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Educational, Scientific and  
Cultural Organization



한국문화예술교육진흥원  
KOREA ARTS & CULTURE EDUCATION SERVICE

## **UNESCO-KACES**

### **Arts Education Glossary Research**

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## **Introduction**

### **1. Project summary**

The arts education glossary research is designed to facilitate overall knowledge of the current state of arts education worldwide, a need often mentioned by various professionals and stakeholders. First initiated by the Korea Arts and Culture Education Service (KACES) in preparation for UNESCO's second World Conference on Arts Education (25-28 May 2010, Seoul, Republic of Korea), this research was launched by KACES in 2008, and the results of the first phase were submitted in July 2009 in the form of a 13-facet classification framework of arts education keywords worldwide. UNESCO, in cooperation with KACES, will carry out the second phase of research on the basis of comments and analysis by international experts.

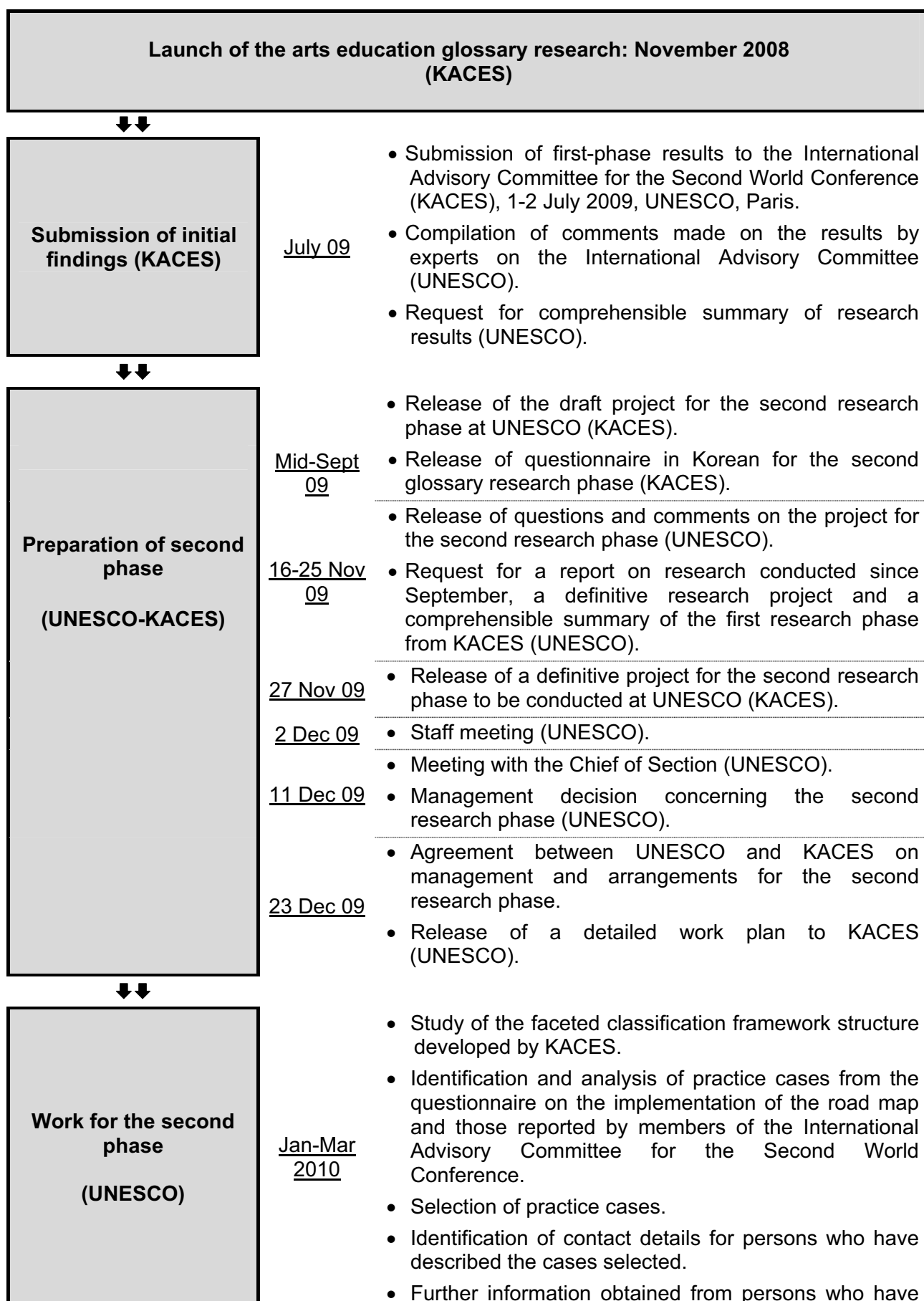
The main goal of the second phase is to examine possible ways and means of using the KACES glossary internationally. To increase opportunities for using the initial findings, which are of a high academic quality, UNESCO decided to develop the potential for using the faceted classification framework as a tool for archiving cases on arts education practices worldwide, thus making it possible to contextualize and share information on concepts, topical issues and major needs in the field of arts education in the various cultures. As it was essential to make the faceted classification framework user-friendly, UNESCO has reorganized it, using the 5W1H method (Who, What, Where, When, Why and How) as a basis for describing the practice cases.

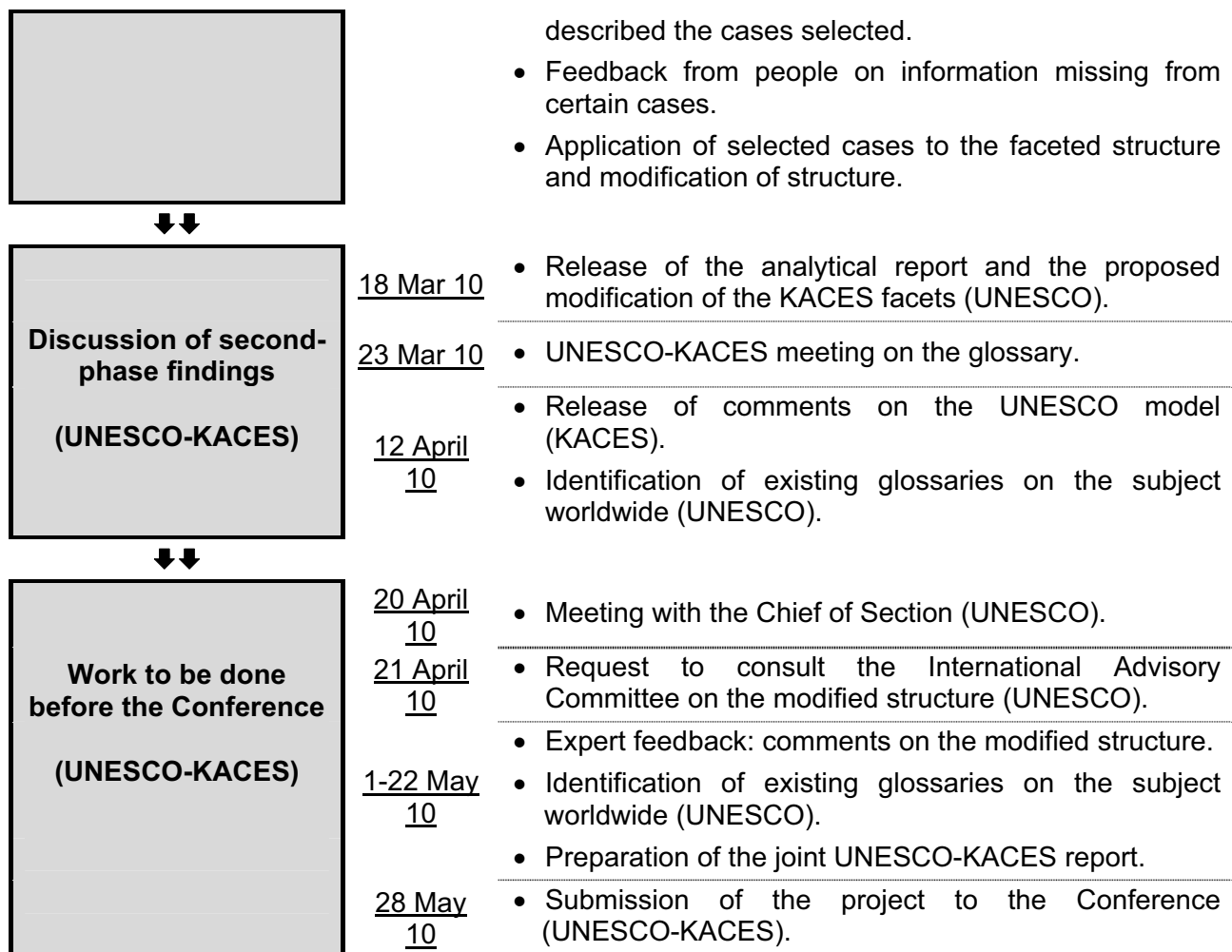
Some cases were then classified by facet to reveal any shortcomings in the current structure. In selecting the practice cases, account was taken not only of geographical distribution, but also of major arts education themes. The cases comprised those collected during a UNESCO survey on the implementation of the road map and those reported by members of the international advisory committee for the second world conference.

It should be noted that the practice cases were defined in the broad sense of the term to include not only courses, cultural activities and educational projects led by teachers, artists and educators, but also cultural policies, funding projects, infrastructure- and network-building, events and other features. As a result, some issues, debates and ideas relating to the current structure were clarified when practice cases were applied.

These research results should not be viewed as a perfect model but as one benchmark among other glossaries on the subject. The second world conference will afford an opportunity to discuss the design and use of the results of research subsequently conducted by international stakeholders.

## 2. Activity report





## I. The first research phase – KACES

### 1. Activity report<sup>1</sup>

#### (i) Introduction

- In the context of preparation for the Second World Conference on Arts Education:
  - if there is no effective tool for communicating information on arts education internationally, it is difficult to exchange and share information between both institutions and countries;
  - in view of the overall objective of the Second World Conference, namely to promote information exchanges on practical experience and the dissemination of its tools, KACES initiated an arts education glossary project that provides an analytical framework for arts education and a basis for the arts education observatory.
- The purpose of the KACES glossary is to facilitate international information exchange, to contribute to narrowing the cultural gap between regions in the long term and to promote arts education practices and studies.

<sup>1</sup> For details on the KACES glossary, see *Arts Education Glossary Research*, Seoul: KACES, 2009, or contact KACES directly: [contact@arte.or.kr](mailto:contact@arte.or.kr)

(ii) Research objectives

- Basic proposal for an analysis of the situation of arts education in each country.
- Tool enabling users in different contexts to understand specific arts education vocabulary and concepts.
- Tool for exchanging international best practices in this field.
- Proposal for a standard terminology.

(iii) Methods and procedure

- KACES collected specific arts education terms. It analysed the field, produced facets based on the collected terms and used professional word lists to develop a faceted classification framework.
- For analytical purposes, KACES examined cases from four countries, namely Canada, the Republic of Korea, the United Kingdom and the United States of America.
- In analysing the field, the *top-down* approach, which identifies sub-concepts within major concepts such as country, partners, assessment, categories and, conversely, the *bottom-up* approach, was used.
- The facets thus identified provided for a variety of approaches to – and perspectives on – arts education research.

## 2. Research results<sup>2</sup>

(i) 13 main facets in the glossary

- Countries
- Activity genres
- Objectives
- Arts subjects
- Financial support
- Actors
- Target groups
- Activities
- Education
- Resource types
- Pedagogy
- Partnerships
- Assessments

<sup>2</sup>

<Annex 1> Structure of the glossary developed by KACES.

(ii) Pilot dictionary

With a view to identifying terms for the pilot dictionary, KACES applied three criteria:

- (a) useful terms for understanding the field even though they are not facets: see advocacy and aesthetic education;
- (b) terms that require additional information on the definition of the faceted classification framework: see creativity and cultural diversity;
- (c) terms with varying meanings in each country and thus requiring contextual information: see teaching artist.

**3. General comments and observations on outcomes**

(i) Introduction

- The meeting of the International Advisory Committee was held on 1 and 2 July 2009 at UNESCO Headquarters and was attended by 30 experts, Korean Government authorities and the UNESCO Secretariat.
- During to the discussion on the status of arts education research, the President of KACES made a presentation on the arts education glossary project. The experts expressed the following views in reply to his statement on the glossary project.

(ii) Comments by the International Advisory Committee experts

- The glossary is not designed to standardize terms but to propose open definitions, taking into account different points of view and the interpretation of terms in different geocultural contexts.
- While maintaining the faceted classification framework, the definition process should be more flexible and facets should apply to a range of situations in which the practice is observed; terms could thus be defined contextually.
- The pilot glossary initiative should be used as a starting point for in-depth discussions on the current state of arts education research.
- How will it be used? Crucial question.
- The glossary cannot be applied to developing countries.
- The framework must be kept and be made accessible to specialists so that the glossary may be developed.
- The model must be disseminated to the various countries in order to collect different examples.
- Each country has different glossary needs.
- The glossary should provide a window giving on to others.
- The glossary should be developed in cooperation with others and emphasis should not be laid on the Korean version only.

- The glossary must be expanded and developed through regional summits. In this respect, the World Alliance for Arts Education (WAAE) wished to examine the glossary project in the regional context through its regional summits and to contribute effectively to the development of the glossary.

#### 4. In-depth analysis of results

(i) Gap between the different concepts in the glossary: main source of difficulty in understanding

- According to the full report and presentation of the project at the international committee of experts' meeting in July 2009, the classification framework comprising 13 facets and many sub-facets – a glossary, in other words – was submitted as the result of the research carried out.
- This is, however, only one of the stages involved in the development of a glossary, therefore it is somewhat premature to consider the faceted structure to be a “glossary”.
- Since the choice of facets is unconvincing and insufficiently substantiated, the framework must be improved.
- Even though the glossary does not follow the traditional model, it has potential for development as a tool for archiving cases of arts education practices.

(ii) Complexity of the glossary framework: what purpose does it serve and how?

- Since the arts education glossary targets not only researchers and students but also professionals in that area and the general public, its practical aspect should be given as much consideration as the academic aspect of terminology.
- Altogether, however, the 13 facets and their sub-facets form an extremely complicated structure for users.
- This raises the issue of the utilization of the classification framework and its design.

(iii) Lack of linkage between the faceted classification framework and the pilot glossary

- KACES submitted the arts education pilot glossary to complement the faceted classification framework and to propose a standardized definition of important terms.
- Although the purpose of the pilot glossary was to complement the faceted classification framework, it significantly lacks keywords. See “Arts Education”.
- The glossary is not intended to standardize the definition of terms, but to clarify their usage and contexts.

(iv) Dearth of studies on the subject

- The dearth of studies on the subject in Europe had already been reported by many experts by the time of submission, since the situation had been studied in four countries only. Various geocultural contexts should be taken into account in developing the glossary.



- Beyond this quantitative deficiency, however, it is difficult to understand how the practice cases have been linked to the faceted structure.
- In summary, in-depth studies on the subject must be carried out.

## II. The second research phase – UNESCO

### 1. Research procedure

#### (i) Introduction

- As explained above, the need to modify and improve the KACES glossary emerged as a result of the review conducted by the Committee of International Experts and UNESCO: UNESCO and KACES have agreed to carry out the second phase of the research on the glossary.
- The construction of the glossary's website as proposed by KACES was deemed unrealistic, given the time, available staff and the budget of the project.
- In order to examine whether the KACES glossary could be used internationally, UNESCO, which can draw on its international network of experts, is conducting the second research phase.

#### (ii) Objectives of the second research phase

##### (a) Examination of the potential international utilization faceted classification framework

- The second glossary research phase is not geared to producing a standard model or result for general use immediately: the result can be presented as a model among other models in the world. However, during the conference, it will be studied more carefully than the other models and will provide an opportunity to discuss the glossary.
- One reason for which it cannot be portrayed as an absolute model is that its applicability and usage in an international context have not been examined.
- It is likely that some problems relating to the current structure will come to light when the practice cases are applied.
- Therefore, drawing on the possibility of using the framework as a tool for archiving practice cases, UNESCO will apply some practice cases to the structure of the faceted classification framework in order to improve the framework by correcting certain flaws in the current structure.

##### (b) Proposed modifications to the structure of the faceted classification framework

- User access to the faceted structure must be simplified.
  - The 5W1H method can be used to simplify and reorganize access.
  - (If necessary) add other criteria.
- The aim is not only to identify flaws in the framework but also to propose an improved alternative model that KACES could consider in future research.
- As the faceted classification framework must be understood if it is to be analysed, the UNESCO-KACES partnership is of the essence.

## 2. Methodology: application of arts education practice cases

Several arts education practice cases were applied to the faceted structure in order to resolve major problems in the results of the first research phase such as the dearth of studies on various geocultural contexts at the geocultural level, ways and means of putting the framework to practical use and the identification of potential shortcomings in the current structure.

### (i) Criteria for selecting practical cases

- Cases were selected from those collected during UNESCO’s survey on the implementation of the road map and those reported by the members of the International Advisory Committee for the Second World Conference.
- Practice cases were selected on the basis of the geographical distribution of UNESCO Member States, which takes into account each region’s specific cultural characteristics.
- Although the cases themselves are not outlined, their major arts education themes such as training, policy, funding, partnership, network and research, were taken into account in the selection process.
- It is important to note that “practice cases” have been considered in the broad sense of the term to be not only courses, cultural action and educational projects led by teachers, artists and educators, but also cultural policies, funding projects, infrastructure- and network-building, events. Thus, some questions, thoughts and issues relating to the current structure became more apparent when the practice cases were applied.

### (ii) Selected cases

	<b>Africa</b>	<b>Arab States</b>	<b>Asia and the Pacific</b>	<b>Europe and North America</b>	<b>Latin America and the Caribbean</b>
1	<b>(Benin)</b> <b>CEMAAC-Porto Novo</b>  <i>– Community</i> <i>– Out-of-school youth</i> <i>– Development</i>	<b>(Gulf States)</b> <b>Project on the Atlas concepts of Art Education</b>  <i>– Partnership</i> <i>– Research</i> <i>– Network</i>	<b>(New Zealand)</b> <b>Our Dance Stories</b>  <i>– Research</i> <i>– Resources</i> <i>– Dance</i>	<b>(Canada)</b> <b>Artists in Community Education Programme</b>  <i>– Training artists to be teachers</i>	<b>(Colombia)</b> <b>Sewing as a mediating tool between the plastic and the personal</b>  <i>– Community</i> <i>– Social development</i> <i>– Against violence</i>

2	<p><b>(Malawi)</b> An initiative led by the Centre of Indigenous Instrumental Music and Dance in Africa (CIIMDA)</p> <p>– <i>Teacher training</i> – <i>Partnership</i></p>	<p><b>(Oman)</b> You and Me: The Largest Painting in the World</p> <p>– <i>Partnership</i> – <i>Local community initiative</i></p>	<p><b>(India)</b> <b>Nirman Ramlila Project</b></p> <p>– <i>Arts education for children</i> – <i>Drama, film</i></p>	<p><b>(Netherlands)</b> <b>Cultuurkaart</b></p> <p>– <i>Funding</i></p>	<p><b>(Brazil)</b> Opening of the first Arts and Culture Centre (CUCA) in Pirambu.</p> <p>– <i>Infrastructure</i> – <i>Community</i> – <i>Rolling back poverty</i></p>
3	<p><b>(Zimbabwe)</b></p> <p><b>Performing arts educators training model of the Children’s Performing Arts Workshop (CHIPAWO)</b></p> <p>– <i>Teacher training</i></p>	<p><b>(Egypt)</b></p> <p>Programme establishing an internal quality assurance system for specific education and for kindergarten classes</p> <p>– <i>Policy</i></p>	<p><b>(Republic of Korea)</b> <b>KACES AE in military service programme</b></p> <p>– <i>Arts education for soldiers</i></p>	<p><b>(Slovenia)</b></p> <p><b>The Elephant Educational Animation Film Programme</b></p> <p>– <i>Arts education for students and families</i> – <i>Animated films</i> – <i>Festival for children</i></p>	
4			<p><b>(Fiji)</b> Japan International Cooperation Agency (JICA) <b>Arts and craft student supports</b></p> <p>– <i>Partnership</i></p>	<p><b>(Lithuania)</b> <b>Pupil Basket</b></p> <p>– <i>Funding</i> – <i>Policy</i></p>	

### 3. Work plan

Activities	Time frame December 2009-May 2010												Authority			
	12	1	2	3	4	5										
UNESCO-KACES agreement on the management and procedures for the second research phase.	■	■														UNESCO KACES
Study of the faceted framework.		■	■	■	■	■										UNESCO
Identification and analysis of practice cases gathered owing to the questionnaire on the implementation of the road map.		■	■	■	■	■										UNESCO
Selection of practice cases.		■	■	■	■	■										UNESCO
Identification of the contact details of the persons who have described the selected cases.			■	■	■	■										UNESCO
Contacting the people who had described the selected cases in order to collect further information on the cases.			■	■	■	■										UNESCO
Receipt from those people of information missing on certain cases.				■	■	■	■									UNESCO
Application of the selected cases to the faceted structure.			■	■	■	■	■									UNESCO
Dispatch of the analytical report and proposed modification of the facets to KACES.							■	■								UNESCO
Submission of the analytical result and modified faceted structure to the International Committee of Experts.										■						UNESCO
Feedback from the experts and the application of the results.										■	■					Experts UNESCO
Identification of existing glossaries on the subject worldwide.			■	■	■	■	■	■	■	■	■					UNESCO
Modification of the facets.	■	■	■	■	■	■	■	■	■	■	■					UNESCO
Progress report and meetings.				■	■	■	■	■	■	■	■					UNESCO KACES
Preparation of the joint statement.												■				UNESCO KACES
Joint project statement at the Conference.													■			UNESCO KACES

### III. Results of the second research phase

#### 1. Structure of the modified framework

(i) Reorganization of the framework according to the 5W1H method

- As explained above, UNESCO decided to develop and modify the structure of the KACES faceted classification framework as a tool for archiving cases of arts education practices.
- To make the glossary user-friendly, the 5W1H method (Who, What, Where, When, Why and How), a basic principle for describing all practice cases was used to reorganize its structure.
- Accordingly “Time Frame” and “Location” were added to the structure and some facets were renamed and/or combined.<sup>3</sup>

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<sup>3</sup> For details, see (2) Modifications details.

