but realistic foundations so that the Alliance could build a sustainable infrastructure and integrated research-for-advocacy projects. He also recommended that the Summit participants see the 2007 WCS as a first step of a one-year process that would span until a 2008 Summit hosted in Taiwan by InSEA.

Each participant chose one of the focus groups identified the previous day and, on visiting each group, it was apparent that the two hours were fully used to compile serious, tested and/or innovative proposals and questions. Following an exquisite traditional lunch prepared and served by students of the culinary arts, the 7 focus groups returned to the Summit plenary hall to report their recommendations and identify areas of common interest for future collaboration. Chaired again by Professor Anne Bamford, the reports were discussed in the context of the founding aims and possible future roles of the World

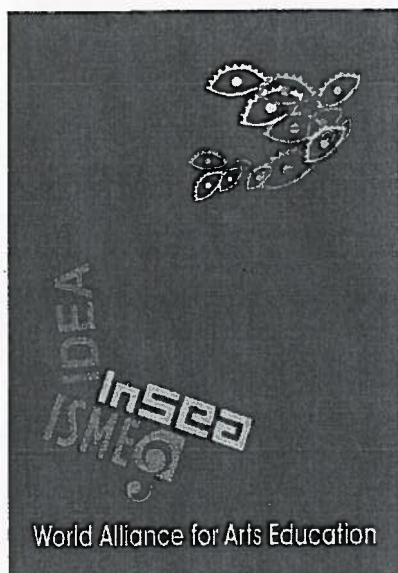
Alliance. Useful evaluations and reflections were shared about the relation between the World Creativity Summit, the World Alliance for Arts Education and UNESCO, and about how to enlarge the participation of arts educators, policy-advisers and industrialists in future Summits and the process of compiling research, networking and advocating for a 21st Century paradigm of education which placed the arts and creativity at its heart. Summit participants were finally invited to indicate their interest and availability to continue to participate in a focus group leading up to the 2008 World Creativity Summit.

The work programme of the World Creativity Summit was concluded by Dan Baron Cohen who offered a brief perspective on the way forward for the World Alliance. He thanked the plenary chair for organizing the broad range of clear recommendations from all of the Summit participants and promised that these would be studied by the Presidential Council of the World Alliance at its next meeting in the final quarter of 2007. He assured all the participants that he would circulate an initial report on the Summit and WAAE agenda in advance of that meeting, and invited all those who were interested to send their further reflections as these matured over the coming months. He finally thanked the Presidents of ISME and INSEA for their contributions to the Presidential Council and promised all the participants that they would receive a more detailed report in the opening quarter of 2008, to be presented as an exhibition at the 2008 World Creativity Summit.

The 2007 World Creativity Summit closed with an open-air farewell dinner. The Director congratulated the participants for their supportive participation in an innovative methodology and for their first contributions, and then called on Dr Kuo, the President of InSEA, to formally invite all participants to the 2008 World Creativity Summit in Taiwan.

Dan Baron Cohen (President of IDEA), Director of the WCS 2007.

In collaboration with Dr Ann Kuo (President of InSEA), and Dr Liane Hentschke (President of ISME), Presidential Council of the World Alliance for Arts Education (2006-2008).



The World Alliance for Arts Education

*In collaboration with the Government of Qatar
presents*

Towards a Paradigm of Creative Education for the 21st Century

November 20-23 2009

1. Background and context

UNESCO held its first World Congress on Arts Education in Lisbon in March 2006. A key element of that Congress was the announcement of a Joint Declaration between the International Drama/Theatre and Education Association (IDEA), the International Society for Music Education (ISME), and the International Society for Education through the Arts (InSEA) to work together and to launch the World Alliance for Arts Education (WAAE). The Joint Declaration included the statements:

We have united to define an integrated strategy that responds to a critical moment in human history: social fragmentation, a dominant global culture of competition, endemic urban and ecological violence, and the marginalization of key educational and cultural languages of transformation.

