

**Results of the dialogue sessions during the 2023 WAAE Summit on Arts Education
(ISME, IDEA, InSEA and WDA)**

Funchal, Madeira

2nd March 2023



**RECOMMENDATIONS TO UNESCO ON CULTURE AND ARTS EDUCATION FRAMEWORK
(ISME)**

Moderator ; Leung, Bo Wha; Rapporteur: Emily Akuno

1. That music education be re-defined as an evolving social system:

- a. encompassing the lifespan and
- b. addressing life-wide experiences beyond the institutional structures.

This involves diversifying the systems through which music education is experienced and recognising complexity as an affordance;

2. That music education is accessible to all:

- a. in diverse places and spaces,
- b. locally relevant and responsive, and
- c. contributing to cultural values and practices.

This involves creating learning opportunities for participatory culture that moves us beyond exclusionary practices focusing on developing 'talent' and 'expertise' as the only learning pathway;

3. That the quality of music education is driven by the principles and practices of

- a. equity,
- b. diversity, and
- c. inclusion within a social justice orientation.

This involves critical analysis of the institutions of music education and a commitment to reciprocity, change processes, and an exploratory mindset;

4. That music education enables multiple forms of creative and collaborative participation that:

- a. focusses on processes of music making and engagement and
- b. recognises and promotes diverse and sustainable practices;

5. That music education is research informed, critically reflexive, and community focused;

6. That music education theory and practice inform and shape policy at local, national and global levels;

7. That music educators are recognised and supported as professional actors leading social and cultural policy and practice;

10. That teacher education and music training be interdisciplinary and

integrate knowledge and practice of related disciplines;

11. That music education be fashioned as a collaboration with other practitioners to create great individuals with great values;

12. That educators and education planners make local culture the starting point of all kinds of art and integrate national and regional cultures;

13. That music education be better resourced in terms of quality and adequacy of:

a. Funding,

b. time,

c. personnel and

d. materials, such as instruments

e. infrastructure – rooms/space, technology.

14. That the practice of music teaching balance knowledge and skills building thereby recognising the role of arts in supporting other learning;

15. That music education recognises and responds to different contexts of culture and arts in education planning and practice;

16. UNESCO and individual governments support provision of teacher professional learning ;

17. That educational planning and policy recognise that culture and arts:

a. offer more than economic assets and

b. have intrinsic values that should not be overshadowed by the emphasis on knowledge and performance skills;

18. That music education should recognise the significance of popular and folk culture;

19. That music education should recognise and promote intergenerational actions;

20. That school doors be open to the culture – bring culture to school through education in the arts that is critical and aesthetic;

21. That there should be respect for music teachers by parents, administrators, community;

22. That assessment is fashioned to be responsive to the nature of music (what and how);

23. That music education pays close attention to special needs issues;

24. For environmental sustainability, music education considers issues of less paper, more digital applications/resources



WDE

Moderator : Ralph Buck

Rapporteur: Susan Koff

Online moderator: Serenity Wise

Summary 10 action points from Dance Education: Funchal, 2.3.2023

1. Valuing the creative process of making and sharing work and placing less emphasis on the final product.
2. Decolonizing the curriculum and the associated pedagogies such that diverse cultures and their practices are respected.
3. Creating a curriculum that values all dance forms equally, placing the emphasis on making, sharing and critiquing dance that is relevant to local and diverse dance practices, rather than assuming that some dances are more important than others.
4. Educating learners to be ethical and critical digital citizens who can explore and examine the responsible use of digital technologies.
5. Reiterating dance is a way to create and share knowledge. This is a primary and

fundamental way of knowing that we all embody.
6. Providing resources, facilities, technologies, time, funding that supports safe and

appropriate learning and teaching of dance. Importantly, protect the emotional safety

of all to share the body in every space and to know it will be protected from violation and belittling.

7. Providing quality teacher education that respects diversity of learners, pedagogies, and teachers during pre-service and in-service education.

8. Balancing the top down curriculum with the classroom realities informed by local

practices as solutions to global concerns.

9. Creating meaningful two way partnerships between formal education (Teachers and schools) with local communities.

10. Valuing dance as a means for developing 21 Century competencies.

11. Valuing teaching as a career path. Advocating for better recruitment, retention and respect for teachers.

12. Investing in arts education and cultural education as a means to attend to global concerns. Turn to the arts and culture for support rather than turning away away from arts and culture when there is a crisis.