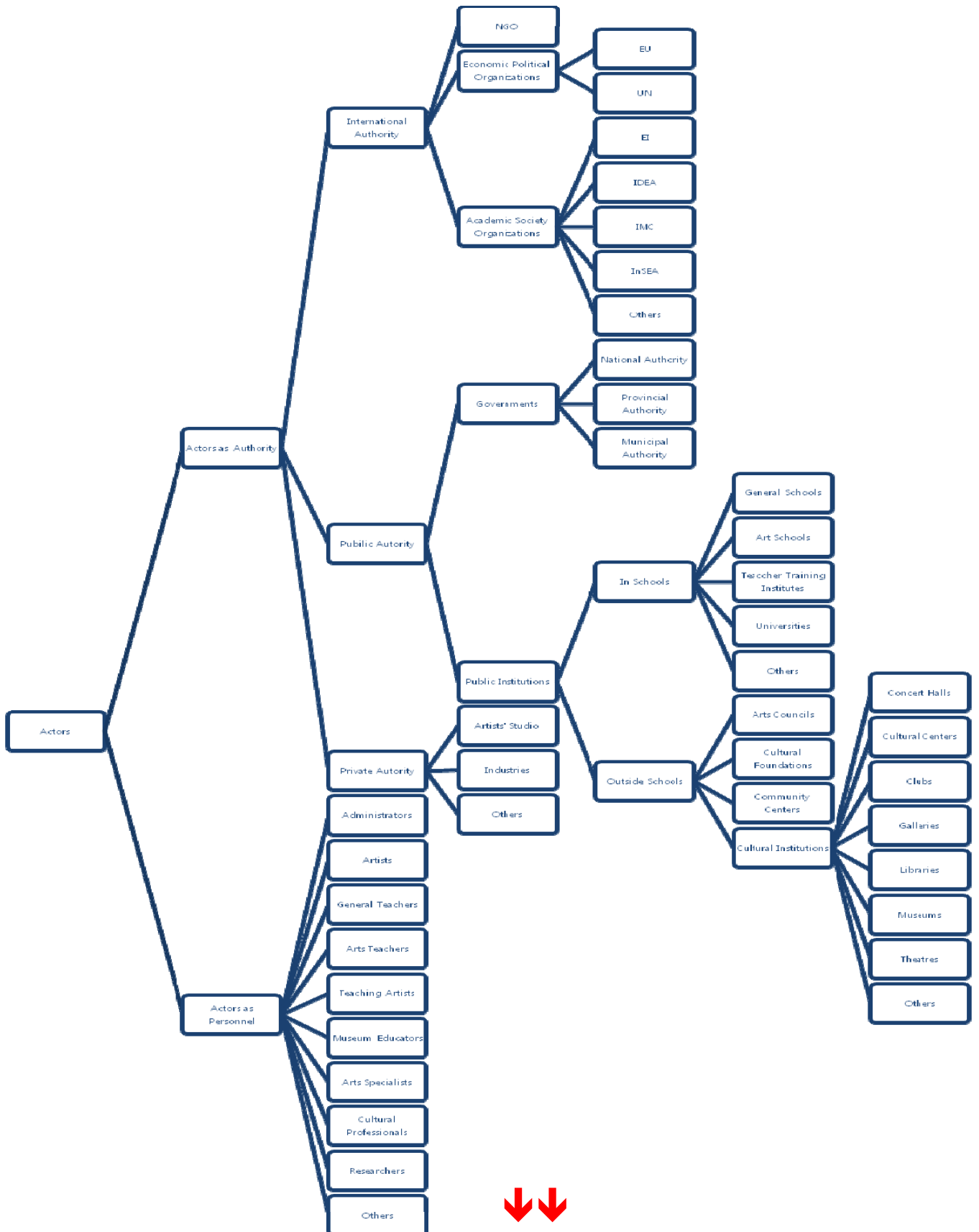


- : renamed facets
- : new facets
- : original facets

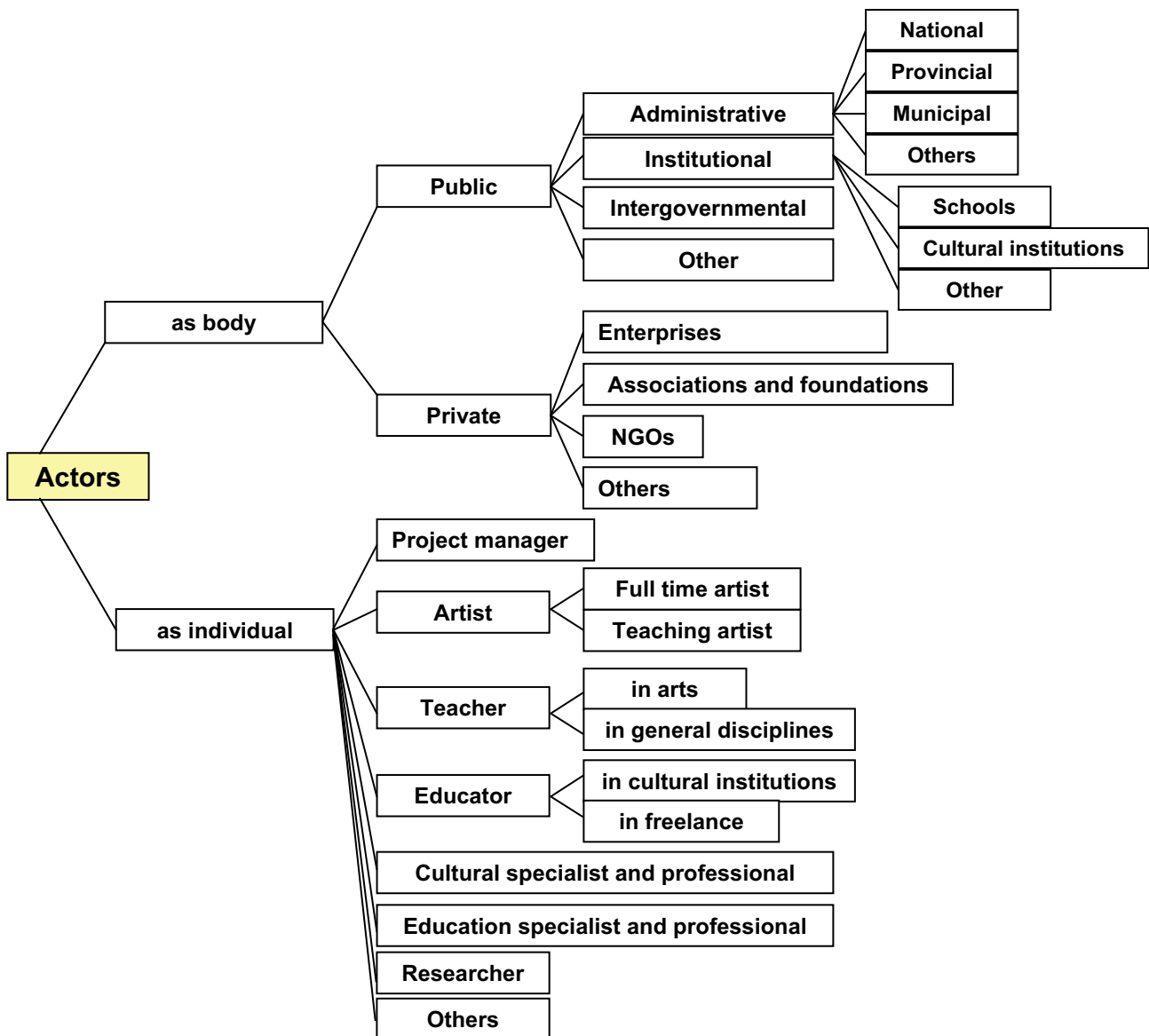
(ii) Modification details

**Who**

**Actors**







- Facet analysis

- Individuals or bodies that organize, develop or carry out arts education activities (or policies).
- Actors are defined in the broad sense of the term. For example, donors may be regarded as actors since they sometimes play a very active role in a project as actors. See the case of the Netherlands, in cooperation with the government and a private company.
- In this facet, major actors are directly involved in the practice cases, while others are classified under the "Partnership" facet. See the cases of the Gulf States and Oman.
- In the case of multinational cooperation, who is considered to be an actor? The country that leads the activity? All participating countries? Since the country to

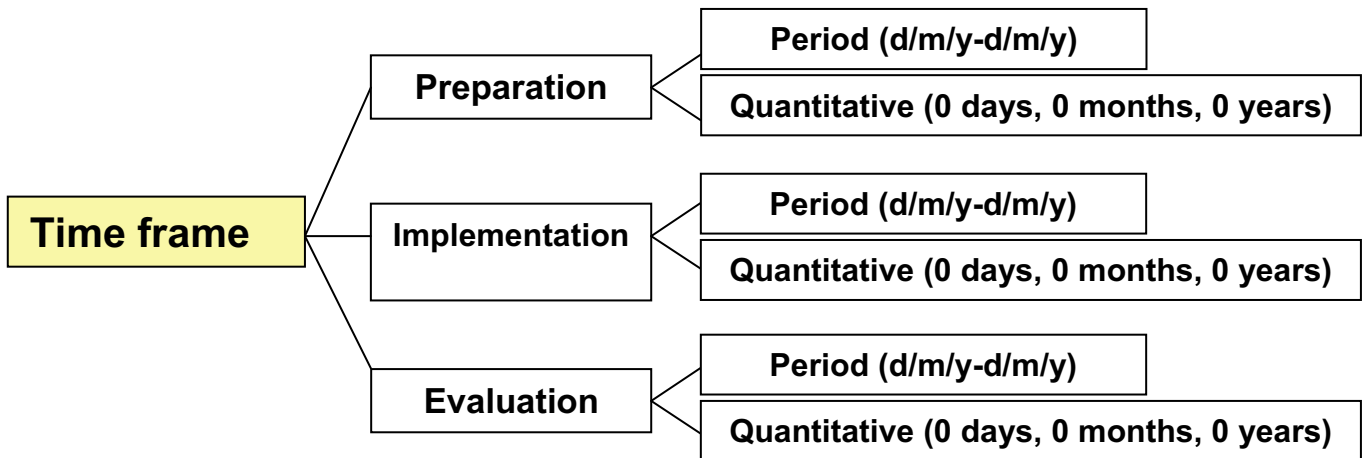
which the actors belong and the place in which the activity takes place may differ, it would also be preferable to mention the actors' nationality. See the case of Malawi: a multinational programme under the auspices of the Centre for Indigenous Instrumental Music and Dance Practices of Africa (CIIMDA) with headquarters in South Africa.

- The concept of *Teaching artists*, used as an umbrella concept in the structure, is inappropriate in France.
- Major modifications
  - Subheadings under actor as a body: international, public, private → public, private.
  - Decrease in the sub-facets under actor as individual.
  - Reorganization of the sub-facets under actor as body.

Food for thought: what should be done when the same programme is carried out by a different actor each year? See the case of Fiji.

**When**

**Time Frame**

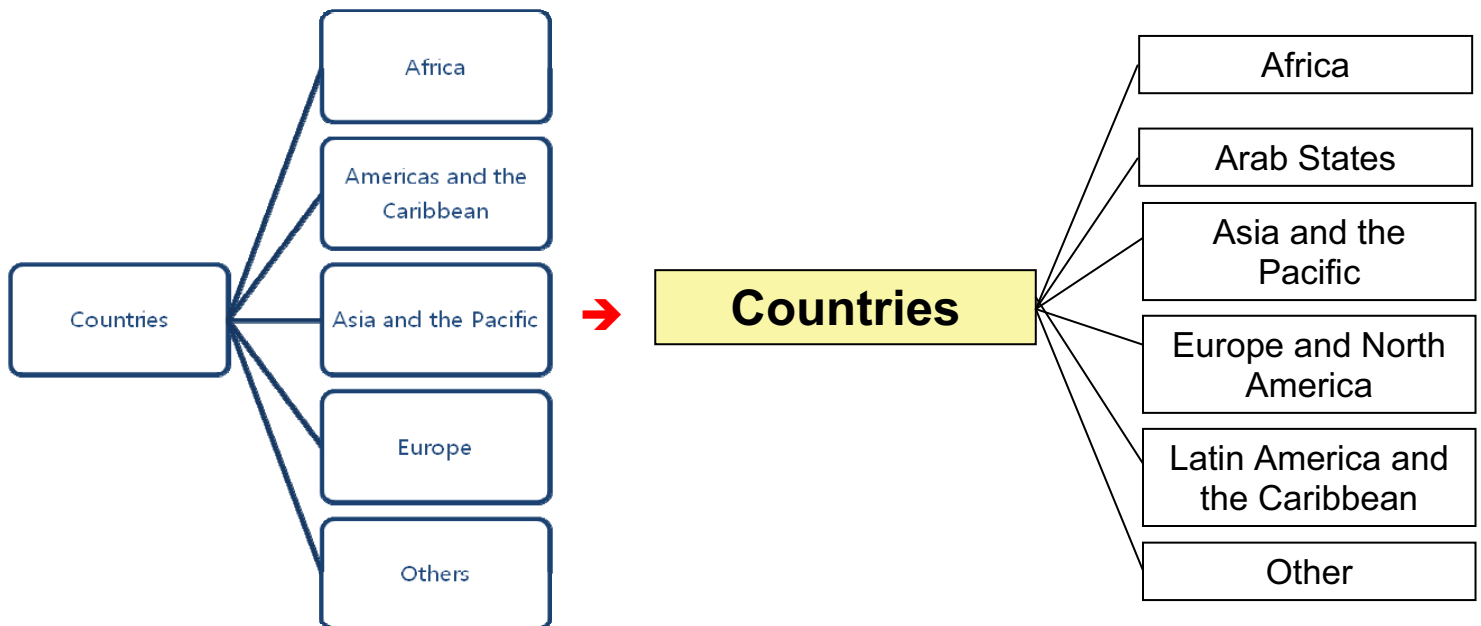


- Facet description

- A new facet was added in order to collect and classify cases according to the 5W1H method.
- It can be used to describe the timetable for the procedure in each case, changes and chronological developments.
- It is divided into three sub-facets, namely preparation, implementation and evaluation time frames.
- It yields linear and quantitative data on the practice, such as the activity start and end dates and the actual duration of the activity.
- Space is required for detailed description. See the case of Slovenia.

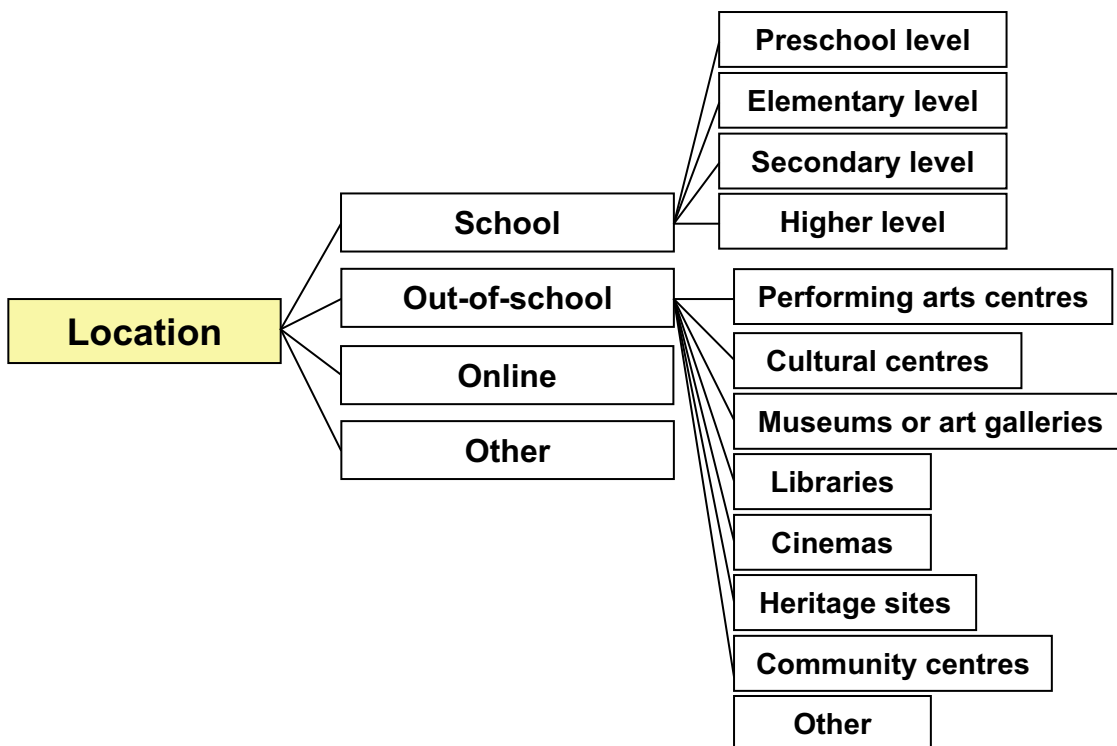
**Where**

**Countries**



- Facet description: country where the practice case is observed.
  - The facet has been modified in relation to the geographical distribution of UNESCO’s Member States: this distribution reflects each region’s cultural context better than the traditional distribution method.
  - Several countries may be selected in the case of multinational projects. See the case of the Gulf States (Arts Education Atlas Project) and the case of Malawi (CIIMDA project).

### Location

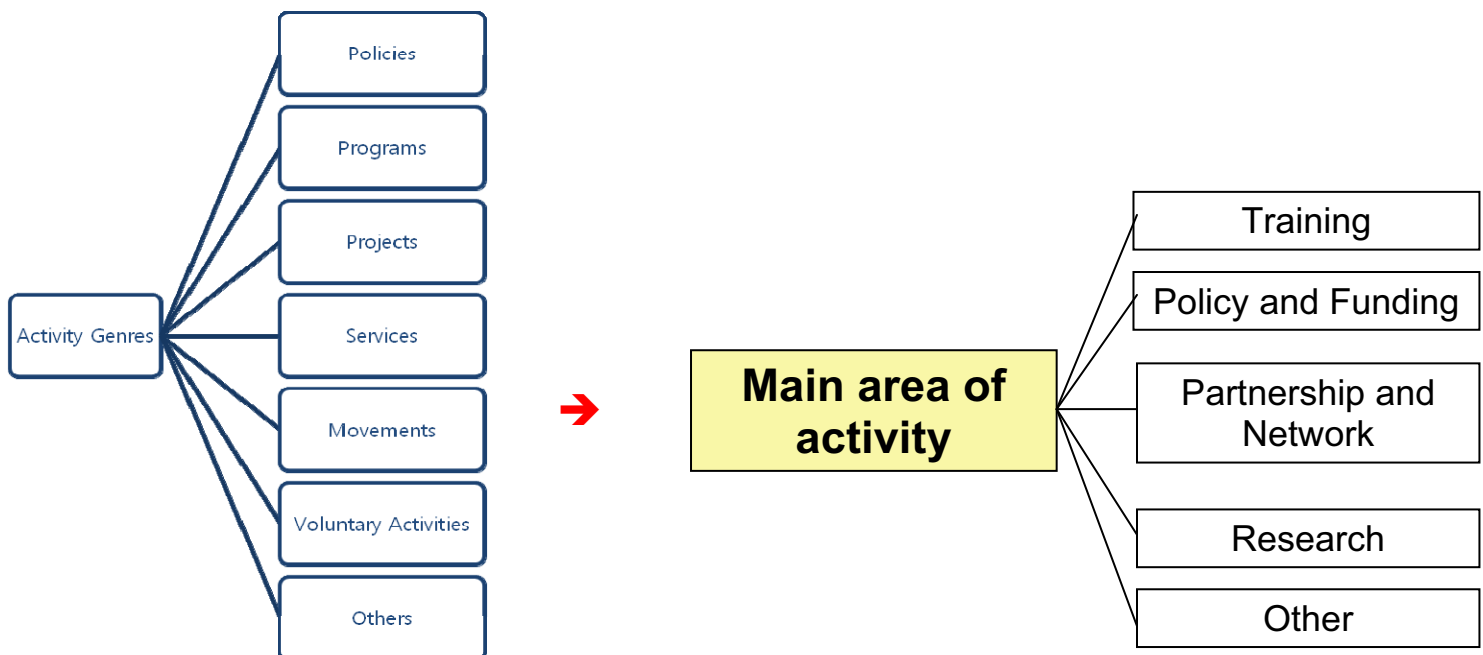


- Facet description

- This is a new facet added in order to define the characteristics of the place, and not only the name of the country, where the practice was observed.
- School is considered to be a major site of education; the sub-facets are therefore divided into School, Out-of-school, Online and Other.

For reflection: Should sites associated with preparations for the practice case also be mentioned, or only sites where the practice case was observed. See the case of India.

## What Activity Genres



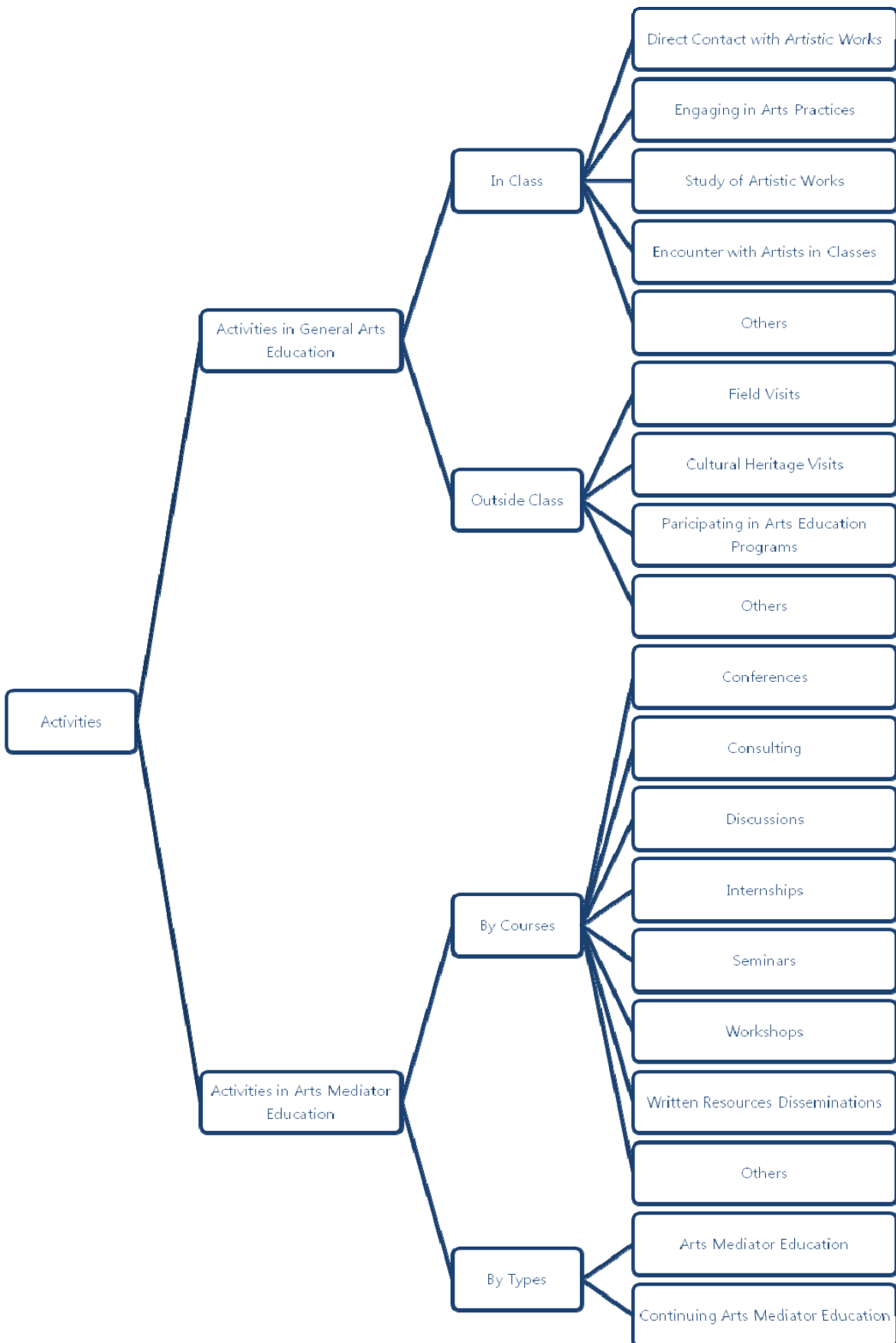
- Facet description

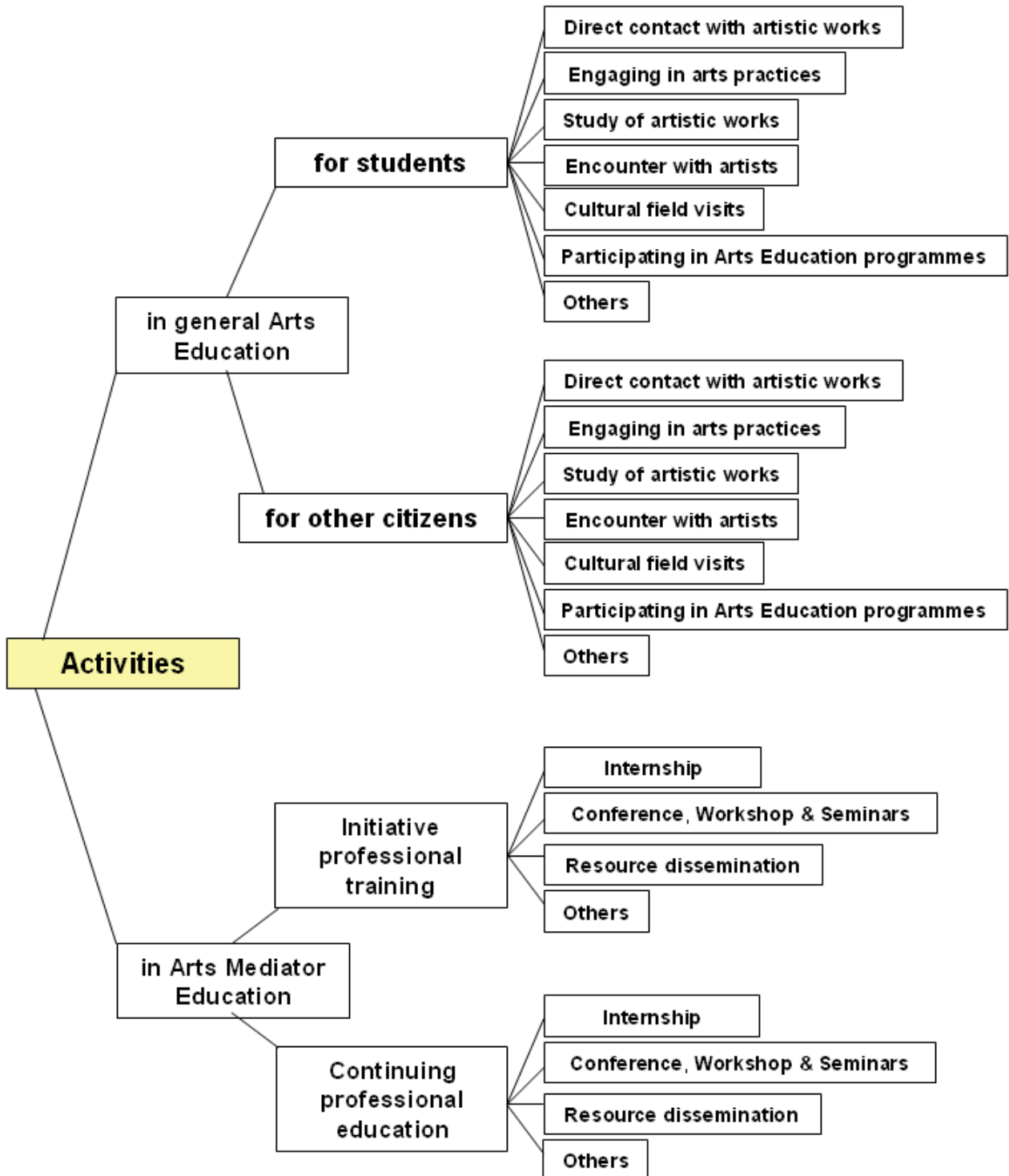
- The facet is designed to categorize the type of arts education activity.
- The sub-facets (policies, programmes, projects, services, movements and voluntary activities) cannot be regarded as hierarchically equal concepts: difficult to understand and to use.
- It is not clear whether the categories concern the actors involved in the activity or the characteristics of the activities. For example, policies are described as “governing principle” in the KACES report. However, it is not clear what type of activity should be classified in that category. Should a policy programme be classified as a policy or as a programme?
- Projects, programmes and voluntary activities can be organized and implemented by individuals or bodies.
- What is the precise difference between projects and programmes? For example, the meaning of “programme” in the case involving training of teaching artists in Canada is not the same as the meaning in the case involving arts education for soldiers in Korea.
- The meaning of the “Services” and “Movements” sub-facets is difficult to understand.