We believe that today's knowledge-based, post-industrial societies require citizens with confident flexible intelligences, creative verbal and non-verbal communication skills, abilities to think critically and imaginatively, intercultural understandings and an empathetic commitment to cultural diversity.

For more than half a century, our associations have contributed significantly to the development of curricula and teaching approaches. We are now ready to respond proactively to the diverse social and cultural needs of our world...to collaborate with all governments, networks, institutions, communities and individuals who share our vision.

In **2007**, IDEA and the Government of Hong Kong SAR co-hosted a World Creativity Summit which brought together outstanding innovators from the realms of education, arts, science, politics and policy-making, trade, industry and journalism to launch discussions about innovative strategies and partnerships to advocate creative pedagogies for the 21st Century. In **2008**, InSEA and the Government of Taiwan co-hosted the second phase of this World Creativity Summit, reconvening its partners and focussing its debates to launch three WAAE strategic world projects in research, networking and advocacy.

The WAAE resolved to hold a third Summit in the Middle East in **2009**, entitled **Toward a Paradigm of Creative Education for the 21st Century**, as strategic preparation for the forthcoming UNESCO world conference in arts education, to be held in Seoul, in March, 2010.

Towards a Paradigm of Education for the 21st Century

2. General Objectives

The guiding aims of the 2009 Summit are:

1. To prepare the WAAE's contribution to the 2010 UNESCO World Conference in Arts Education;
2. To understand the relationships between human creativity and the cultivation of knowledge-based societies built upon the practice of sustainable development, global solidarity, cooperation and human rights.
3. To develop strategic partnerships between the WAAE, industry, civil society and governments throughout the world to create such a future.

3. Specific Objectives

These aims are focussed through six specific objectives:

1. To celebrate the cultural and pedagogic diversity and potentials of the arts through a world festival of creativity;
2. To develop proposals for collaboration between the arts, sciences, education, industry and policy-making through 'public dialogues' and 'strategic focus groups';
3. To explore the relationships between creative arts, arts education and public policy, with particular focus on teacher education and the institutionalization of creative pedagogies of transformation through demonstration workshops and case-studies;
4. To integrate the areas of Dance, New Media, Literature and Craft into the WAAE's preparation for the 2010 UNESCO World Conference;
5. To focus the strategic proposals of the WAAE Research, Networking and Advocacy projects in relation to the UNESCO Road Map for Arts Education towards a WAAE 2010 Joint Declaration and contributions to the 2010 UNESCO World Conference;
6. To advance the development of a five-year plan for a resourced WAAE Secretariat and the WAAE's three strategic projects through global partnerships.

4. Summit methodology

The 2009 Summit will draw on outcomes of the WAAE's 2007 and 2008 World Creativity Summits and the 2006 UNESCO Road Map to prepare strategic proposals for the 2010 UNESCO World Conference and engage with the challenges in building appropriate pedagogies for the 21st Century. It will extend its methodology of 'storytelling circles', 'public dialogues' and 'strategic focus groups' to include a exemplary 'demonstration workshops' and 'case studies' to ensure effective contributions to debate about the development and implementation of the UNESCO Road Map and the WAAE's projects for the period 2010-2015.

The Summit will include *literacy and interculturalism, zero-poverty and sustainability, and technological convergence and pluralism* among its 'public dialogues' themes.

5. Summit participation, preparation and timeline

The members of the WAAE will invite up to 40 of their respective members and colleagues to work with emerging partners from the worlds of industry, politics, media and research into education and pedagogy. A key criterion for the participation in this 2009 Summit is a commitment to join one of the WAAE Advocacy, Research or Networking projects for two years, up until July 2012.

All those who wish to participate in the 2009 Summit will be invited to submit a relevant biography of to 100 words and define the Working Group of their choice **by March 2009**.

A **WAAE Selection Committee** will study all proposals to ensure a broad representation of arts-education and civil society within the Summit and the WAAE working groups. Participants will be informed if they have been selected to participate in the Summit by the WAAE by **April 2009**.

All **invited speakers** will be invited to provide a 100 word synopsis of existing projects or proposals related to the themed public dialogues by **May 2009**.