Headlines from Visual Arts Education (InSEA) dialogue session

These points distilled from wide ranging discussions over one intensive session on 2 March 2023, by Glen Coutts and Patsey Bodkin

1. TIME! - make (more) time for art in the curriculum in all countries.
Recommendation: Governments should work with the

education providers to review time allocation to art education (we know – time = money, so finance should be in the same pt size!).

2. Art education functions not only to solve problems, rather to raise questions and promote a curious stance in learners of all

ages; art education is about values education. Recommendation: Governments must support and develop professional

programmes for providers of arts education and culture that build on current research in education and culture.

3. Art education, and artist-educators need professional development in visual arts initial and, crucially, post-initial stages.

Recommendation: An accredited lifelong CPD programme should be mandatory in all countries.

4. The disconnect between different levels and stages of art education needs to be addressed. Recommendation:

Governments should work with providers to review and refine training and in-service programmes to provide cross cutting and inter-sector dialogues and professional dialogue

5. Decolonise art education system that serves capitalism. Recommendation: Conduct a review of review of art education to review curricula to devise equitable and inclusive curricula

6. Recommendation: UNSECO, and all responsible for policy in arts and cultural education should regularly consult with all arts (subject specific stakeholders) ie InSEA, IDEA, ISME and WDA.

7. Value the 'doing and making' or 'thinking through making/actions' aspects central to the arts and seek a balance with the role of technology.
Recommendation: Review current provision, especially the role of digital technology in visual arts education.

Recommendation: we recommend changing the title for the Framework to Framework for Arts Education and Culture.

We respectfully request that all future requests as part of any consultation process be directed to the secretaries of the four Societies (ISME; InSEA, WDA and IDEA) in addition to WAAE.



WSAE Madeira, Dialogue session Drama/Theatre Education
March, 2 nd , 10.50 AM
Present: 14 + 1 online
Moderator: Sanja K.Tasic; Rapporteur: Joachim Reiss

Vision: Advocacy and community exchange of projects/methods and more.
Website: ideadrama.org
Next events: GCM in Uganda, Kampala university in March 2023,
World-Congress 2024 in China.

Recommendations for the UNESCO process
Mapping the situation and find further steps
Small group – discussion / answering the 5 questions, given.
Reports / recommendations from the 3 groups:

Group 1:

Situation: Primary schools don't have trained teachers, Universities teacher-training is more theoretical than practical. Data are missing.
Recommendations:
More collaboration between artists and teachers (trained teachers in theatre education).
Teacher training important, plus cooperation with artists in residence, collaborations,
financial support needed.
Change the curriculum: Arts subjects compulsory subjects.
More support for research on AE (and its benefits) is important.
Team teaching needs investment.

Group 2:

Community artists programmes.
More drama-teacher training needed, in-service as well as in initial teachers education.
Include drama in initial teacher training.
Promote Drama/Theatre as a sustainable core subject.
Emphasise, that Drama can incorporate/integrate all other art forms.

Group 3:

Drama in the curriculum of all sectors/school forms.

Use the knowledge of successful drama-implementation for own political processes!

Share successful practices from different countries of political interventions for establishing drama curriculum.

Build internat. endorsed communities of theatre educators / teaching artists and share good

quality practice/training/funding (quality factor).

Promote drama as a tool for learning in groups, together, communication etc. and as

promotion of 21. Century values and SDG's/Well being.

UNESCO should cooperate with policy makers, governments and ministries - and also civil

society / NGO's for promoting and realizing their aims/documents like Seoul Agenda.....

Interdisciplinary Group

Participants : 25 in situ + 1 online.

From Africa; Europe and Americas

Moderator: Rita Irwin, Rapporteur: Teresa Torres de Eça

Recommend governments to adopt and fund strategic plans to mediate strong partnerships between schools and cultural institutions/artists/cultural agents, based in collaboration, co-creation and co-working

Recommend Educators Training to build up cultural awareness:

As a course integrated in general teacher education

To practice interdisciplinary thinking and critical thinking (sustainability, heritage, decolonialism

To foster citizenship

Change the educational system in order to address some of the identified crisis in the field of education

-Ask the member states to commit themselves to the reconstruction of the educational system (ages 0- 18 y.o), based on 21 century models of teaching and learning

theoretical approaches

- **research, existing and new to be used and shared**

- knowledge of pedagogy and brain development based on levels of development of learners

- include arts based/cultural based research

Pedagogical didactic approaches

Experiential

Transdisciplinary

Embodiment

Social emotional

Cognitive

Governments to implement compulsory project based curriculum through arts integrating visual arts; music; theatre, cinema, dance, among other arts disciplines

Provide adequate spaces for art practices

Fund Networking strategies between institutions , schools and social agents

Integrate indigenous knowledge

Commitment from rich countries to create a funding for arts educators/arts education projects in less privileged territories

Decolonize curriculum

Building communities

Online Session *Crossing the Threshold from Ecocide to Good Living*
WAAE Summit, 03.03.2023

Recommendations from the March 3 WSAE roundtable. It has taken more time to organize than expected, because of the diversity of environments and rhythms of its participants. This collective contribution will launch three further roundtable during the next six months. We hope it is useful to UNESCO.