- Modification

- Replaced by “Main area of activity”: Training/Policy/Funding/Partnership/Network
- The activity genre issue can be covered by the “Activities” facet.

### Activities

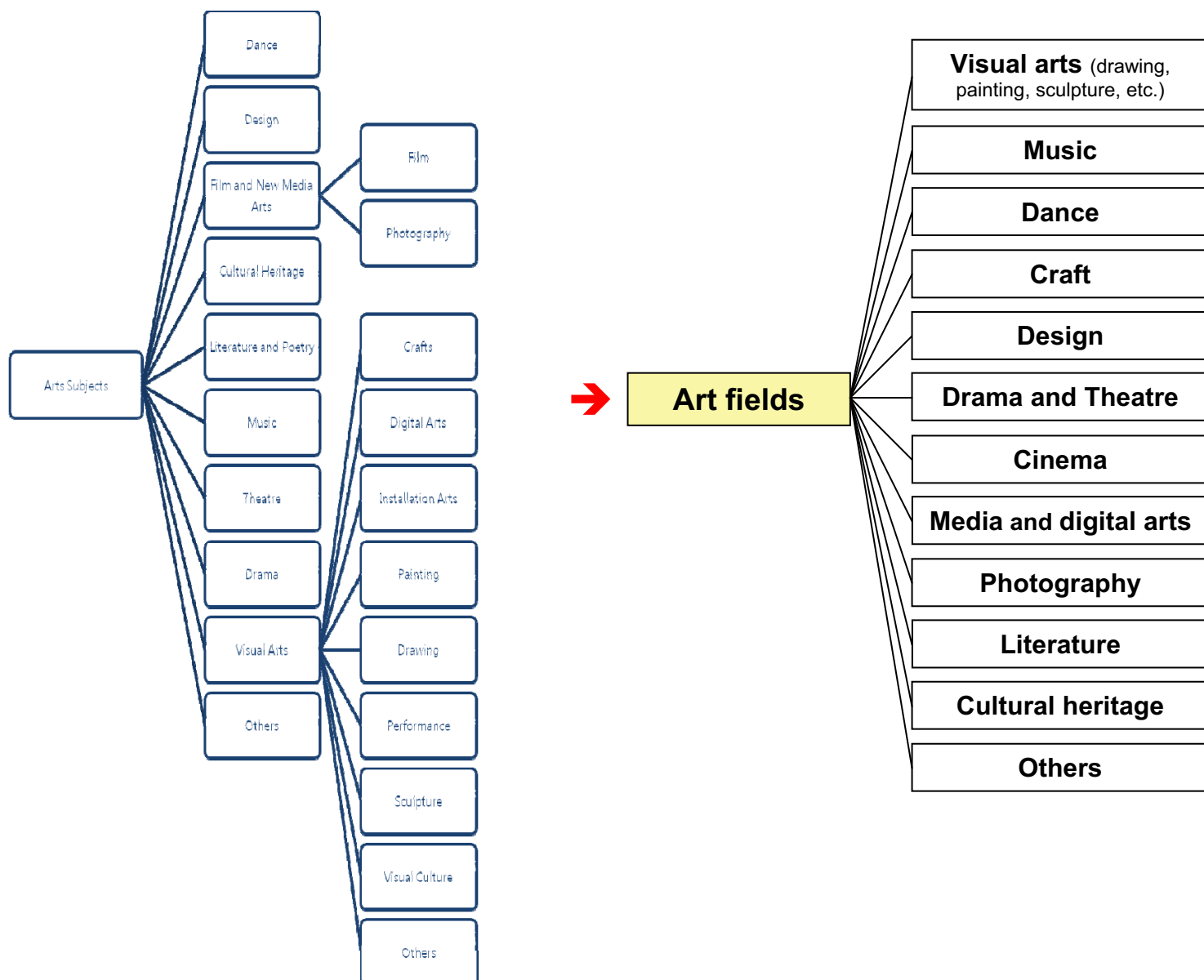






- Facet description and analysis
  - In the original framework, activities were considered to be practices effected directly with the beneficiaries of education, in other words, activities in the narrow sense.
  - However, this facet should include activities in a broader sense by affirming the educational significance of each activity: policy, financing, publications and so forth. See the case of Benin.
  - The original framework is designed primarily for the classification of student activities: it is not suitable for the analysis of cases involving beneficiaries outside the school system such as out-of-school teenagers, soldiers and adults. See the case of the Republic of Korea.
  - According to various international case studies, arts education activities often involve several types of concurrent activities such as courses, publications, film projections, conferences, and trips. See the cases of Slovenia and Canada.
- Modifications
  - By maintaining the division between “in general arts education” and “in arts mediator education”, the framework giving priority to students has been modified to be better suited to all arts education beneficiaries: the place – in school or out of school – will be mentioned under the “Location” facet.
  - “In arts mediator education” is divided into initial vocational education and continuing vocational education and then by type of training.
- N.B.
  - The activity title (if any) must be mentioned in this category. See the cases of the Gulf States and Brazil.
  - In addition to the classification of types of activity by sub-facet, the precise content of the activity must be described.

## Arts Subjects



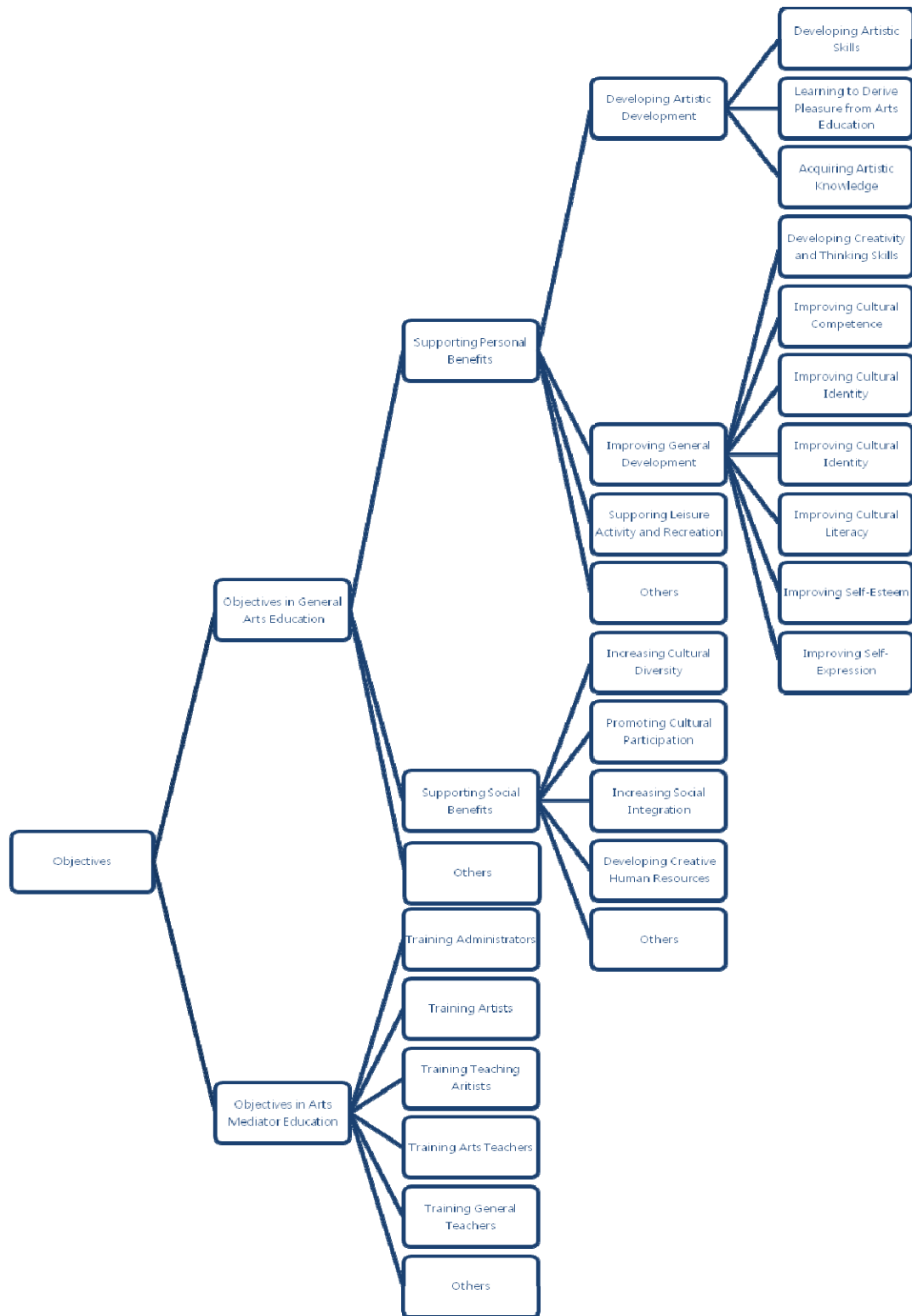
- Facet description and analysis

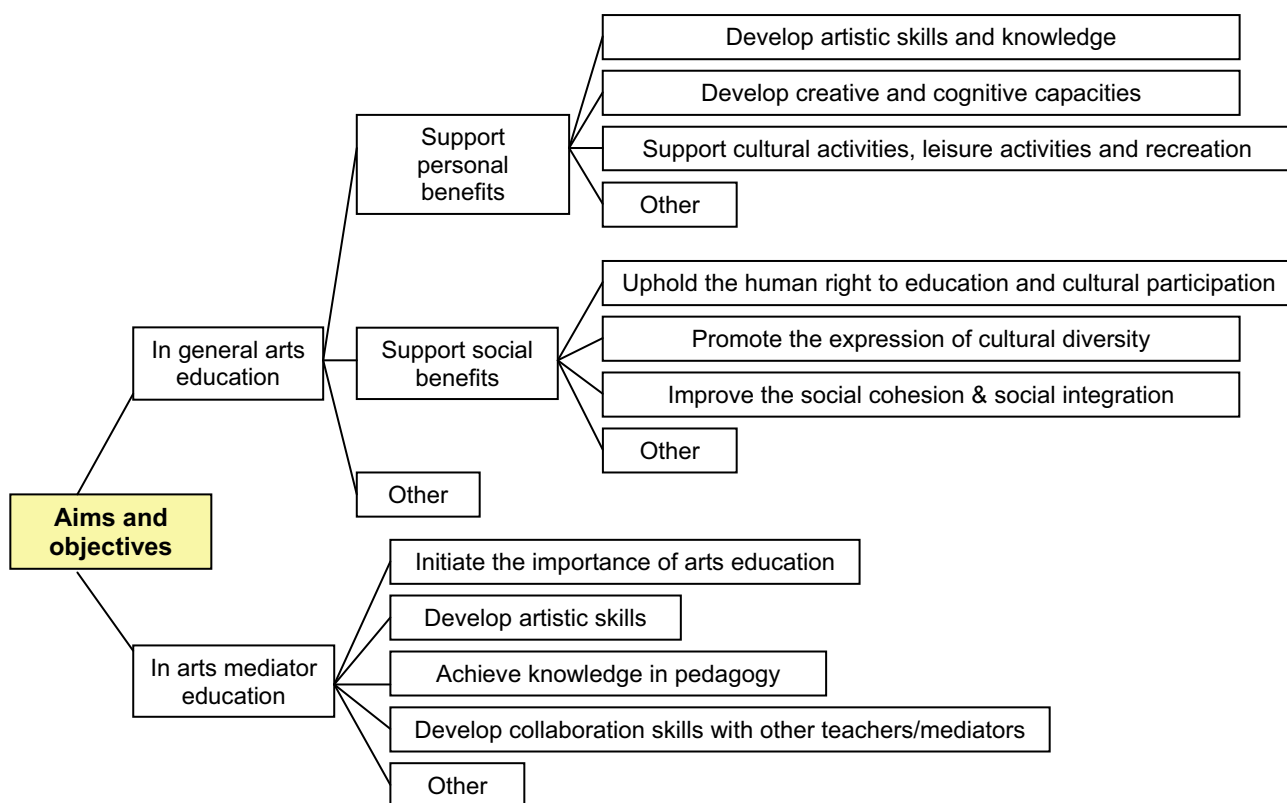
- The type of art is central to arts education practice.
- Questions on facet naming and organization: for example, why is specific reference made to poetry when it is subsumed under the category of literature?
- The boundaries between digital arts/new media arts/film are unclear.
- The categories “Theatre” and “Drama” could be merged.

- Modifications

- The title “Arts Subjects” has been changed to “Art fields”: “subjects” can be understood to mean a school subject.
- Simplified stage in consideration of today’s trend towards integration of different artistic genre.

## Why Objectives





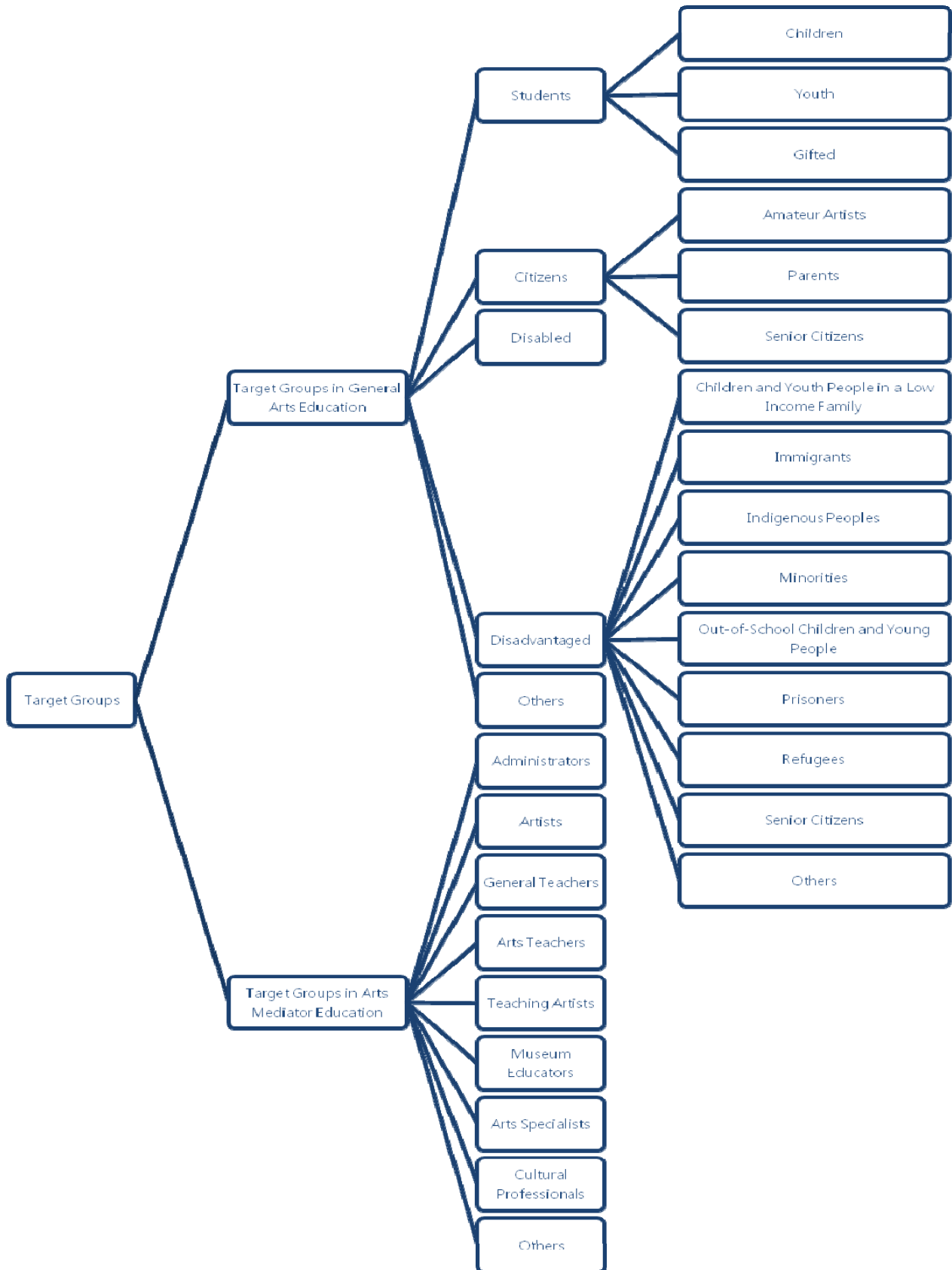
- Facet description and analysis

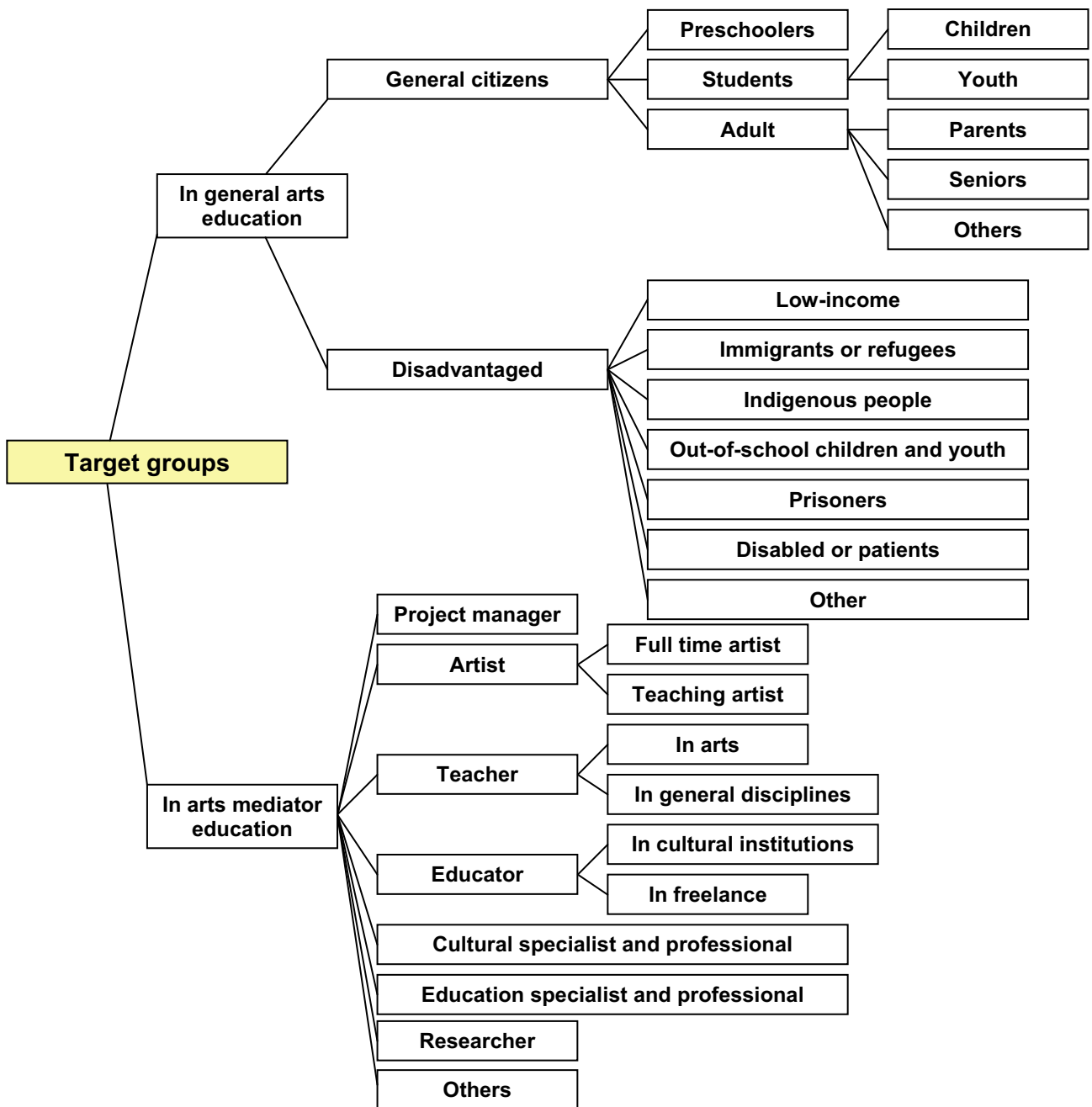
- It describes the aims and objectives of arts education practices.
- In regard to classification in the “in arts mediator education” facet, the types of beneficiaries are classified to the detriment of the types of practical objectives: it is important to classify objectives, for example, develop artistic knowledge and skills and achieve knowledge in pedagogy.
- The “in general arts education” is too detailed: it should be simplified and streamlined.

- Modifications

- The heading “Objectives” has been modified to “Aims and objectives”: it should be noted that several respondents drew a distinction between the aims and objectives of arts education practices. See the cases of Colombia and New Zealand.
- The number of sub-facets under “In arts mediator education” have been reduced and the objectives under “In arts mediator education” have been redefined.