Registration for the Summit will be USD 350. WAAE members will each nominate up to 10 international speakers for funded participation. All **Summit speakers** will be urged to seek support for travel and accommodation from relevant sources.

The **WAAE** will produce a pre-Summit publication which will include speakers' biographies and synopses. The public dialogues and outcomes of the Summit will be published on its website: www.waae.org.

6. Accommodation

The 2009 Summit organizers will provide preferential rates for all Summit participants at appropriate hotels.

7. Official Language

The official language of this Summit is English.

8. Further Information and Inquiries

The WAAE and its Summit co-organizers can be reached via the following websites:

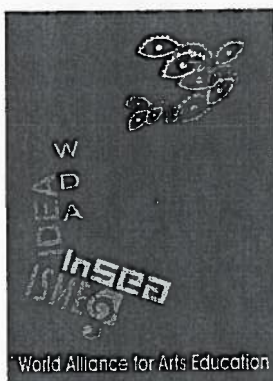
IDEA www.idea-org.net

InSEA www.insea.org

ISME www.isme.org

Further information is available from the Chair of the Presidential Council of the WAAE:

Dan Baron Cohen: danbaronmst@hotmail.com



*International Drama/Theatre & Education Association
International Society for Music Education
International Society for Education through Art
World Dance Alliance*

Formed in Viseu, Portugal, in 2006

WAAE Discussion to Action document Networking, Research and Advocacy

The following document summarises the recommendations developed at the WAAE Arts Education Summit, Newcastle, England, 31 October - 2 November 2009. It is being circulated to all Summit participants now that the WAAE has completed the selection of recommended experts to participate in the UNESCO 2010 world conference. It is also being circulated to the organizers of the African, Latin American and Asian-Pacific regional meetings/summits, to ensure that the recommendations from their meetings are present.

These recommended actions also draw on the outcomes of the 2007-08 World Creativity Summit to ensure its outcomes are included in a 5 year agenda in the 3 strategic areas of:

- p 2 **Networking**
- pp 2-3 **Advocacy**
- pp 4-5 **Research**
- p 6 *Appendix to Research recommendations*

Would the organizers of the regional meetings/summits please present this document to the working group that was set up at the end of their discussions, make additions on the basis of the regional report, and then ask for feedback to the adapted document from the participants of their regional meeting. We hope this process will affirm each working group and emerging regional alliance, and identify effective ways of implementing an integrated agenda to strengthen the WAAE, arts education and a 21st Century paradigm of education.

Please would the regional organizers gather in all responses by **March 30**. and return them to me? These will then be analysed by the WAAE in consultation with its respective Boards and integrated into a final document for presentation at the 2010 UNESCO World Conference on Arts Education.

Many thanks.

Dan Baron Cohen
On behalf of the Presidential Council of the WAAE
president@idea-org.net

NETWORKING

1. Articulate WAAE's vision, values and structure(s) that would better communicate and generate partnerships within wider strategic networks.
2. Establish key partnerships, prioritizing UNESCO as a key partner. In a systematic process build other partnerships and communications with governments, private industry sectors, non-profit arts organizations, and other community-based arts education networks.
3. Maintain and build a varied program of global summits, and regional and national conferences all of which produce event proceedings or documented outputs. Support participation in these events by making use of technology that may improve access and the dissemination of information ensuring diverse voices are heard. Each summit or conference is to have a clear purpose and structure and comply with WAAE values and protocols.
4. Articulate and clarify the communication between the WAAE member organisations beginning with the development and ratification of a constitution.
5. Make use of technology to facilitate networks. Prioritise the development of:
 - a. The WAAE Website
 - b. The development of a WAAE E- Newsletter
 - c. The use of Face book
 - d. The use of You tube
6. Seek resources/partnerships that will enable the creation of an administrative position that will support the completion of the above recommendations.
7. Develop a strategic planning document that maps out the above, providing direction for ongoing WAAE council and committee members and their events.
8. Present the draft WAAE Constitution prepared by the Presidential Council of the WAAE, for formal approval by its members to enable further collaboration within the WAAE and between the WAAE and international partners like UNESCO.