Moderator Dan Baron [14/03/2023]

Roundtable Contributors: *Aginaldo Cordeiro (Brasil); Anna Terra (Brasil); Benny Lim (Singapore); Camylla Alves (Amazônia); Cristina Gutiérrez (Peru); Elisa Dias (Amazônia); Ikhã Pataxó (Brasil); Jessica Fernandez (Honduras); Juliano Borba (Brasil); Julie Vaudrin (Canadá); Marisa Lambert (Brasil); Pallavi Patel (Índia); Phil Davey (England); Te Kawehau Hoskins (Aotearoa); Timothy Ireland (UNESCO); Veronica Fabrini (Brasil); Vicensia Shule (Tanzânia); Yara Magalhães (Brasil)*

Video: <https://youtu.be/UuC-Vxqu4ss>

We know that Arts Education can nurture empathy, imagination and body-as-territory awareness, to create flexible inter-dependent identities, capable of

embracing diversity and difference, mediating conflict and practicing collective transformation.

But to adapt to and intervene in today's accelerating climatic collapse, respond to the predicted migrations of billions of climate refugees, and protect teachers, pupils and their families from the seductive, addictive and manipulative power of the new virtual media, we need to reimagine education, to create sustainable futures, now.

We therefore recommend that:

1. Every school become a self-sustainable 'environment of learning', guided by the questions, capacities and inter-dependent self-formation of its children/teenagers/adults and teachers, through arts-based eco-pedagogic projects, rooted in the knowledges, needs and aspirations of the school's local community.
2. This 'environment of learning' be centered in the cultivation of a seed-nursery and a herbal, fruit and vegetable garden whose organic produce and culture of care are brought to every family each day and to the local communities' markets every fortnight.
3. A continuous arts literacies for eco-pedagogy workshop-based project prepare teachers and pupils (separately and together) to transition from a competitive, anthropocentric education to a cooperative, ecocentric education, based in their local communities' arts to enable dialogue through their cultures with their natural environment;
4. Close observation of Nature be integrated into all educational institutions and community/popular education projects to cultivate intuition, the poetics of diversity, and the educational relations between ethics, respect for difference and plurality of knowledges and cosmovisions.
5. This intercultural pedagogical project prioritize performance, digital and audio-visual literacies, to protect the rights and critical self-formation of pupils and teachers from the seductive and addictive power of the virtual media, and to question all hierarchies of knowledge, allowing teachers to learn with their pupils from Nature, and to understand self-knowledge as the soil of knowing the 'curriculum';

6. Eco pedagogies guide the ethics, aesthetics and inter-disciplinary methodologies of all educational practice, and guide the assessment of the stages of acquiring intercultural, performance-literacy skills of collective learning, capacity to take responsibility, make decisions, and produce and evaluate processes and outcomes.
7. Indigenous cultures, rituals, knowledges, languages and ethics be integrated into every level of teaching and learning, to stimulate the 'indigenization' of all education and nurture eco-practitioners and communities;
8. The empathetic, self-reflexive, dialogic, creative, mediative, transformative and community-forming potentials of the arts prepare individuals, families and communities both to become and embrace climate refugees;
9. This 'environment of learning' project be sustained by solar energy, wind-power and recycled rain, and governed by its micro-community of pupils, educators and local caretakers, skilled in collective decision-making, able to explain and extend this practice inside their homes, to cultivate self-sustainable democratic eco-villages;
10. Local community activists, educators, professionals, environmentalists, young people and their elders learn to work together to co-create a 'local curriculum' and, with community decision-makers, to shape policy and devise three year budgets for their projects and eco-villages at local, regional, national and inter-regional levels.
11. Universities and other relevant cultural and educational institutions collaborate with their local communities to strengthen ecocentric lifelong learning, and that community and popular education knowledges be academically validated to increase the social mobility of their practitioners.
12. UNESCO provide 3 year grants to enable community arts-based eco-pedagogic projects to systematize their archives and publications into resources, and scale-up their expertise to become national and regional programs and policy.