### Target Groups

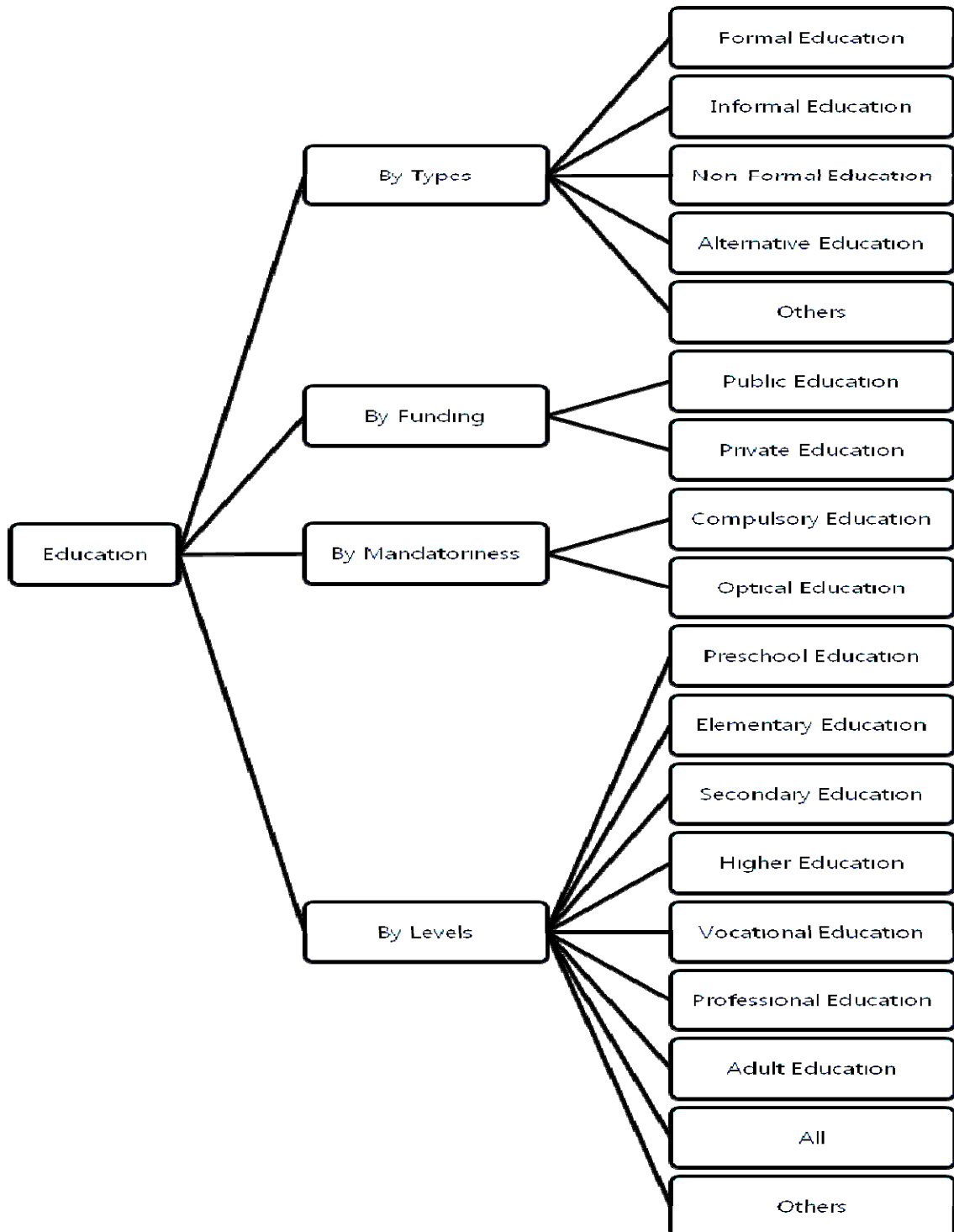




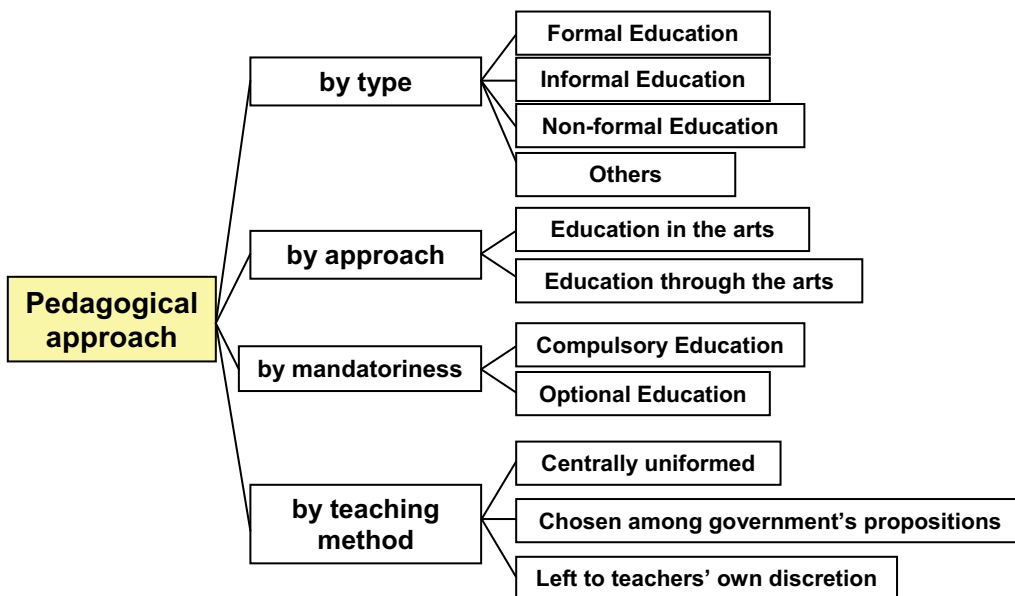
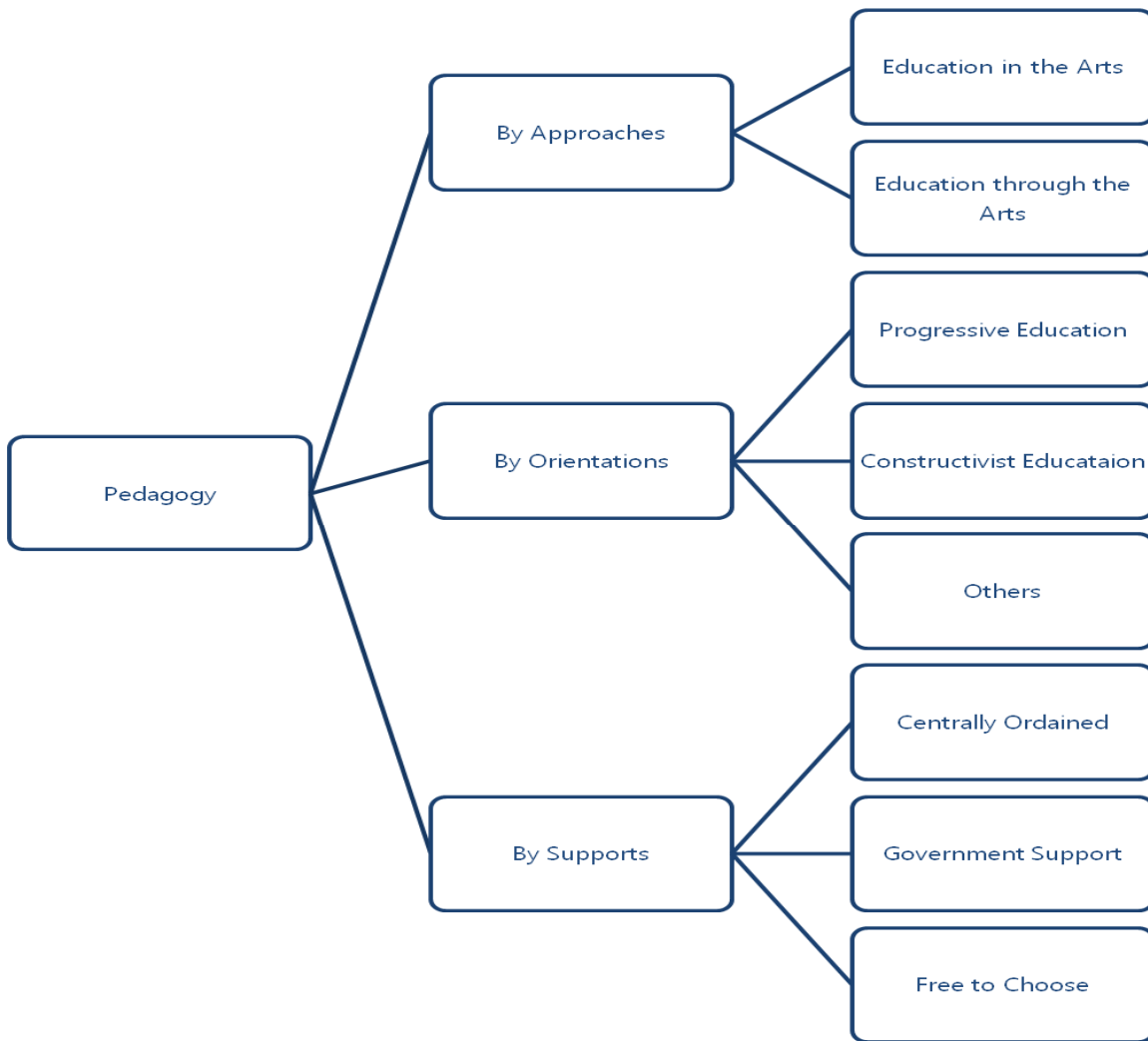
- Facet description and analyses
  - A facet that categorizes the beneficiaries of the practice of arts education.
  - According to the review of practice cases, this “Target Group” is often manifold, comprising students, adults and artists. A “Target Group” can be uniform only when the case is considered to be a narrow concept. See the case of Benin.
- Modifications
  - Renewal and modification of the usual classifications of beneficiaries: divided into “general citizen” and “disadvantaged”.

- Reduction in the “mediators” facets as beneficiaries. See the “actors” facet.

**How  
Education**



### + Pedagogy

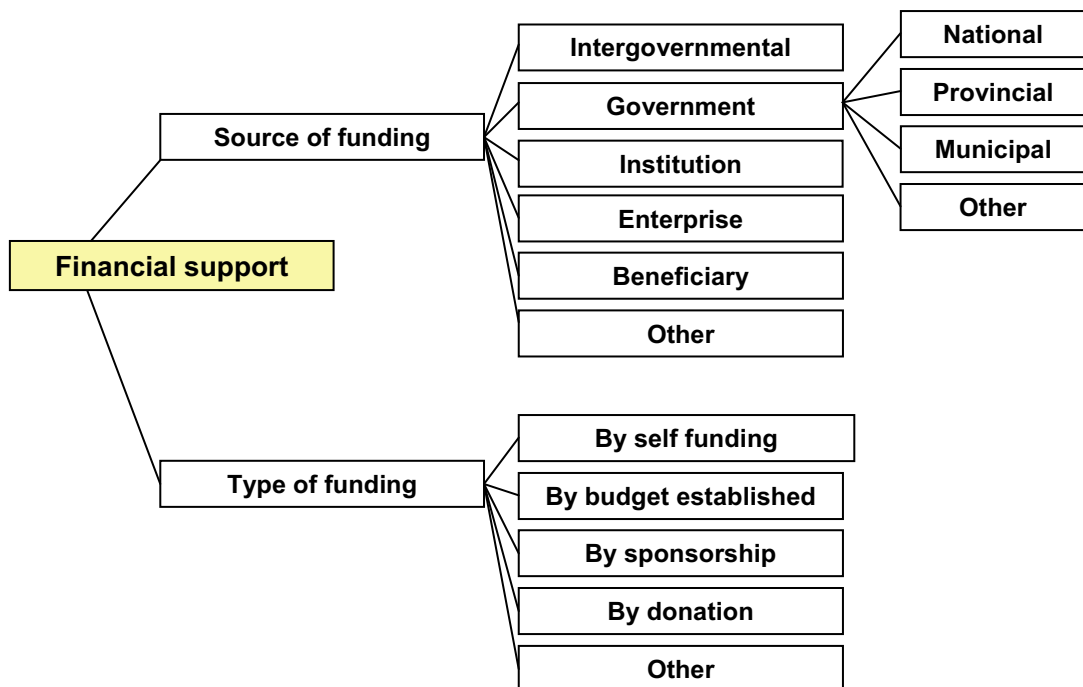
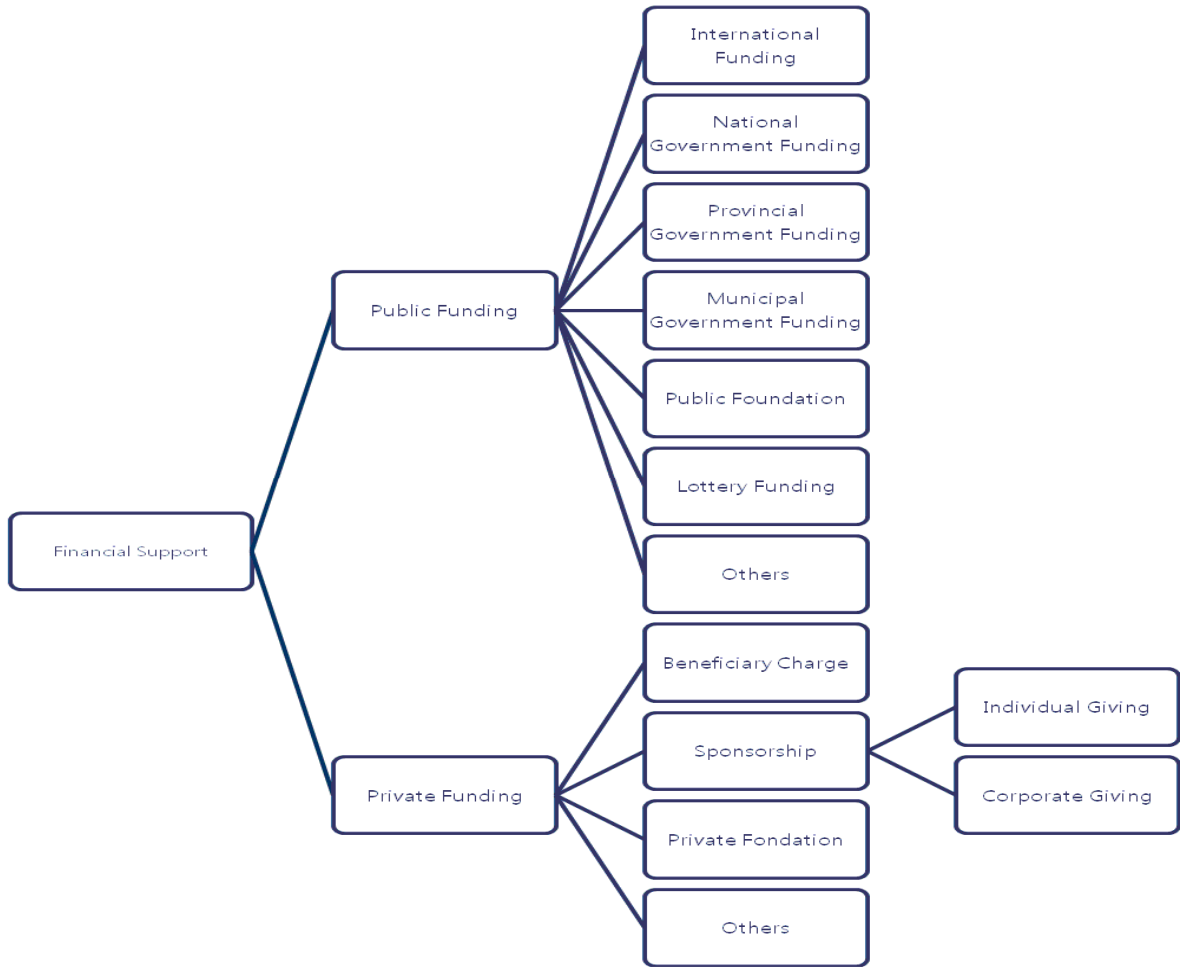




- Facet description and analyses
  - Two facets that describe the educational philosophy and teaching approach of the practice.
  - The reason behind the need for these two facets within the overall framework is not obvious.
  - As the facets are composed of very specific and academic concepts, many respondents did not understand what the facets meant: for example, if “progressive education” is regarded as an education that draws on pupils’ or beneficiaries’ experience, how many cases will fall outside that category, apart from technical education such as learning to use instruments such as the violin?
  - Are “progressive education” and “constructivist education” opposing concepts? If not, why is it important to distinguish them as such?
  - In reality, how many actors organize projects on the basis of such academic principles of education?
  - The Formal/Informal distinction is not precise enough to classify practices. See the case of the Netherlands culture card, which in principle is for students, not only for school but also for non-school activities.
  - As to “Education in the Arts” as against “Education through the Arts”, current practices increasingly involve both, which raises the question of its rationale. See the cases of Benin and Canada.
  - If the practice is not carried out directly with the beneficiaries, it can be defined as a “relative” activity. See the case of Egypt.
  - In sum, real-life circumstances do not reflect the direct application of theoretical concepts in education.
- Modifications
  - Integration and simplification of the two facets, namely “Education” and “Pedagogy”.

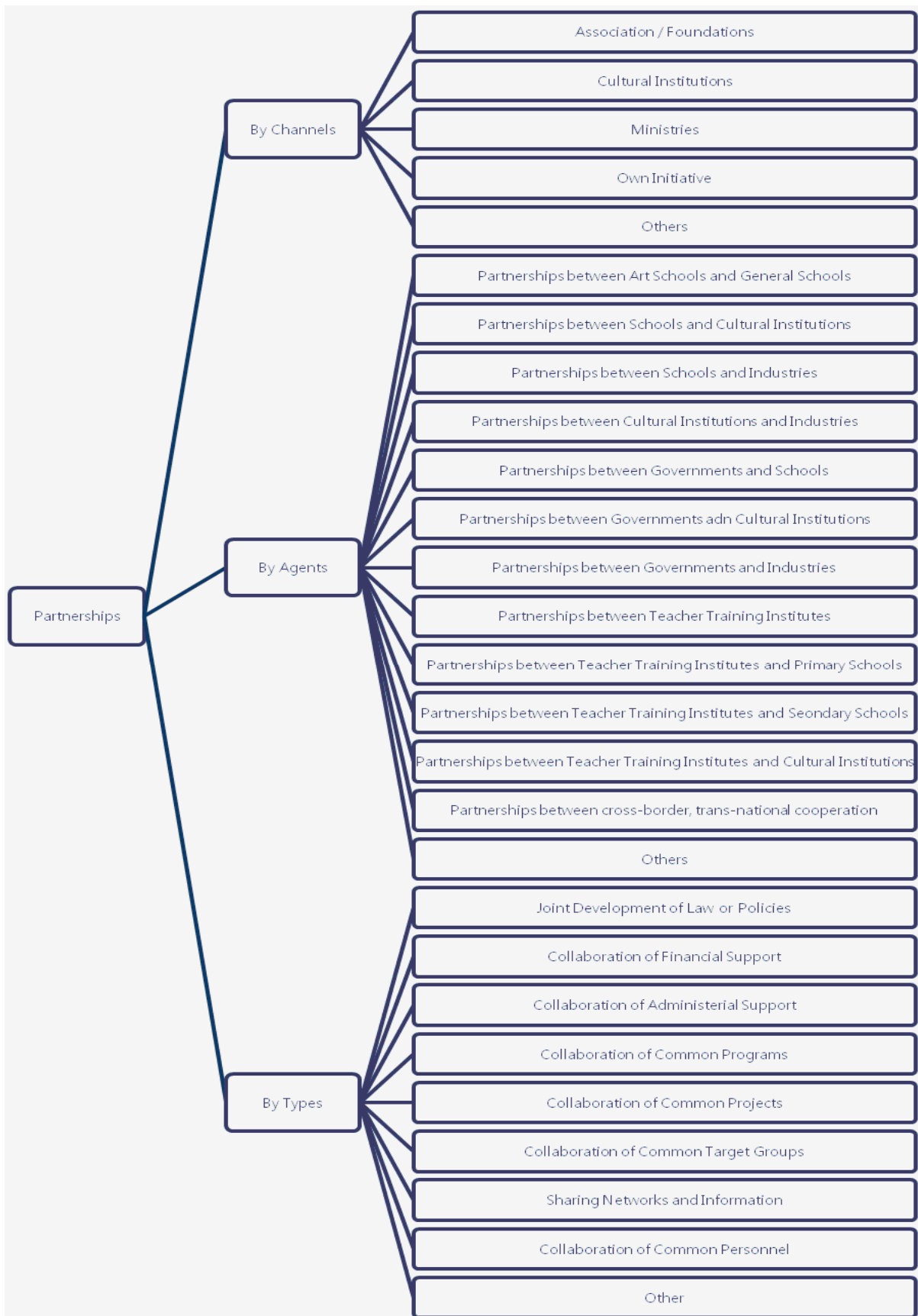
N.B.: When databases are being established, who will integrate the practice cases into the classification framework? If case officials or observatory members do not understand the framework or each facet properly, it will be hard for them to insert the data into the classification framework themselves. First of all, each facet must be defined precisely.

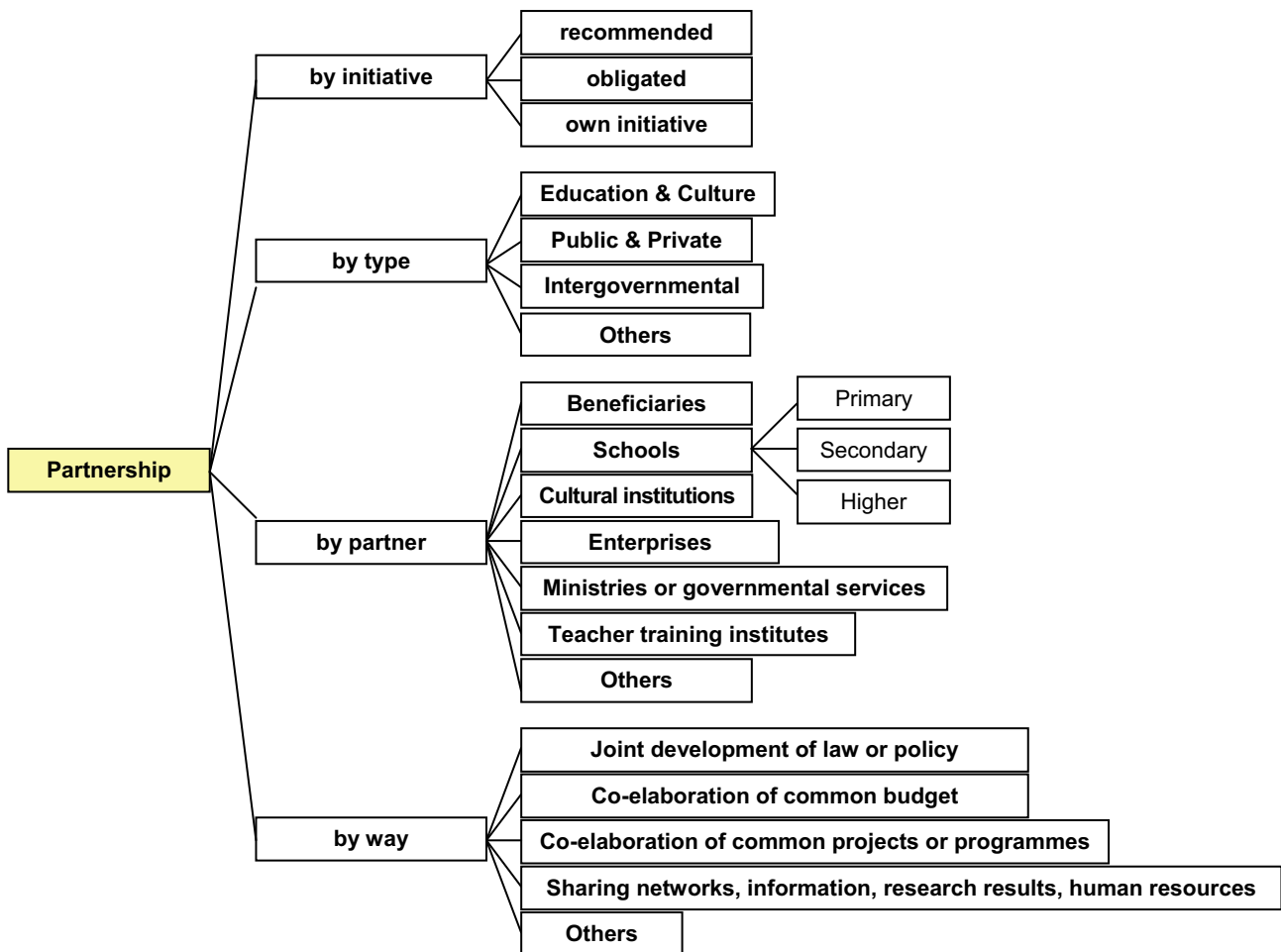
### Funding Resources



- Facet description and analysis
  - This facet covers financial support for arts education practices.
  - Disagreement over the terms used: Funding resources (in the summary), Financial support (in the list of facets), and Financial sources (in the final report).
  - “Lottery funding”: this category is too narrow in comparison with other categories.
  - “Public funding”: the national/provincial/municipal category must appear under the other categories.
  - “Funding”: there are several types, not only cash but also donations of equipment and other contributions. See the cases of Fiji and the Netherlands.
- Modifications
  - “Public”/“Private” → “Source”/“Type”.
  - Reorganization of sub-facets.