ADVOCACY

1. Answer key advocacy questions

Why advocate?

Write a succinct mission statement to increase *understanding* of WAAE's goals, to gain *support* for WAAE and to foster an *acceptance* of the WAAE agenda.

Who is being targeted by WAAE advocacy?

Design a variety of advocacy statements to meet the concerns of distinct target groups requiring specific strategies, such as UNESCO, governments, Funding/industry, institutions, principals, parents, practitioners, learners.

What is being advocated to each group?

Undertake research to understand the nature of the advocacy messages needed by particular target groups.

How might the advocacy statements be presented to each group?

Determine how advocacy statements should be presented. Some target groups may respond better to visual narratives, others to academic arguments, and still others to economic measures. Whatever strategies are used, the target group needs to be the focus.

I.e. When advocating to UNESCO it will be important to map the recommendations against the existing UNESCO mission and strategies for the Decade of Education for Sustainable Development (DESD). UNESCO DESD strategies are currently divided into:

(a) Learning to know, (b) Learning to be, (c) Learning to live together, (d) Learning to do, and (e) Learning to transform

WAAE should design an advocacy statement for UNESCO around these themes.

2. Development of the WAAE Website

Develop the WAAE website advocacy section to include:

- Examples of advocacy statements/strategies for various target groups (ideally examples of successful approaches).
- Examples of arguments that have worked with a variety of audiences and stakeholder groups.
- Examples of best practices in arts education.
- Multiple forms of outreach to connect to multiple audiences and stakeholders: Facebook, You-tube, subject-specific blogs, blog filters, wikis etc.

3. Commitment to UNESCO

The website should include advocacy statements to be used with UNESCO commissions world-wide, but there should also be an obvious commitment to the UNESCO Road Map. The WAAE will need to be clear on what advocacy statements are focused on governments and what are focused on UNESCO itself.

WAAE should also propose *A World Arts Day/ Week* to UNESCO as an advocacy tool

4. Attention to Branding

Throughout all of the above discussions attention should be given to "branding" the topic of arts in education in order to raise its level of recognition and understanding in the public and political mind. This may include a slogan or the recruitment of a team of "champions" or "ambassadors" from fields unconnected with education.

RESEARCH

The recommendations have been organized into two thematic areas within this document:

- I. Research areas: What needs to be researched in arts education?
- II. Research approaches: How can knowledge in arts education be most effectively realized and reported?

These recommendations are followed by an appendix which lists some of the examples for research actions.

I. Research Areas

Understandings of arts education may be deepened and diversified by investigating:

- ways in which learning and knowing through, and in, the arts take place in indigenous, traumatized and marginalized communities, including
 - how arts education processes within these communities are adapting, innovating, and contributing to cultural regeneration.
 - how dialogue, collaboration and co-construction in cross-cultural arts education interventions can better foster cultural autonomy and voice.
- ways that arts education impacts on
 - social sustainability through enhancing creativity, cooperation, continuation, and cohesion through an appreciation of otherness.
 - personal identity and development through neurological, physical, cultural, spiritual and emotional growth.
 - broader educational goals and inter-disciplinary education.
 - intrinsic and instrumental engagement with the arts.
- ways that learning may be enhanced through examining
 - how gaps between educational theories/policies and teaching practice may be bridged.
 - how curricula can be enhanced to support teachers in diverse cultural contexts.
- ways that the existing body of qualitative and creative practice research may
 - better inform quantitative studies on the value and function of arts education.
 - be more effectively disseminated amongst practitioners and community stakeholders.
- ways that funding and resources for arts education may be made more
 - sustainable in diverse economic contexts.
 - relevant in diverse cultural contexts.