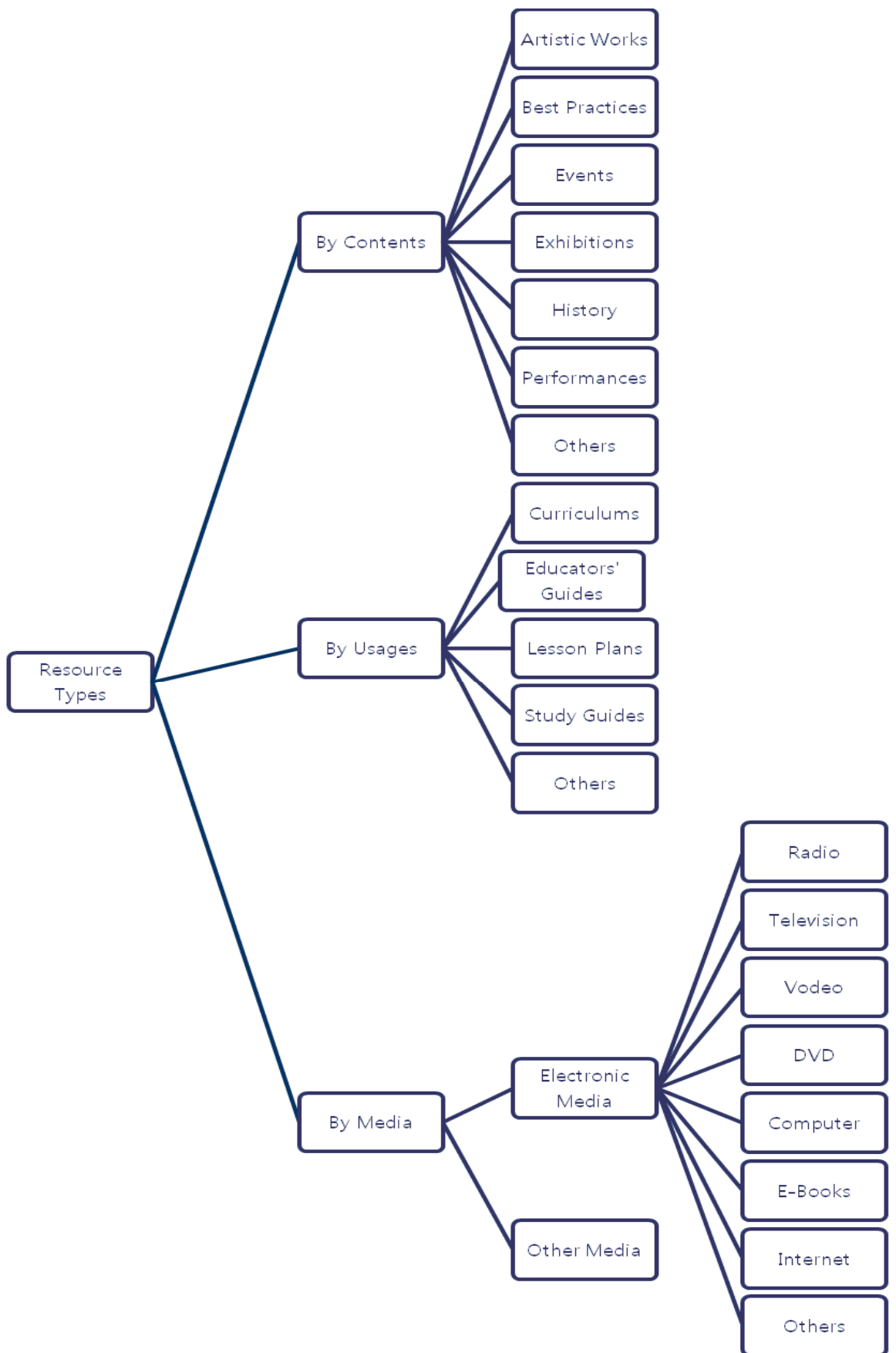
## Partnerships

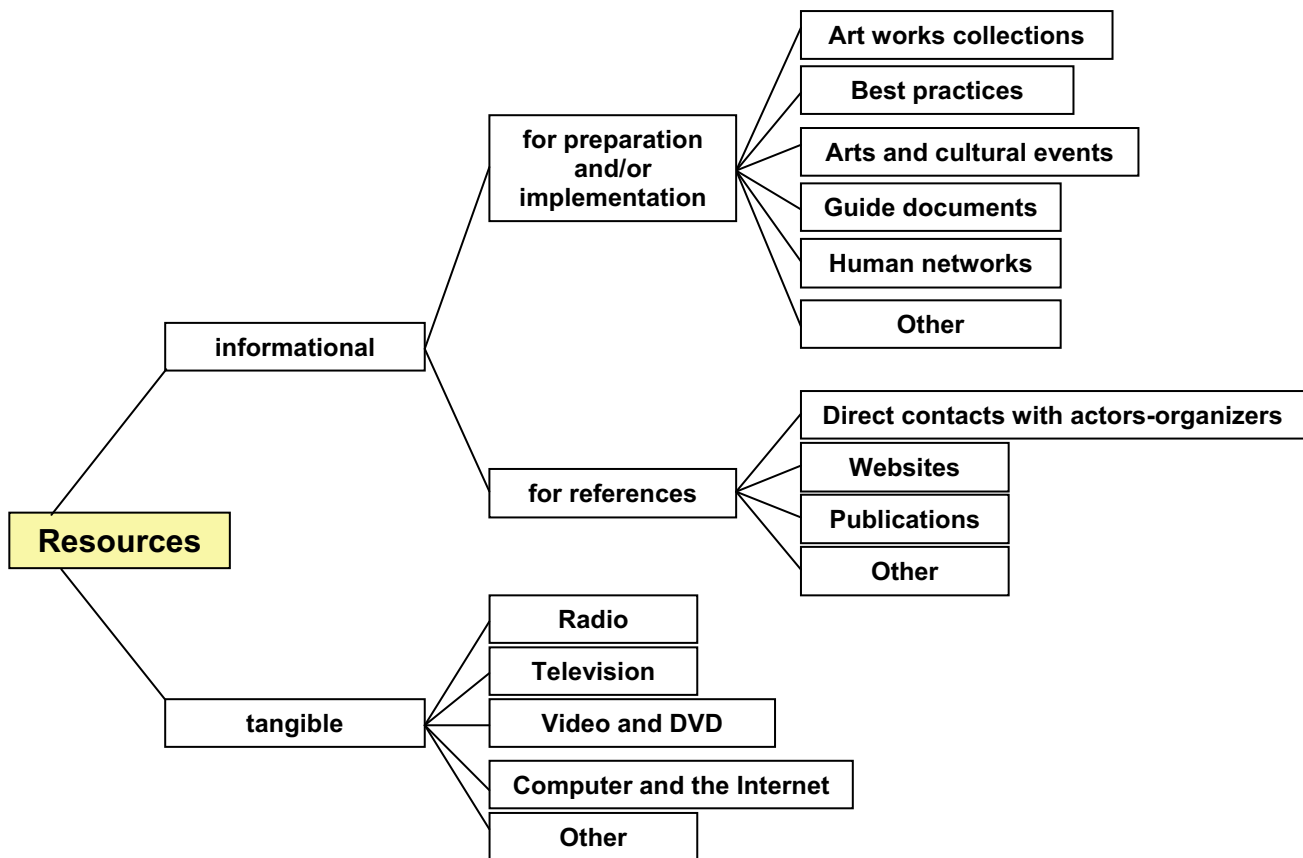




- Facet description and analysis
  - This facet covers arts education partnerships.
  - It is too detailed and not exhaustive.
  - Users may have difficulty distinguishing between “by channel” and “by agent”.
  - The reader may refer to the “Actors” facet for a better understanding.
- Modifications
  - By channel/by agent/by type → by initiative/by type/by partner/by way.
  - Reorganization of sub-facets.

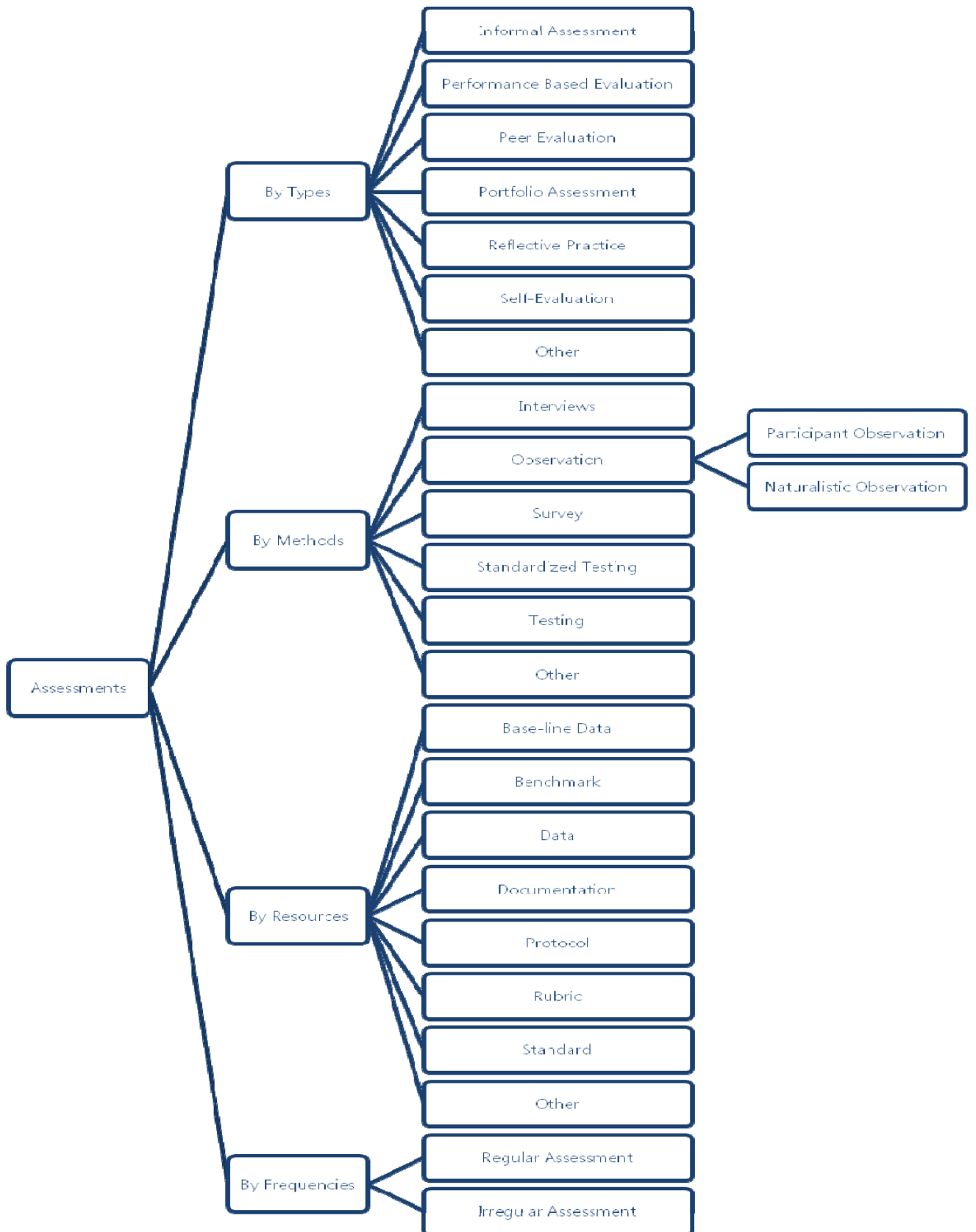
### Resource Types



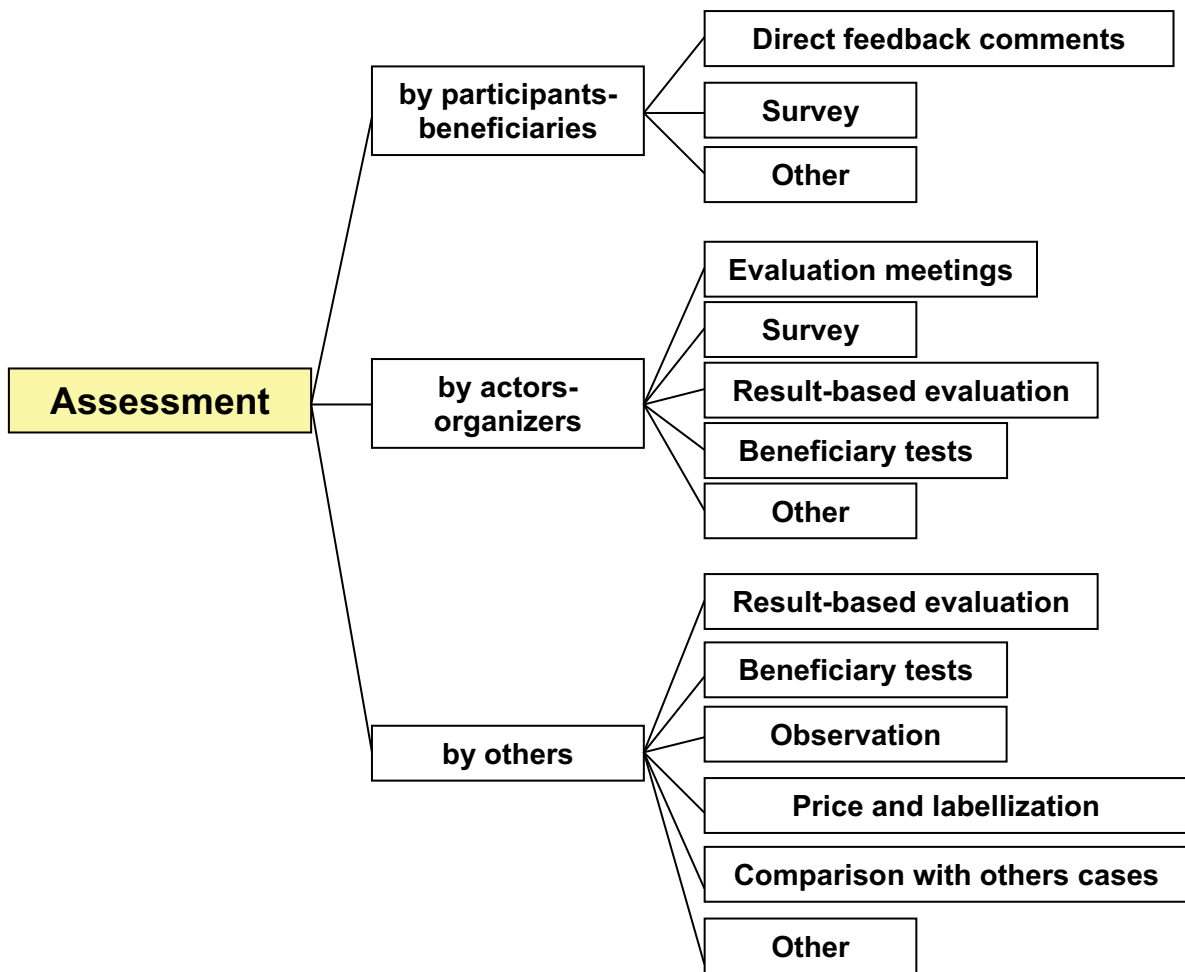


- Facet description and analysis
  - This facet can be used to classify the resources used in arts education practices.
  - Respondents do not understand the meaning of this facet in the framework: does it refer to resources used to develop the practice or contact sources for additional information on practices (website, telephone number, etc.)? Both possibilities must be included in the framework. See the cases of Benin and of the Netherlands.
  - Managers' contact details or the website addresses must be included.
- Modification
  - The facet has been divided into “informational” and “tangible” changes and their sub-facets have been reorganized and decreased.

### Assessment







- Facet description and analysis

- Types of assessment of arts education practices.
- The facet can be examined in a broad sense: pricing or labelling as good practices can be regarded as a form of assessment. See the cases of Colombia and Slovenia.
- Even casual remarks made by participants on practices can often be regarded as assessments.
- The facet can also be viewed in relation to the actor: organizers and actors cannot perform the same assessments. The types of assessment must therefore be selected. See the case of Canada.

- Modifications

- The facet is subdivided by assessor, namely participants/organizers/others.

### **Description**

- A new element affords an opportunity to describe the particular context of a practice: it must be possible to provide additional information on the case, because it can be difficult to retain the overall context and specifics of each case in the faceted classification framework.
- N.B.: All facets must allow for multiple selection and for the addition of supplementary information.

## **2. General comments and remarks on the results**

- The experts of the International Advisory Committee were requested to hold a consultation before the Second World Conference.
- They gave advice, made detailed suggestions and generally shared the view that real progress had been achieved in relation to the first research result, with opinions such as “clearer than earlier version”, “a big step forward”, “looks excellent” being expressed.
- Owing to the lack of time there has not been much feedback from the experts requested to participate in the consultation.
- It will be necessary to relaunch and continue the consultation of international experts in order to develop future research.

## **3. Identification of existing arts education glossaries worldwide**

In order to examine the strengths and weaknesses of the results of the second research phase by comparing it with others, some arts education glossaries have been identified worldwide.<sup>4</sup>

- European Glossary on Arts and Cultural Education
- EARS (ElectroAcoustic Resource Site glossary and thesaurus)
- Arts Education Atlas project
- ArtsEdge Glossary
- Saskatchewan Glossary
- Glossary of education-related terms
- Glossary of arts education terms, abbreviations and phrases
- Glossary of arts and education terms
- ERIC Thesaurus
- MOTBIS
- Education Atlas
- Art21 Glossary

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<sup>4</sup> For further details, see the World Glossary.xls file.

## Conclusion

### 1. Major modifications

- Entries in the faceted structure simplified by means of the 5W1H method.
- Number of sub-facets reduced by modifying abstract concepts.
- International usability improved owing to the application of practice cases from around the world.
- Framework structure transformed to include practice cases in a wider sense, thus, not only programmes or cultural activities, but also policies, funding plans and infrastructure- and network-building.

### 2. Significance of research

- **Harmonization of the theoretical and practical approaches**

While a theoretical and academic approach had been taken in implementing the first research phase, the second phase was conducted in order to examine opportunities for putting the results of the first phase into practice internationally.

- **A practice case study in partnership**

The joint research effort itself is an arts education practice case, entailing a partnership between a governmental laboratory (KACES) and an international organization (UNESCO).

### 3. Future research

(i) Collection of worldwide practice cases

- To improve the structure of the faceted classification framework, more cases of arts education practices worldwide must be reviewed.

During the second research phase, that task was found to be very time-consuming and consequently labour-consuming.

- Before disseminating the faceted classification framework for the collection of practice cases, each facet must be defined precisely in order to obtain correct and specific information on practice cases: respondents often do not understand the purpose of each facet and provide irrelevant information (see “Resources” facet).
- It is important to study regions where it is not easy to collect cases: in the second research phase, there were many cases from Europe and North America, while there were few from the Arab States, Latin America and the Caribbean owing to language-related communication difficulties.

Cases from each region must be collected by regional experts in collaboration with institutions and NGOs based in those regions.

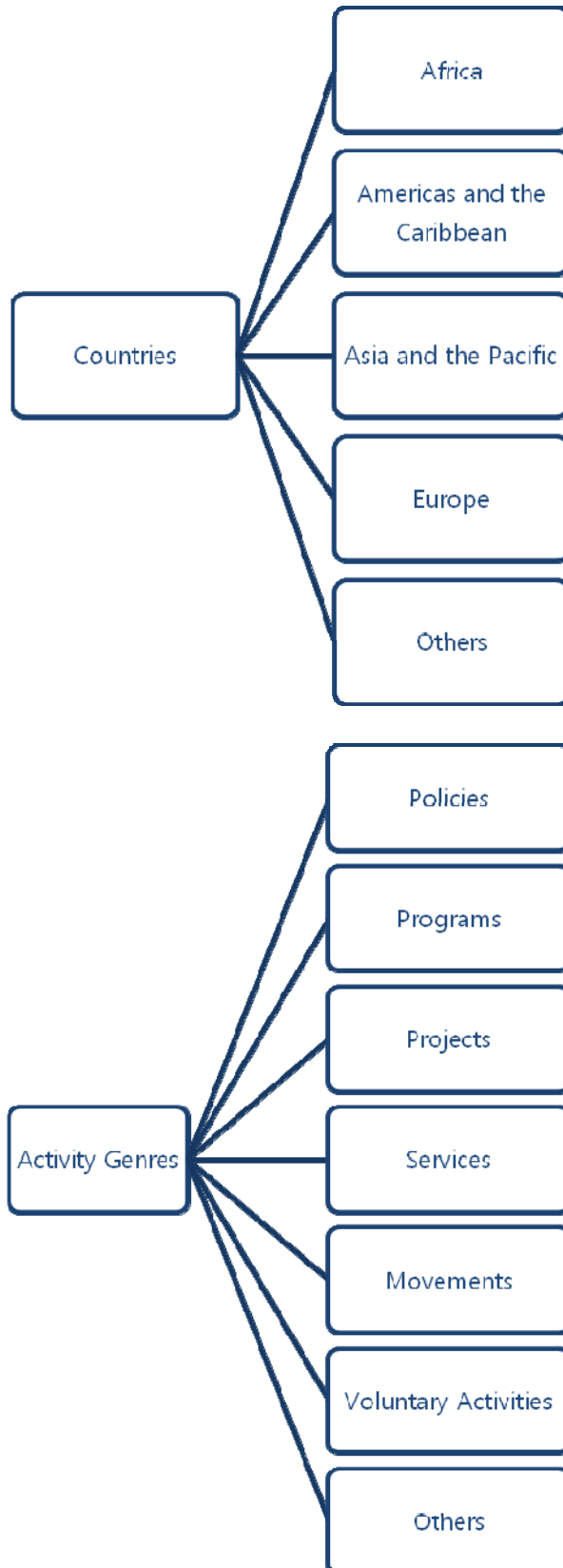
(ii) Internet database compilation

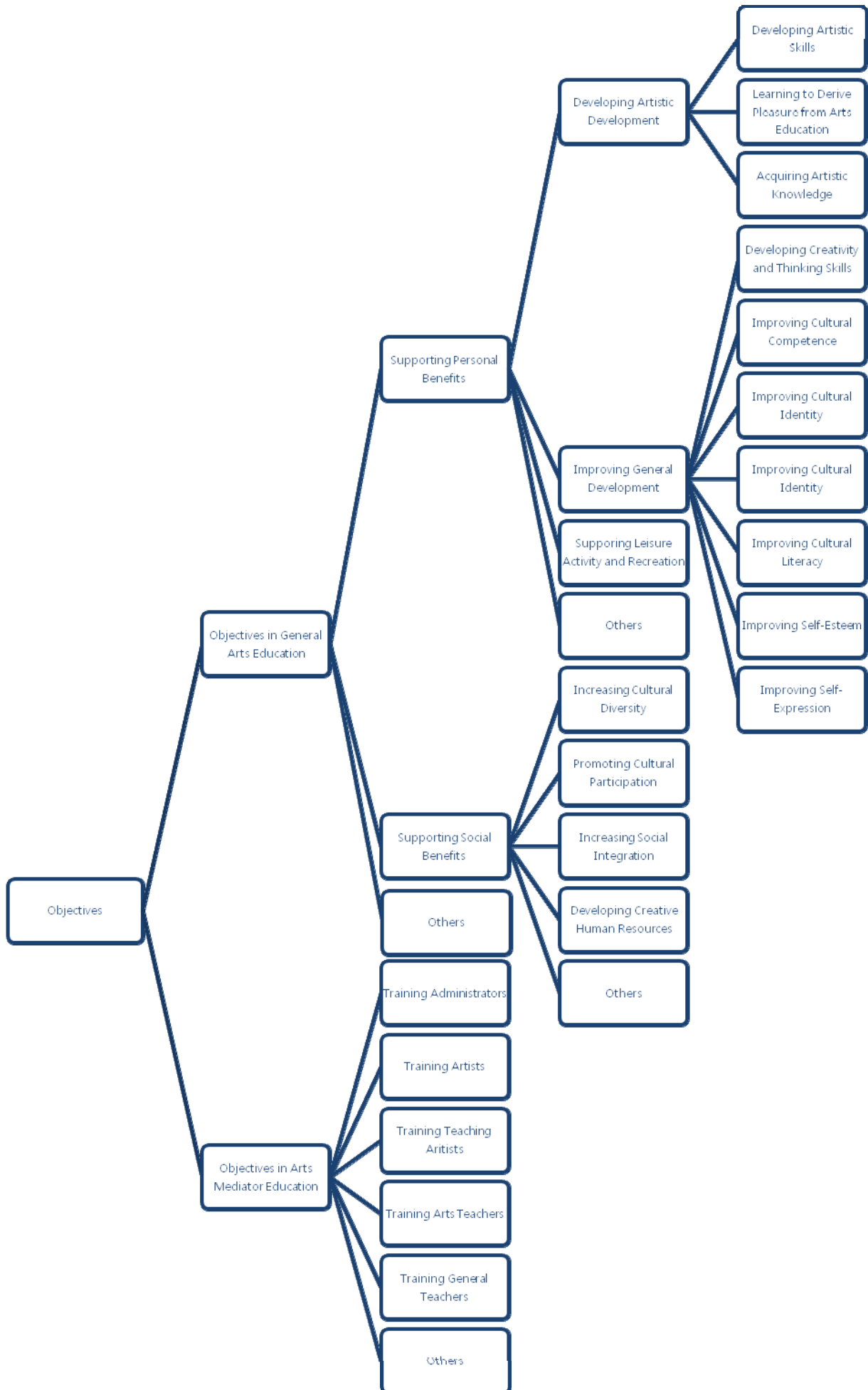
- A database of cases of arts education practices can be compiled if there is improvement and if cases are collected over the long term, giving rise to a system that could be operated internationally for all types of users.

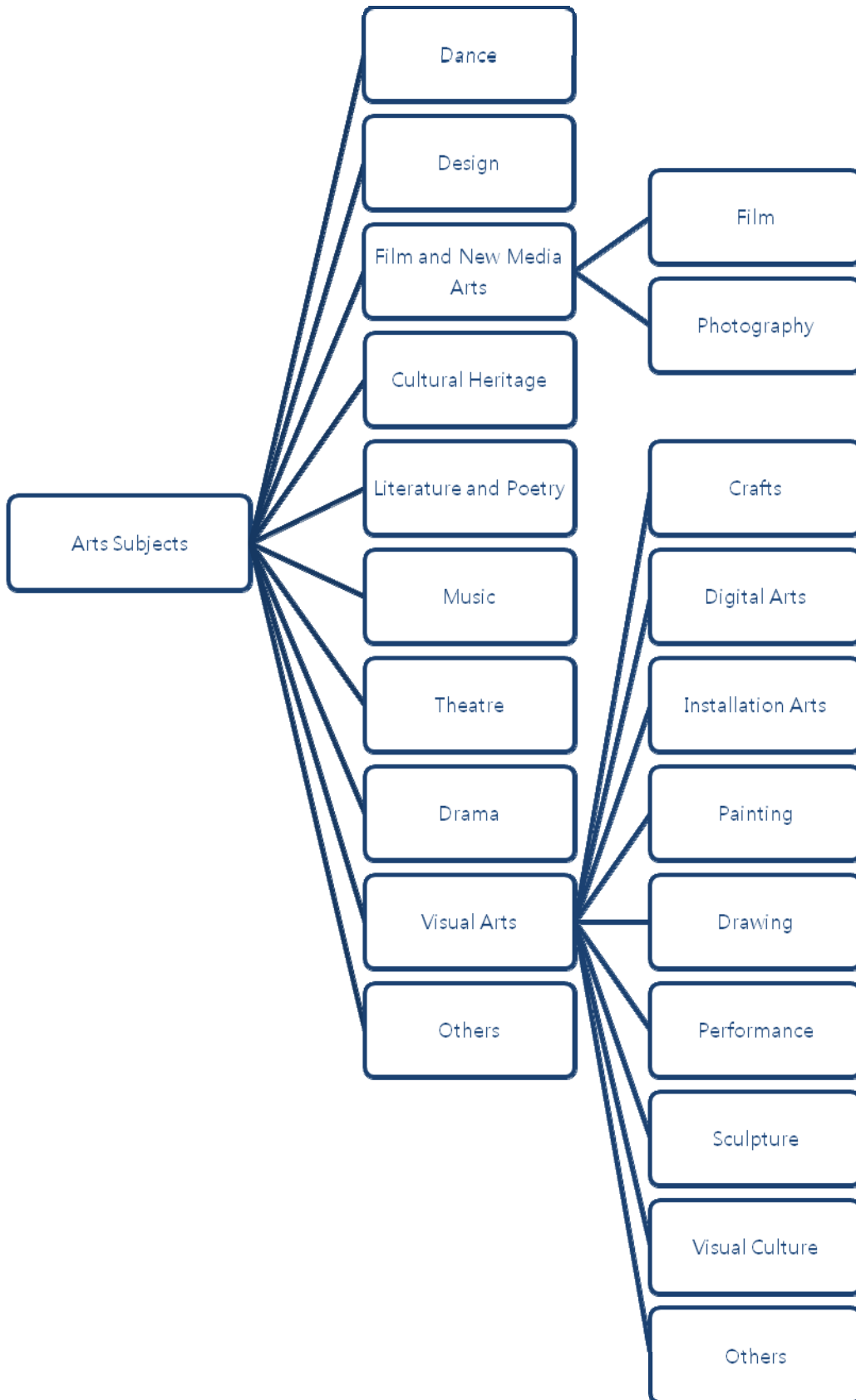
In sum, joint international research must be continued to ensure that the model devised has been discussed and examined by the various arts education stakeholders, bearing in mind that the glossary cannot be developed in the very short term.