II. Research Approaches

Research into arts education may be made more effective, relevant and ethical through methods of investigation that:

- engage learners, teachers, and all of those involved in the educational environment through
 - reflexive research based on active participation in aesthetic experiences (aural, kinesthetic, somatic, visual).
 - a co-construction of research cycles that feeds research outputs back to the researched communities and participants in relevant ways.
 - recognizes that arts education research may be
 - realized through diverse artistic, creative and discursive processes.
 - expressed through diverse arts and design products and verbal discourse.
 - further understandings of arts education through engagement in
 - longitudinal studies.
 - meta-analyses of existing arts educational research.
-

Appendix: Examples of Research Actions

The following list of actions present some examples of research that extend upon the above recommendations. These actions include (A) a meta-analysis of existing Research, (B) extensions of existing research models, and (C) collecting original data.

A. Meta-analyses

Engage in meta-analyses of what is known by collecting and analyzing systematic evidence-based research and individual case studies. This will help identify gaps in existing knowledge, avoid duplication and contribute to web-abled knowledge systems.

B. Extending existing research models

Use OECD Education at a Glance as a model to develop an Arts Education at a Glance. This way, some valuable unused data may be utilized and missing data may be found.

D. Collecting Original Data:

1. Quality arts experiences in the community:

Use focus groups to study what constitutes quality arts educators, artists, and researchers in the community.

2. Perception of artists in schools:

Collect data on how artists are understood within and outside the context of schools.

3. Extensive data collection:

Based on outcomes of section A "Using Existing Research" as described above, determine an extensive list research projects to be implemented.

4. Research into arts education funding that investigates:

- Micro-economic models
- Internet-inspired models, such as crowd sourcing
- Corporate citizenship models, such as Percent for Art

World Alliance for Arts Education:

A Response to the 2006 UNESCO Roadmap

Dan Baron Cohen, Ralph Buck, Rita L. Irwin, Hakan Lundstrom

Global Citizenship, Cultural Identities and Arts Education

World Alliance for Arts Education (WAAE)

Representing

Dan Baron Cohen (Brazil) President, International Drama/Theatre Education Association

Ralph Buck (New Zealand) Global Chair, Education Networks, World Dance Alliance

Rita L. Irwin (Canada) President, International Society for Education through Art

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Introduction

The World Alliance for Arts Education (WAAE) was formed during the 1st UNESCO World Congress on Arts Education held in Lisbon, Portugal, March 2006. At that time IDEA, InSEA and ISME formed the basis of the organization. Within two years the WDA officially joined the WAAE and the languages and disciplines of 'new media' and 'literature' were being integrated into the process of developing a new paradigm of education capable of responding to the needs of the 21st Century.

While WAAE was created during the 1st UNESCO World Congress on Arts Education as a way to build a strong partnership among the constituent organizations, perhaps more importantly it was created in response to the UNESCO Roadmap for Arts Education. WAAE supports the UNESCO Roadmap for Arts Education (2006) as a broad platform for initiating global understanding and action about the relevance of arts education. What we missed in the roadmap was a focus for ongoing development. How will UNESCO harness its global influence to improve arts education? What are its concrete objectives and context-specific targets, and who specifically are UNESCO's key partners? WAAE was formed because we, on behalf of organised and networked arts educators, are pivotal in making and maintaining the necessary changes sustainable and therefore need to be actively consulted and instrumental in the development of Arts Education.

WAAE supports UNESCO's concerns of human rights; advocacy for access to education and cultural participation for all; concern for improving quality arts education especially that which is learner centred; focus on improving the teaching of arts education; and, recognition of the necessity for partnerships across school systems, tertiary institutions, community associations, business communities, cultural organisations and arts educators.

Sustainable change will rely on arts educators enacting pedagogic, aesthetic and institutional change and advocating for a shared and articulated vision. The formation of WAAE is a real and tangible response to the Road Map. The following outline describes an initial WAAE strategic plan for supporting the worldwide development of arts education as the foundation for a new paradigm of education.

Drawing membership from more than 90 countries, our global alliance of arts education organisations involves leading practitioners and scholars, and promotes innovative practices and research in arts education internationally. Through our national affiliations and individual memberships, we draw on the experiences of teachers, arts educators, teacher educators, artists/performers, researchers, scholars, community leaders, administrators and policy makers who are connected to formal education, popular education and community education from a variety of learning environments throughout the world. Creating the WAAE network has allowed us to collectively advance professional practices and policies for dance, drama/theatre, music, and visual arts education, as well as at the intersections between and among these arts education practices.