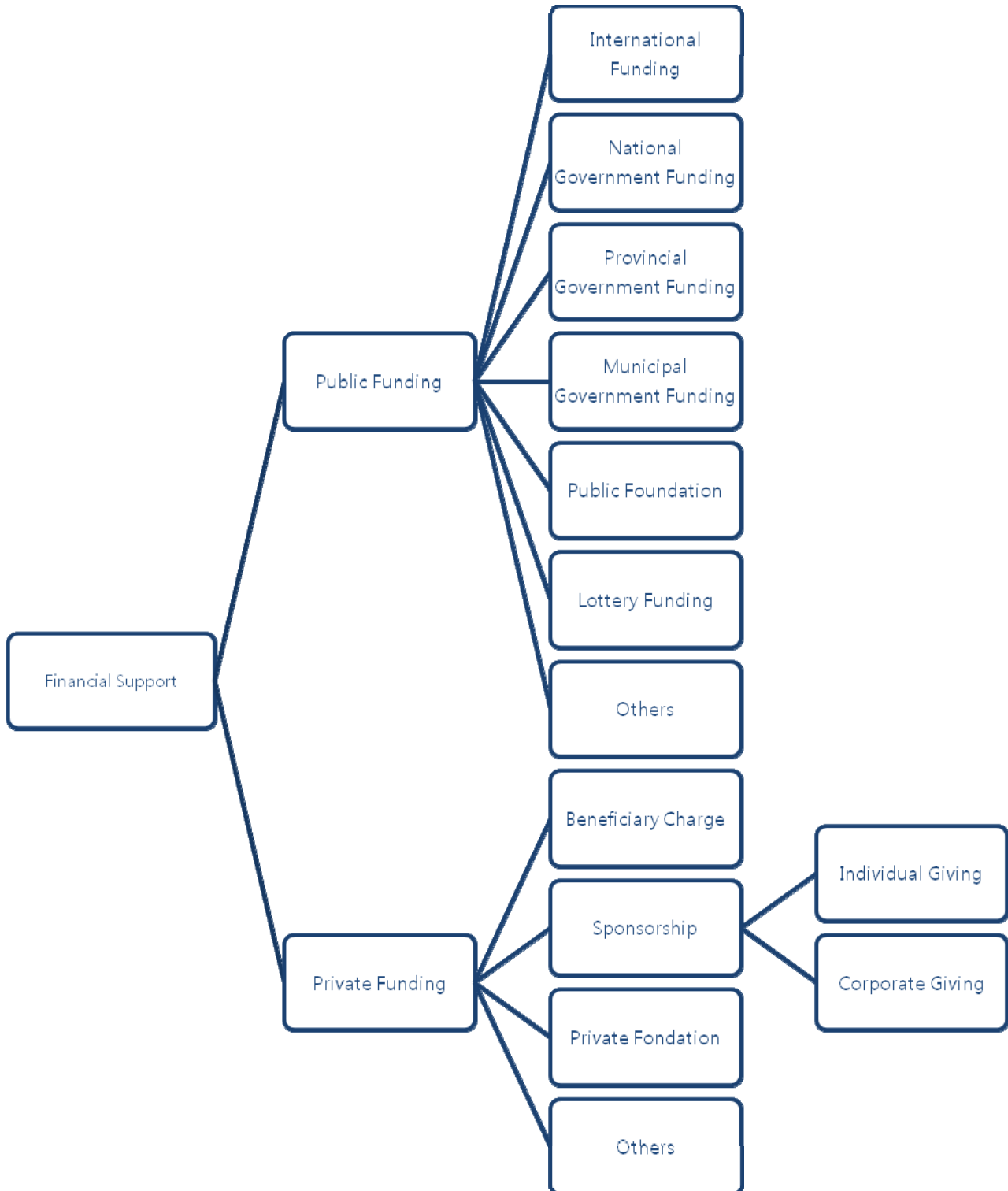
## Annexes

### <Annexe 1> Structure of the glossary made by KACES

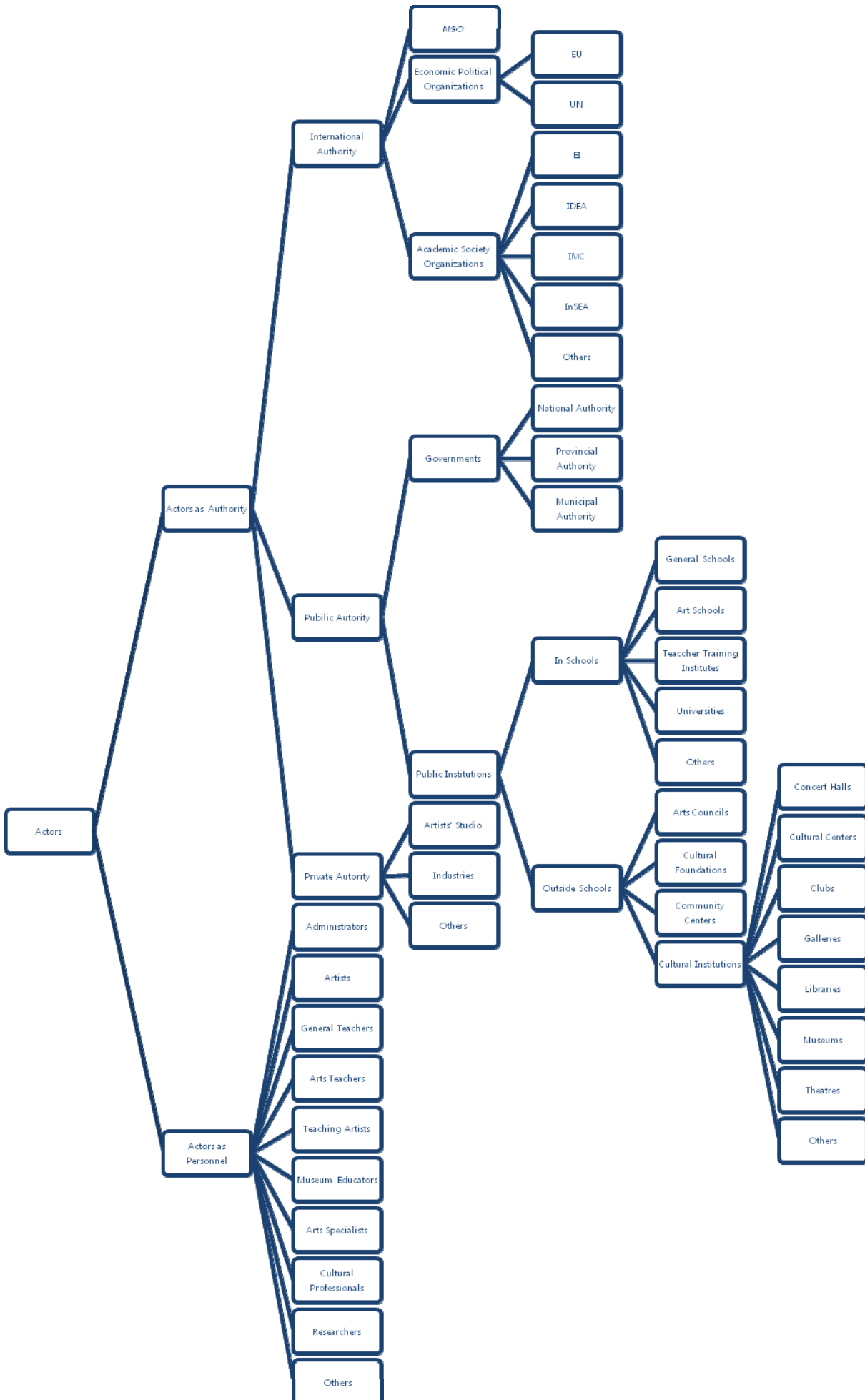


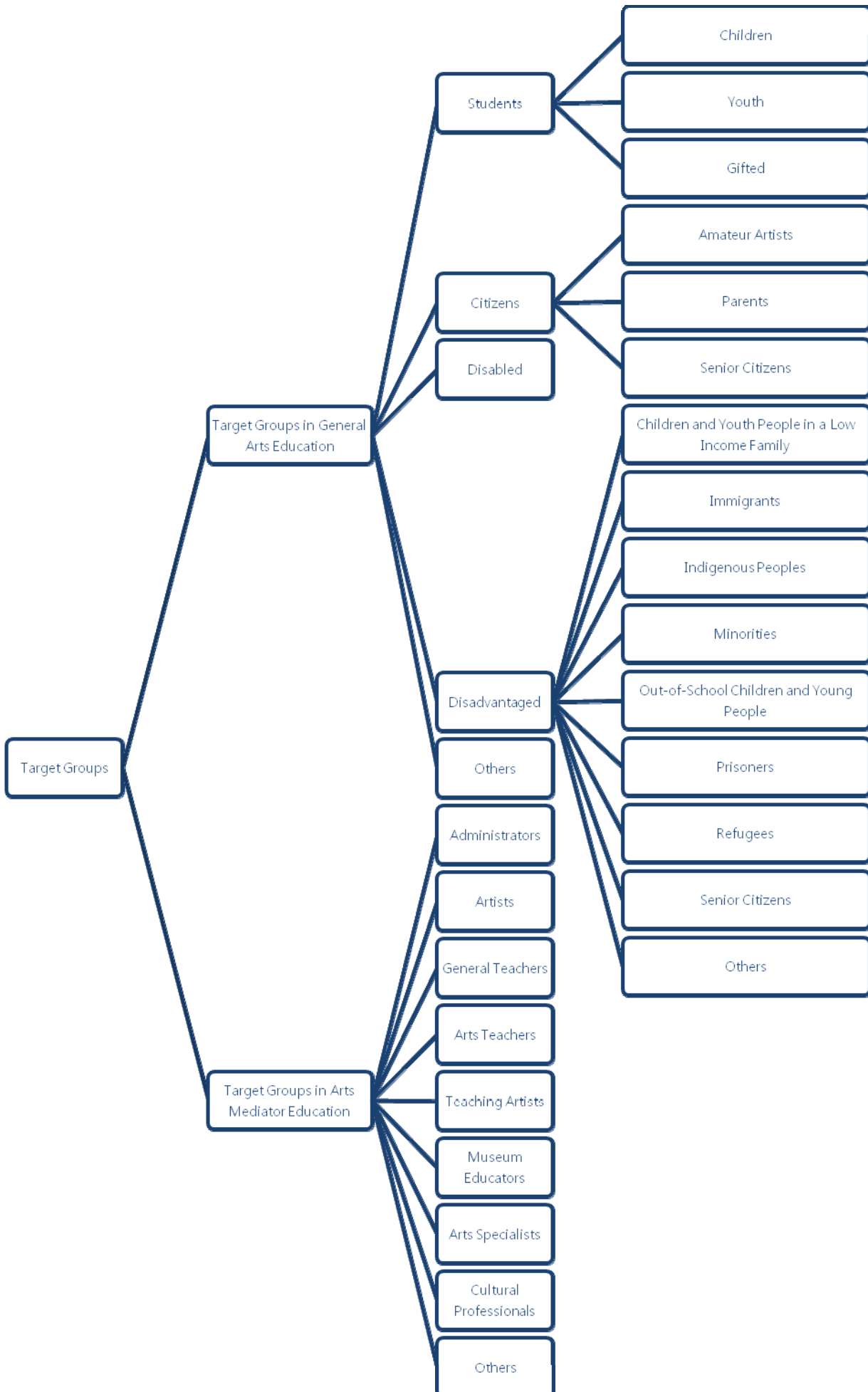


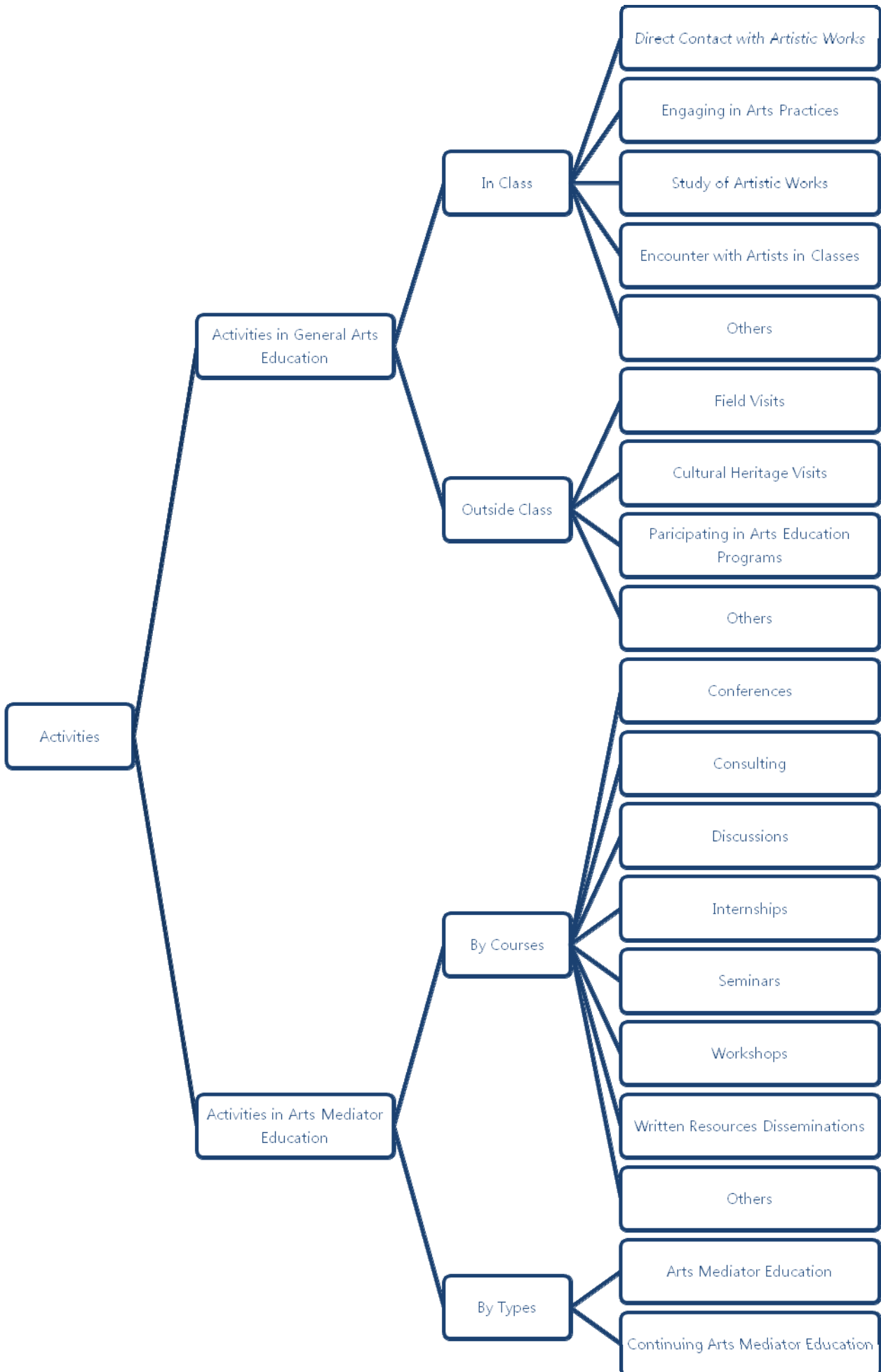


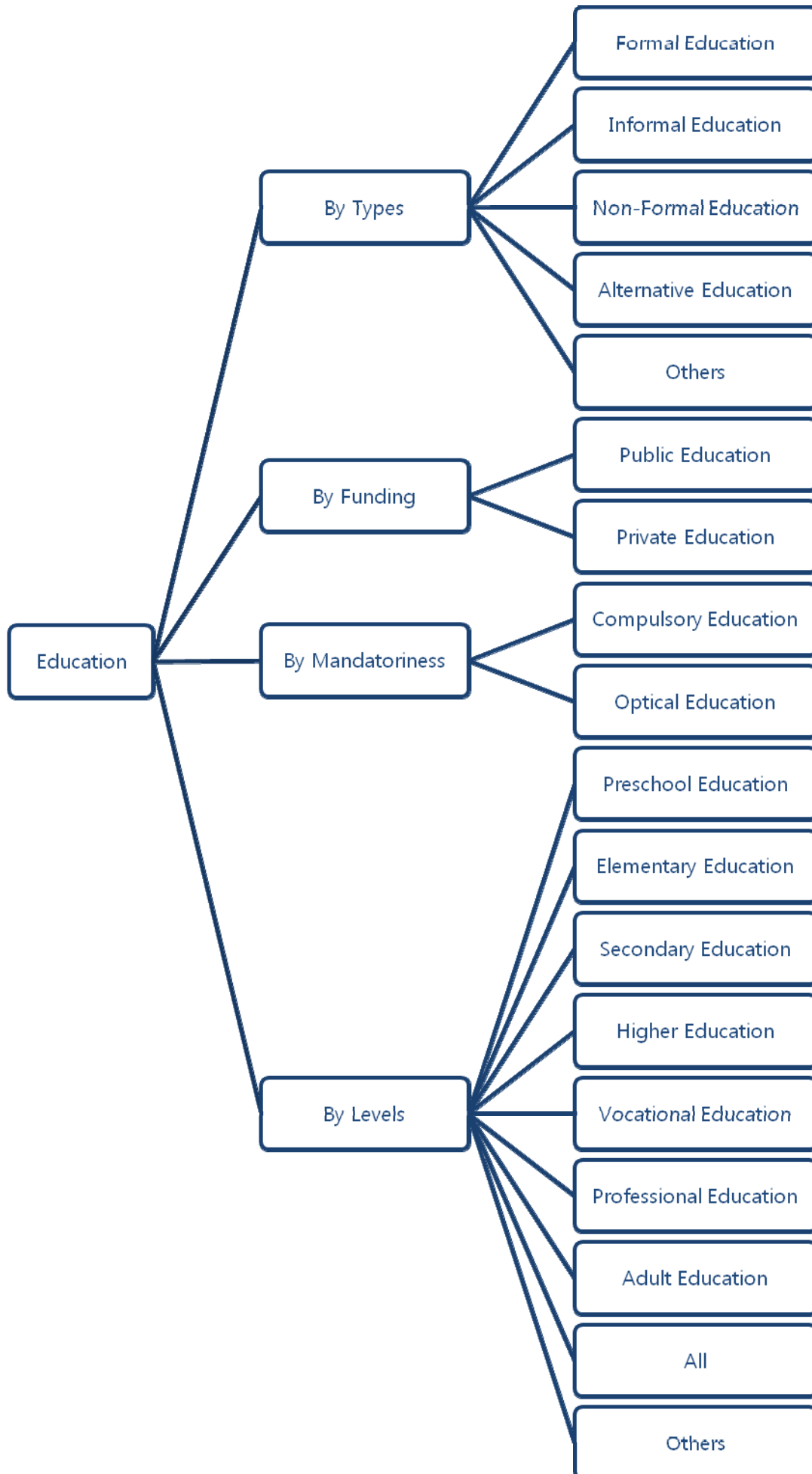


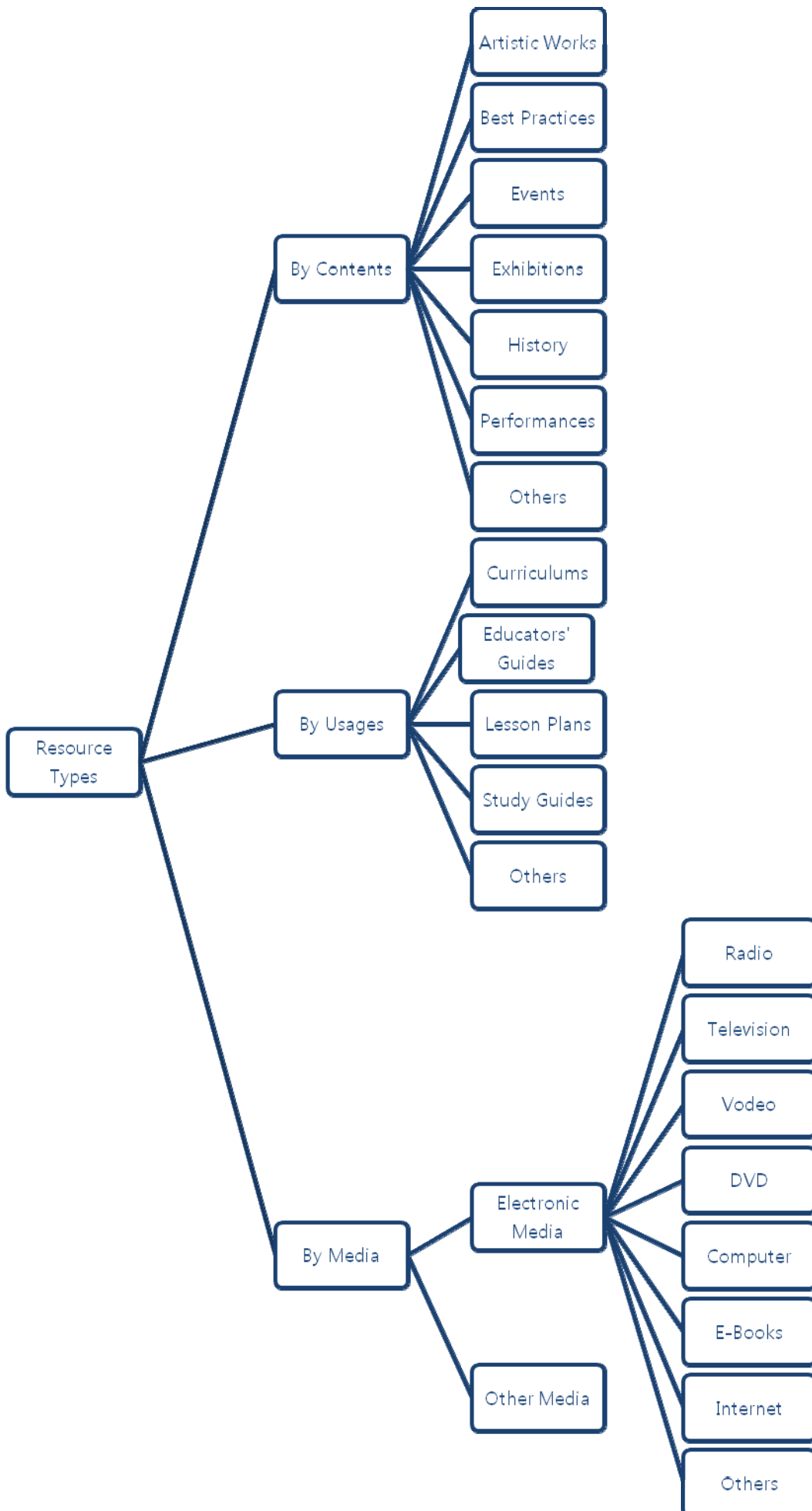


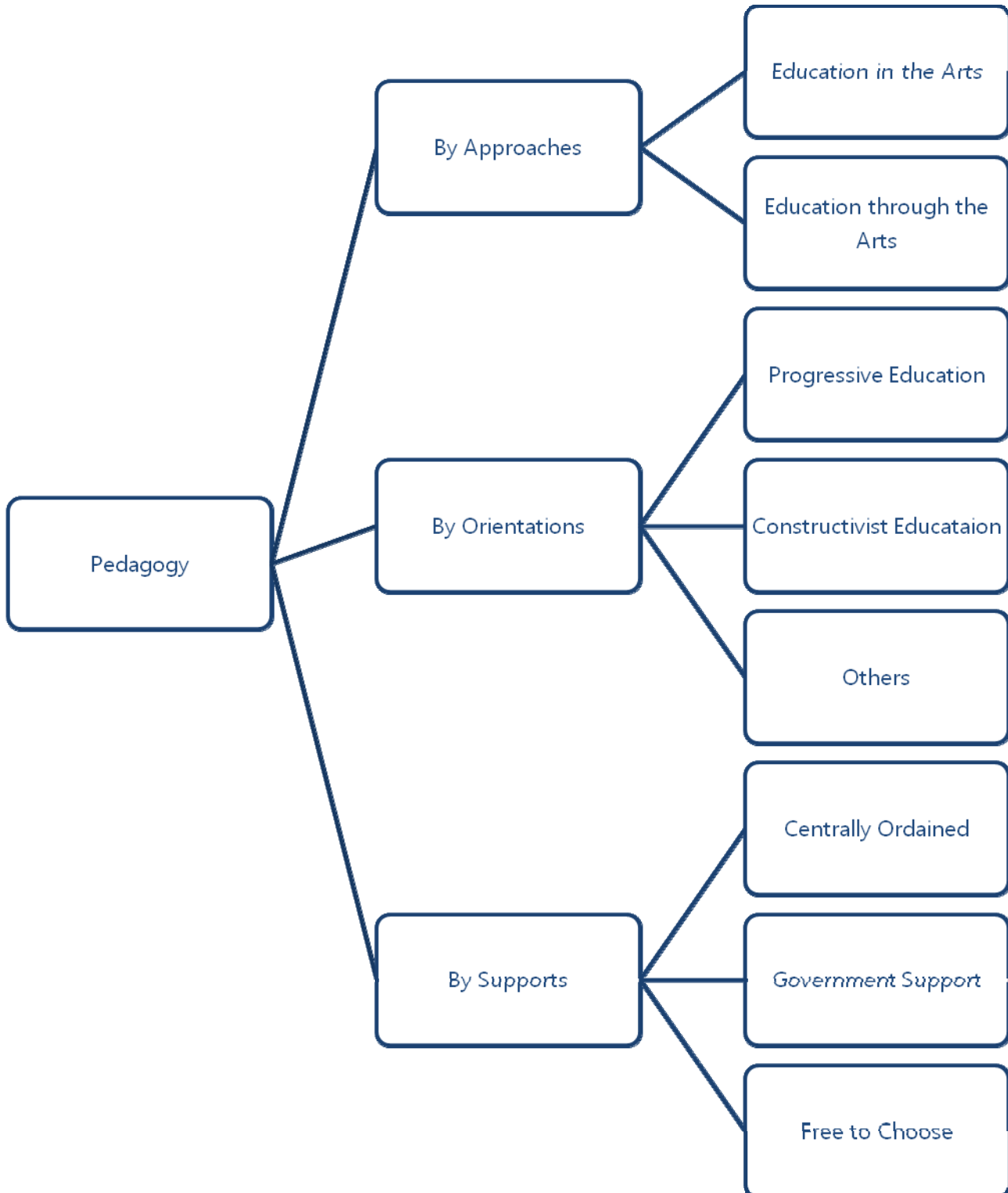


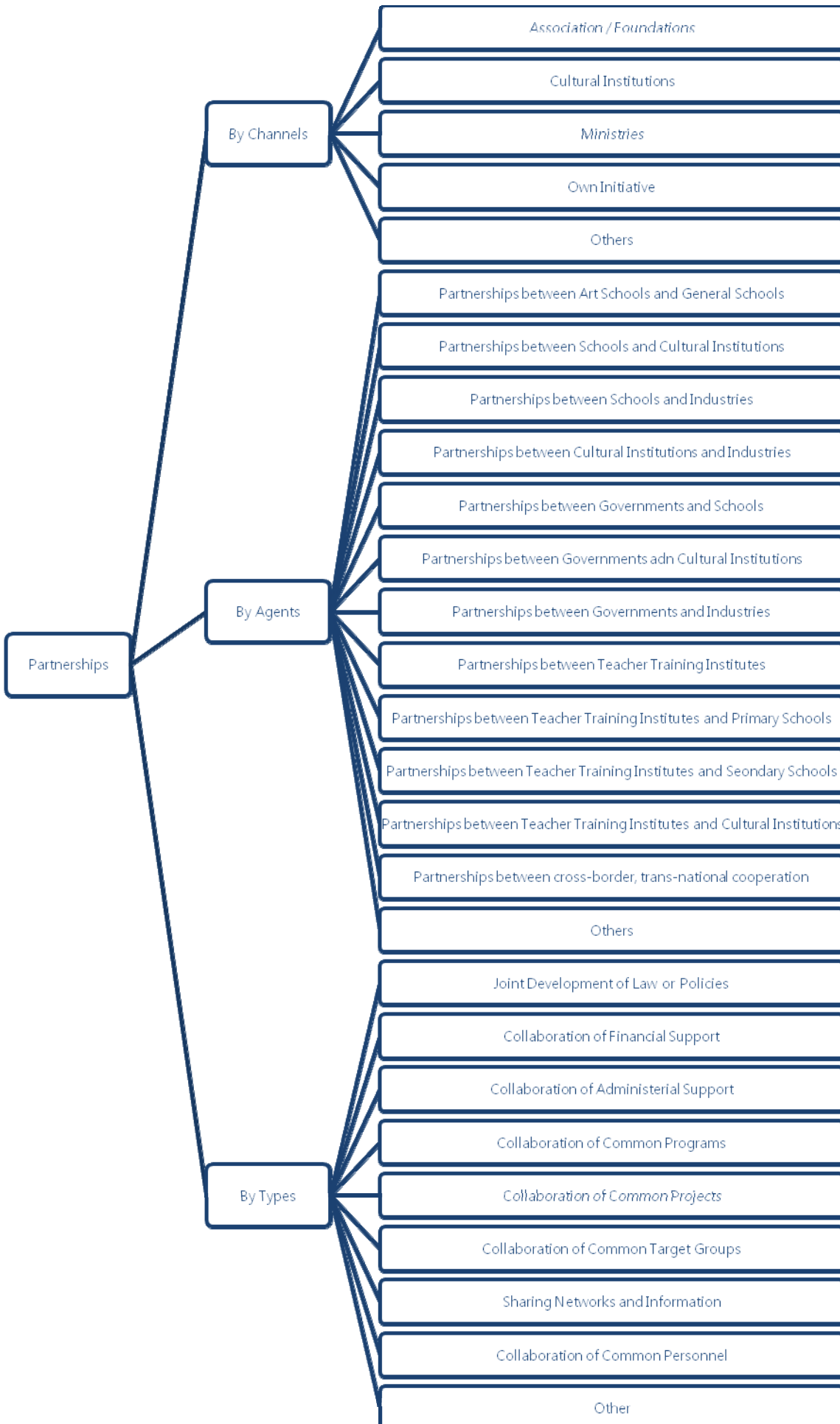


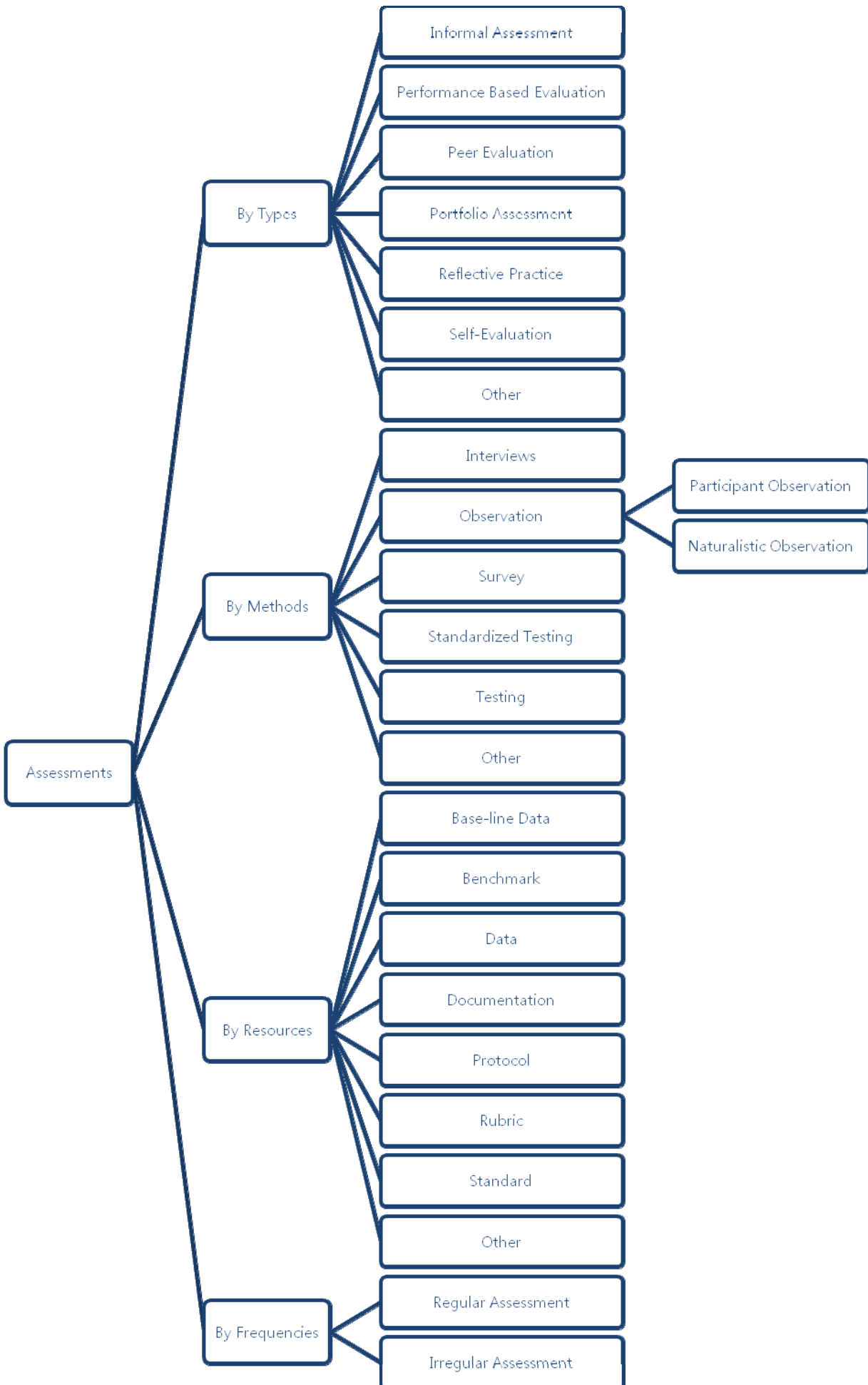