Moreover, since 2006, WAAE has held annual world summits (Hong Kong, Taipei, Taiwan & Newcastle¹, England) and Presidential Council Meetings (Brazil, Sweden, France and Colombia²) and in 2009-2010 embarked upon a worldwide effort to encourage regional summits (Belarus, Canada, Colombia, Ghana, South Africa) and virtual summits (South-East Asia Pacific). Most summits built upon preceding summits and explored a variety of timely topics such as cooperative and transformational pedagogies, creativity, intercultural understandings, cultural development, global citizenship, cultural identities and arts education policy. Moreover, the above forums involved many hundreds of diverse arts

¹ The 2007 WAAE World Creativity Summit was hosted and coordinated by IDEA; the 2008 World Creativity Summit was hosted and coordinated by InSEA; and the 2009 World Forum was hosted and coordinated by IDEA.

² The 2006 PCM was hosted by ISME; the 2007 PCM was hosted by IDEA; the 2008 PCMs were hosted by IDEA and ISME; and the 2009 meetings were hosted by UNESCO and InSEA).

educators and organisations. The disciplines of dance, drama, visual art, music, literature, film and media and cross-disciplinary blends of the above provided broad definitions of the scope of arts education provided within institutional and non-institutional contexts. This report draws upon all of these discussions and the outcomes generated within each conference or summit. In this way, the report provides documentation of a worldwide effort to advance arts education.

The following WAAE recommendations are derived from the 2009-2010 summits' strategic focuses on advocacy, networking and research. While these three areas of interest are approached separately, they are clearly interconnected and form the beginning of a strategic planning process for WAAE and its constituent organizations. Over the last few months, advocacy, networking and research documents have circulated among the organizations through the coordination efforts of WDA representative Ralph Buck (networking), ISME representative Victor Fung (Research) and InSEA representative Rita Irwin (advocacy). Each of these coordinators is a member of, or appointed by, the WAAE Presidential Council, coordinated by IDEA representative Dan Baron Cohen, and worked with a Liaison Group made up of four people, representing members from IDEA, InSEA, ISME and the WDA. These liaison group members stimulated feedback within their organizations and shared the feedback with the liaison group chair. This report is a collaborative culmination of our liaison group deliberations and represents our first step toward developing a WAAE strategic plan for the next five years. As such, WAAE, and each individual organization, will need to define the most effective ways of implementing our inter-connected agendas as we endeavour to promote arts education worldwide and strengthen the WAAE to contribute to the emergence of a new paradigm of education for the 21st Century.

WAAE Strategic Planning Recommendations

WAAE recognizes a global hunger for partnerships, leadership, advocacy tools and skills, research and arts-based teacher-education models, and plans to provide a structure for addressing these needs. To do so, WAAE has identified Advocacy, Networking and Research as strategic strands for taking action to accelerate the development of a new paradigm of education for the 21st century based on cooperation, community and sustainability. The delineation of these strands draws attention to the need to re-integrate the arts in the development of humanity and society, and to position WAAE as an effective

organization for advocating to governments and decision makers on policy, learning experiences and curricula. To form the strongest WAAE foundation possible, the Advocacy, Networking and Research strands need to form a coherent integrated strategic plan. What follows is our first attempt at outlining the recommendations WAAE may pursue in the coming years. The recommendations are clustered according to Advocacy, Networking and Research Strategic Action Groups who will take responsibility for facilitating particular recommendations. Strategic Action groupings will include representatives from each constituent organization with one member being assigned the responsibility of chairing the Action Group. The chairs will work together to ensure inclusiveness, congruence and continuity among their strategic actions. It is important to underscore the need for an integrated strategic plan that connects the planning and actions between and among the three strands. As such, the following recommendations are inherently connected regardless of the Action Group in which they reside.

Advocacy Action Group

Recommendation 1

Articulate WAAE's vision, values and structure(s) that would better communicate and generate partnerships within wider strategic networks.

- Actions:
- a) Define a vision and values statement (See appendix).
 - b) Identify core objectives, members, and processes for dialogue.

Recommendation 2

Make use of technology to share advocacy and research through networking. Prioritise the development of a WAAE Website; a WAAE E- Newsletter; and, social networking vehicles.

- Actions:
- a) Develop a website that provides a portal to other relevant sites, profiles arts education research, presents case studies and provides a site for dialogue.
 - b) Ensure the website increases public access to arts education information and organisations; appeals to arts teacher education programs; provides reliable and up to date sources of information; represents and appeals to diverse arts educators irrespective of language, culture, age, gender and

demographic; provides a means for managing language translation; appeals to funding bodies or sponsors.

c) Ensure the website provides transparent access to WAAE core business that in itself provides connections with core partners.

d) Identify specific target groups and develop appropriate advocacy statements for each (policymakers, arts teacher educators, governments, etc). These statements should include arguments that have worked with a variety of audiences and stakeholder groups, exemplary culturally relevant practices and pedagogies in arts education, and how to address controversial topics from a variety of perspectives.

Recommendation 3

Maintain and build a varied program of global summits, regional and national conferences all of which produce event proceedings or documented outputs for dissemination amongst and beyond WAAE members. Support participation in these events by making use of technology that may improve access and the dissemination of information ensuring diverse voices are heard. Each summit or conference is to have a clear purpose and structure and comply with WAAE values and protocols.

- Actions:
- a) Establish landmark events around which formal communication can be made with government, business, education institutions, funding bodies and the public.
 - b) Improve the provision of arts education in diverse contexts.
 - c) Schedule global events with sensitivity to needs, emerging issues and opportunities.
 - d) Schedule virtual events.

Recommendation 4

Attention should be given to “branding” WAAE and its constituent organizations as pivotal forces in raising the level of recognition and understanding for arts education in public and political arenas.

- Actions:
- a) Identify a slogan and/or the recruitment of a team of “champions” or “ambassadors” from fields unconnected with education.

Networking Action Group

Recommendation 5

The WAAE Presidential Council should prepare a draft Constitution for formal approval by the WAAE member organisations.

- Actions:**
- a) Develop and ratify a WAAE Constitution that articulates objectives, membership and governance procedures; improves and systematises communication between WAAE member organisations; develops and ratifies a rationale and procedure for establishing member organisations and formal and informal partners; and articulates a vision and procedures for interested sponsors and partners.
 - b) Ratify the WAAE constitution as soon as possible.
-

Recommendation 6

Develop a strategic planning document for the next five years that states goals, purposes, outcomes and timeframes, providing direction for ongoing WAAE council and committee members and their events.

- Actions:**
- a) To map a schedule for activity that may foster future development and agendas.
 - b) To articulate a direction for the next phase in WAAE's development.
 - c) Facilitate a draft WAAE strategic planning document.

Recommendation 7

Establish partnerships while prioritizing UNESCO as a key partner. Systematically build other partnerships and communication with governments, private industry sectors, non-profit arts organizations, and other community-based arts education networks.

- Actions:**
- a) WAAE should demonstrate a commitment to the UNESCO Road Map and be publicly perceived as working in collaboration with UNESCO.

- b) WAAE should also make proposals directly to UNESCO. For instance, WAAE should propose a UNESCO endorsed *World Arts Day/ World Arts Week*.
- c) WAAE should assist partner arts educators with policy and government bodies such as UNESCO.
- d) WAAE needs to identify organisations motivated and able to inform development of arts education.

Recommendation 8

Seek resources/partnerships that will enable the employment of an administrator and the above recommendations.

- Actions:**
- a) Gain financial support for the employment of a WAAE Executive Officer; development of a website; organisation of conferences; publication of resources.
 - b) WAAE needs to review, analyze and debate the presence and absence of particular themes within NGO activities, mission statements and advocacy strategies. This will assist WAAE with its own re-imagining of its commitment to arts education worldwide, ensuring that WAAE is relevant and timely as well as professionally and politically active.
 - c) Develop a business plan that outlines costs, revenue, management of resources, particularly around the re-development of the website, but also in regard to financing an executive officer.

Research Action Group

Recommendation 9

Encourage research in arts education that deepens and diversifies existing research.

- Actions:**
- a) Create discussion that furthers engagement where limited research exists (e.g. the arts in indigenous, traumatized and marginalized communities) and where collaboration and co-construction in cross-cultural arts education interventions can foster cultural autonomy and voice.
 - b) Encourage research that impacts on social sustainability, personal identity and development, interdisciplinary education, and intrinsic and instrumental

engagement with the arts.

c) Nurture research that supports teachers in diverse cultural contexts.

d) Explore how to assist researchers in securing funding through the use of micro-economic models, internet-inspired models (such as crowd sourcing) and corporate citizenship models (such as Percent for Art).

Recommendation 10

Examine how WAAE may advocate for more effective, relevant and ethical methods of investigation that engage learners, teachers, and educational participants.

- Actions:
- a) Promote arts education research that recognizes diverse artistic, creative and discursive processes; describes diverse arts and design products, and verbal discourse; further understandings of arts education by engaging in longitudinal studies and meta-analyses of existing arts educational research.
 - b) Promotes diverse approaches to research ranging from quantitative to qualitative to arts-based forms of research.
-

Recommendation 11

Provide website access to reporting research that is being done or has been done.

- Actions:
- a) Website access should promote dissemination of meta-analyses; collection of existing research; knowledge banks and research databases; participatory activity-and-practice banks that encourage educators to explore ways to generate and use new knowledge; and research collaboration initiatives.
 - b) As webbing offers both opportunities and threats, net neutrality should be applied. Webbing should be used to protect and promote freedom of expression.

Recommendation 12

WAAE needs to enhance the dissemination of research on arts education.

- Actions:
- a) Celebrating the diversity and commonalities of arts education research
WAAE can promote a call for the recognition of *a global human right to*

produce and disseminate knowledge and research through digital technologies.

- b) Enhancing the efficacy, purpose, and ethical basis of research by engaging in processes of co-construction that feeds research on arts in education back to the researched communities and participants in relevant ways.

In Conclusion

This report attempts to document some of the important directions WAAE plans to pursue in the next five years while outlining what may be considered the first steps toward developing an integrated strategic plan. WAAE supports the UNESCO roadmap and through the above strategic actions, hopes to nurture a strong arts education advocacy campaign, an integrated network of arts education partners, and a vibrant research platform. We welcome feedback on this report from members of our organizations as well as other arts educators, arts education advocates and educational partners.

Appendix

Draft WAAE Vision and Values Statement

The WAAE vision and values statement needs to champion the role and meaning of arts education in the 21 Century by fostering trans-disciplinary, trans-cultural and trans-national arts education advocacy, networking and research.

Values

The WAAE organisation, its events, publications and projects are built upon the following values:

- Respect for diversity.
- Practice of solidarity and cooperation.
- Equality of participation and access.
- Transparency and accountability.
- Open and trusting communication.
- Non-hierarchical membership and participation.
- Generosity of spirit and inclusion.

- Innovative, interactive and critical-reflexive dialogue.
- Humane citizenship and democracy.
- Ecological sustainability.

Goals

- Identify and establish a network of partnerships.
- Connect and share advocacy and research statements with diverse groups.
- Support advocacy, networking and research activity in WAAE.
- Build sustainable communities of support.
- Shape a new arts-based education paradigm for the 21st century.

Purpose

- To be known within and beyond arts education forums.
- To establish relationships with diverse partners.
- To find common interests with partners and arts educators.
- To identify what we can offer and what can we receive (e.g. resources, recognition, endorsement).
- To influence key stakeholders, gatekeepers and opinion formers (e.g., politicians, ministers of education, teacher educators, curriculum designers).
- To equip WAAE network members with the tools to be effective advocates, e.g., providing evidence, stories, and contacts.