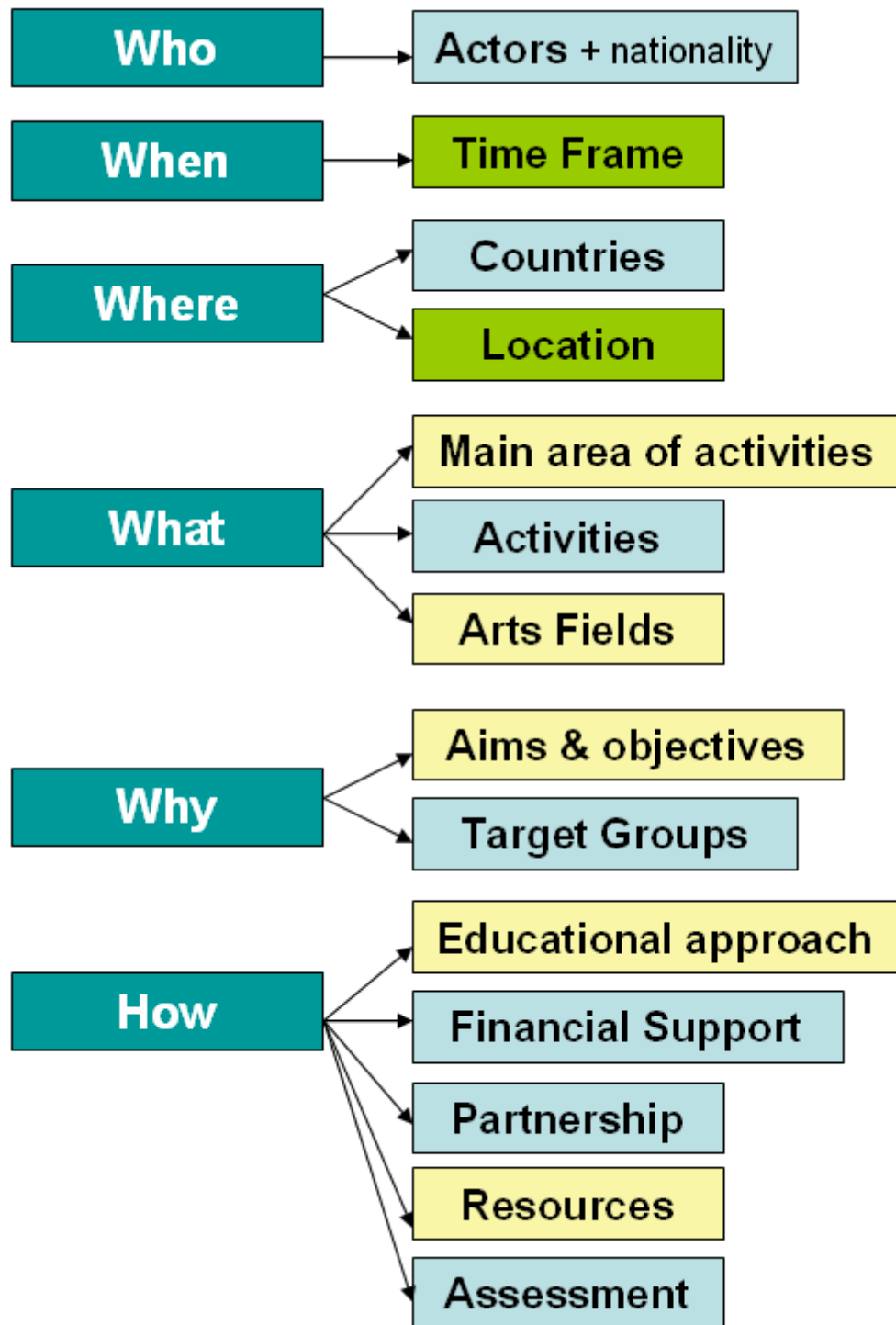


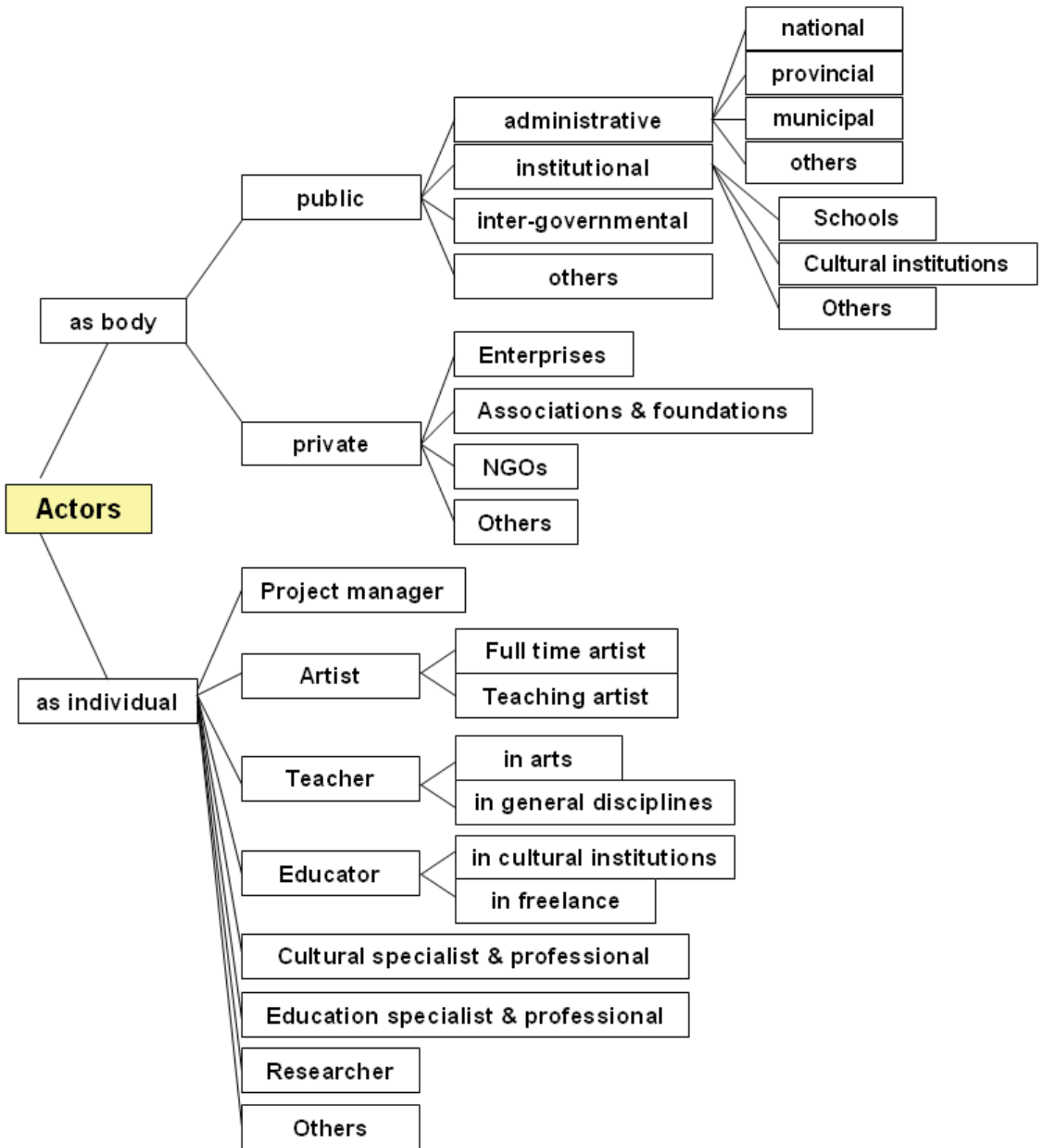


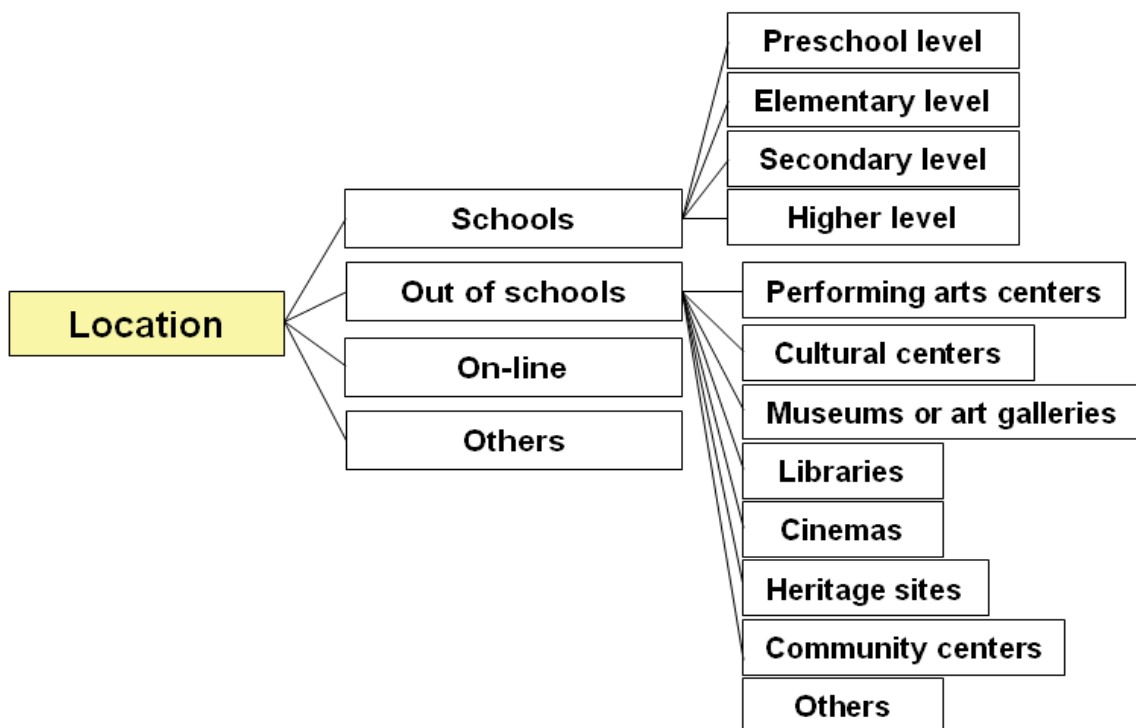
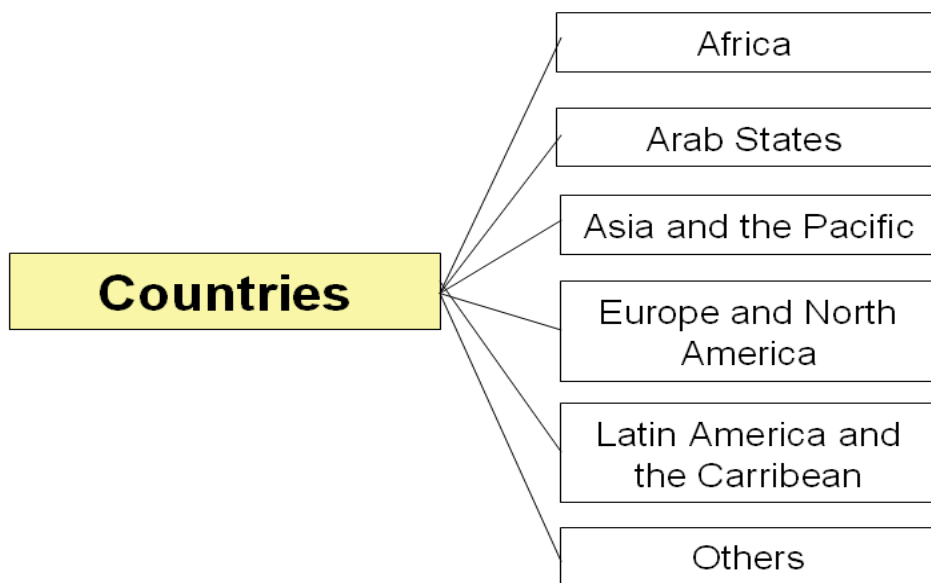
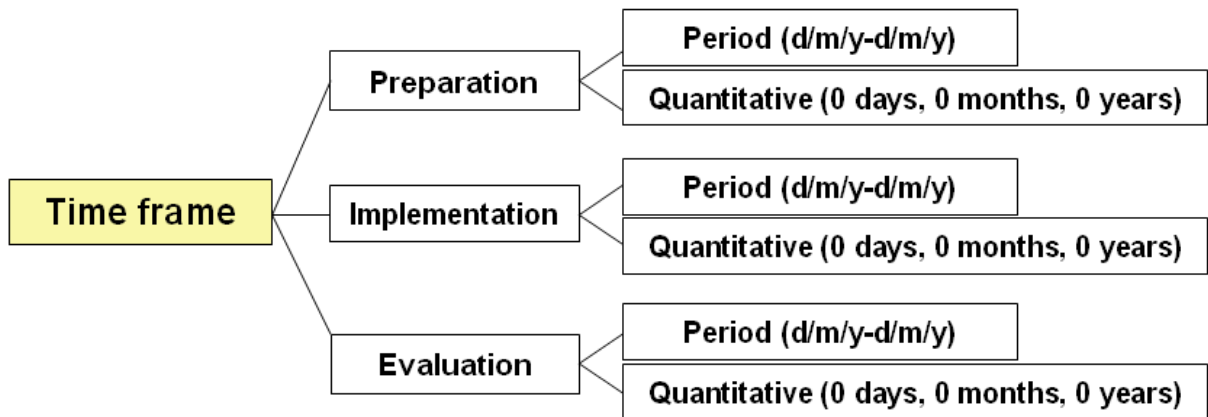


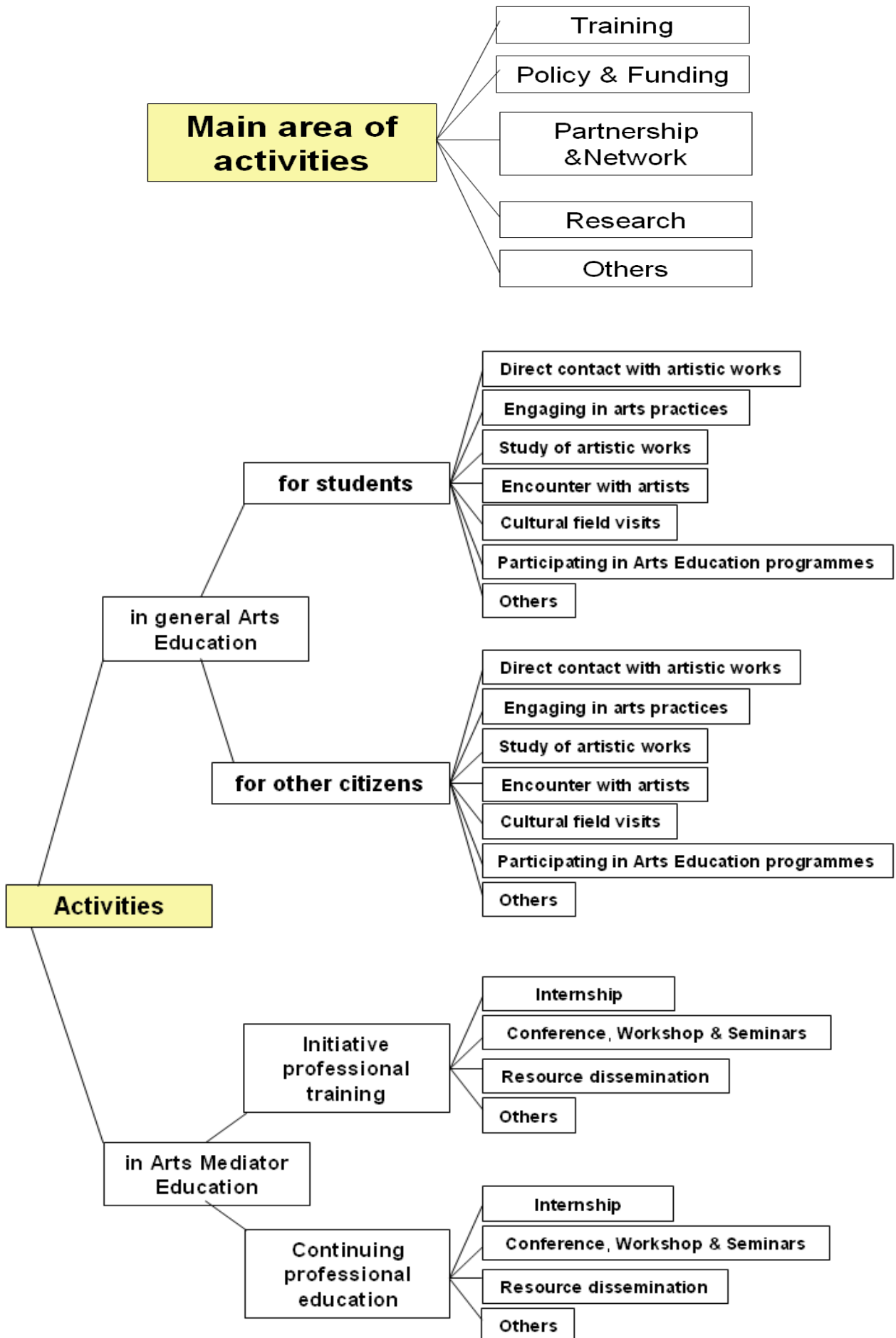


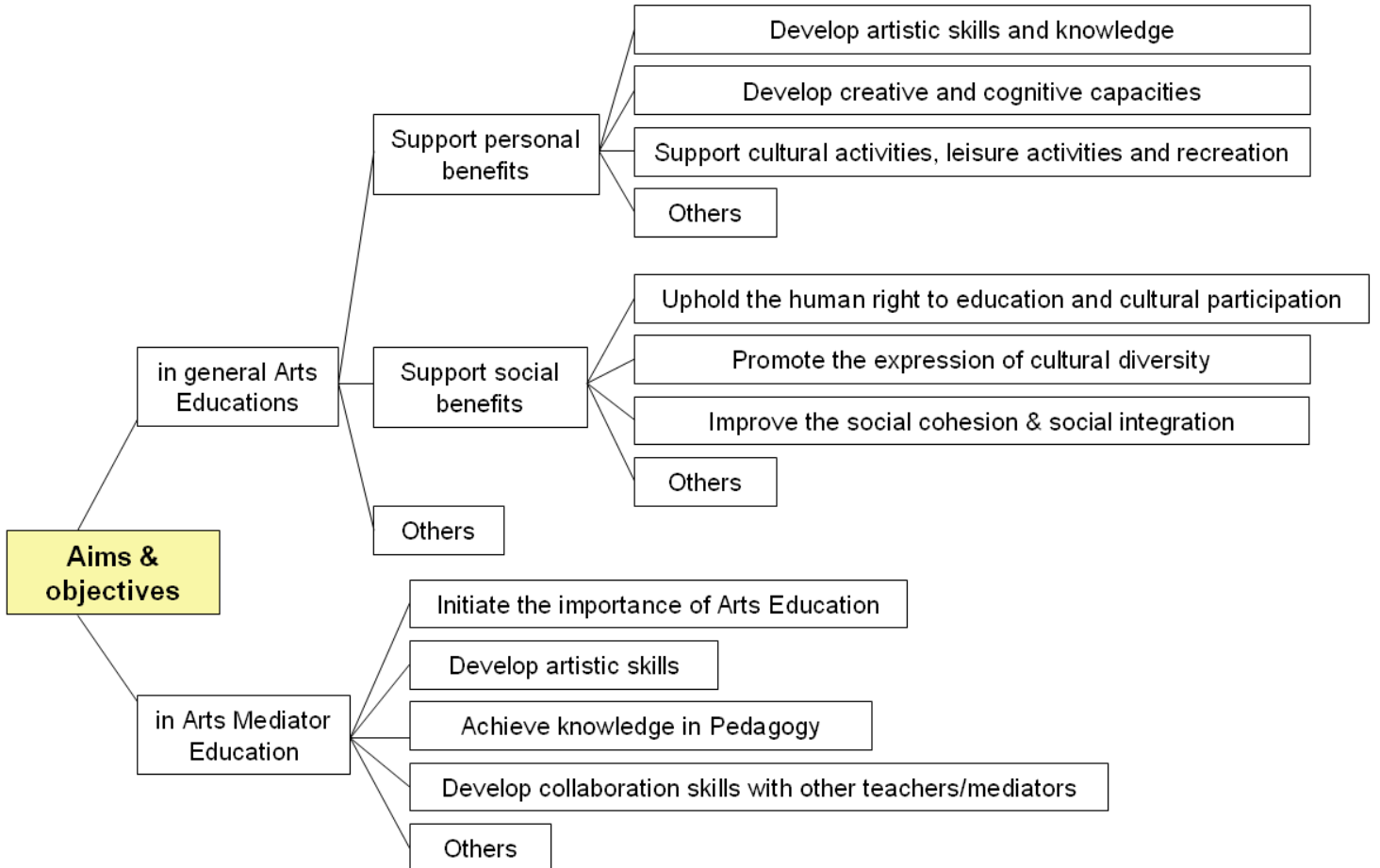
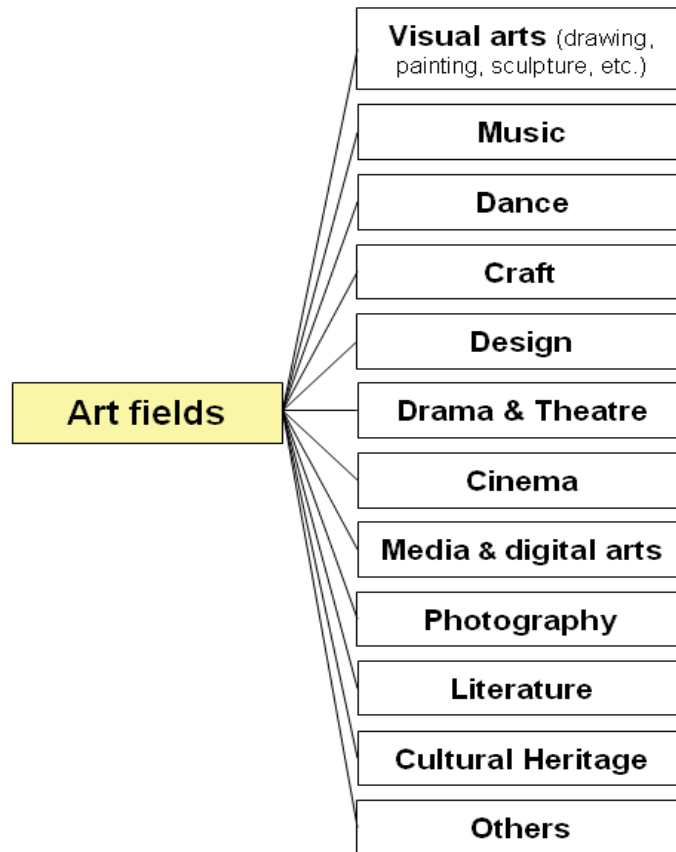
<Annexe 2> Structure of the glossary modified by UNESCO

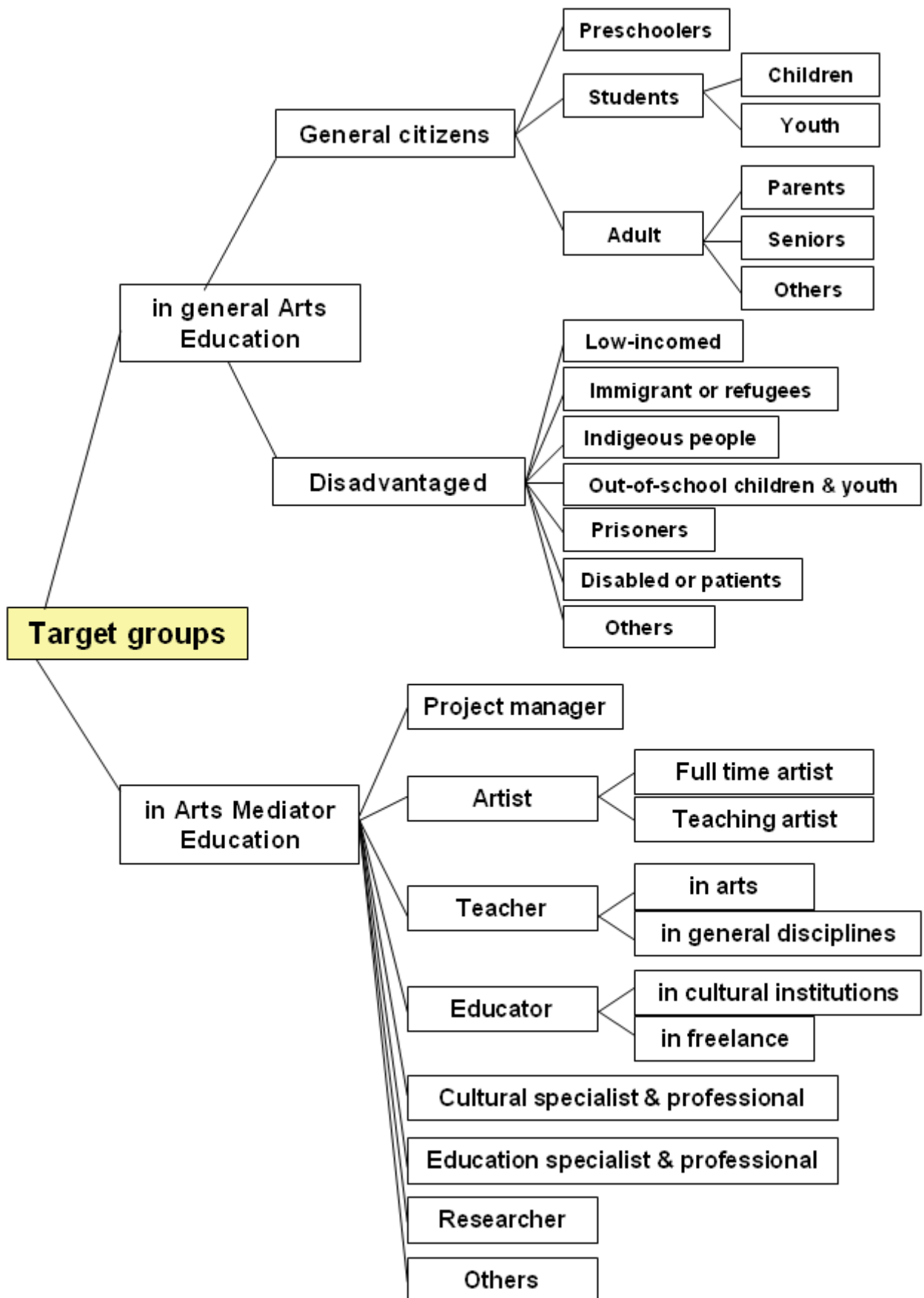


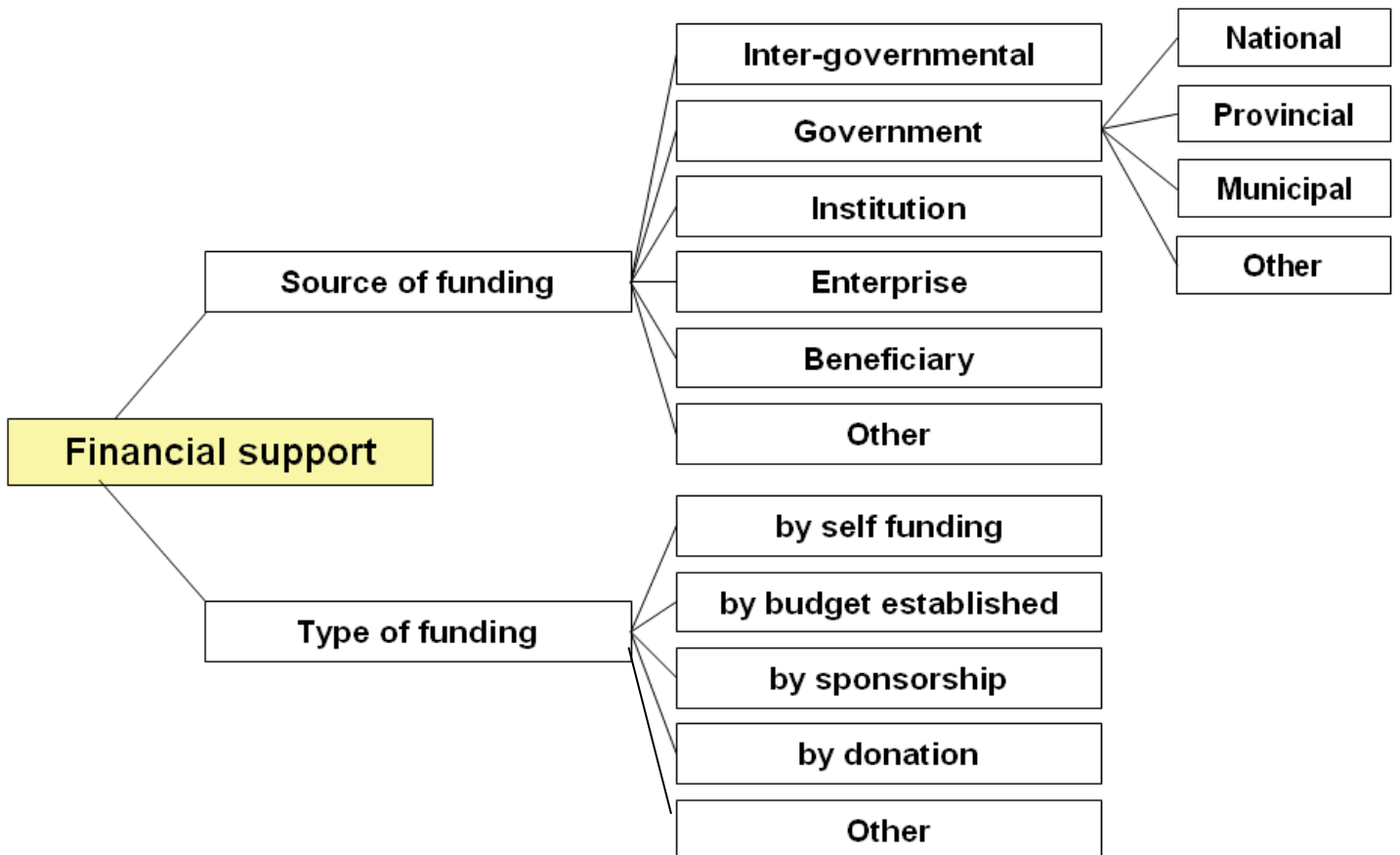
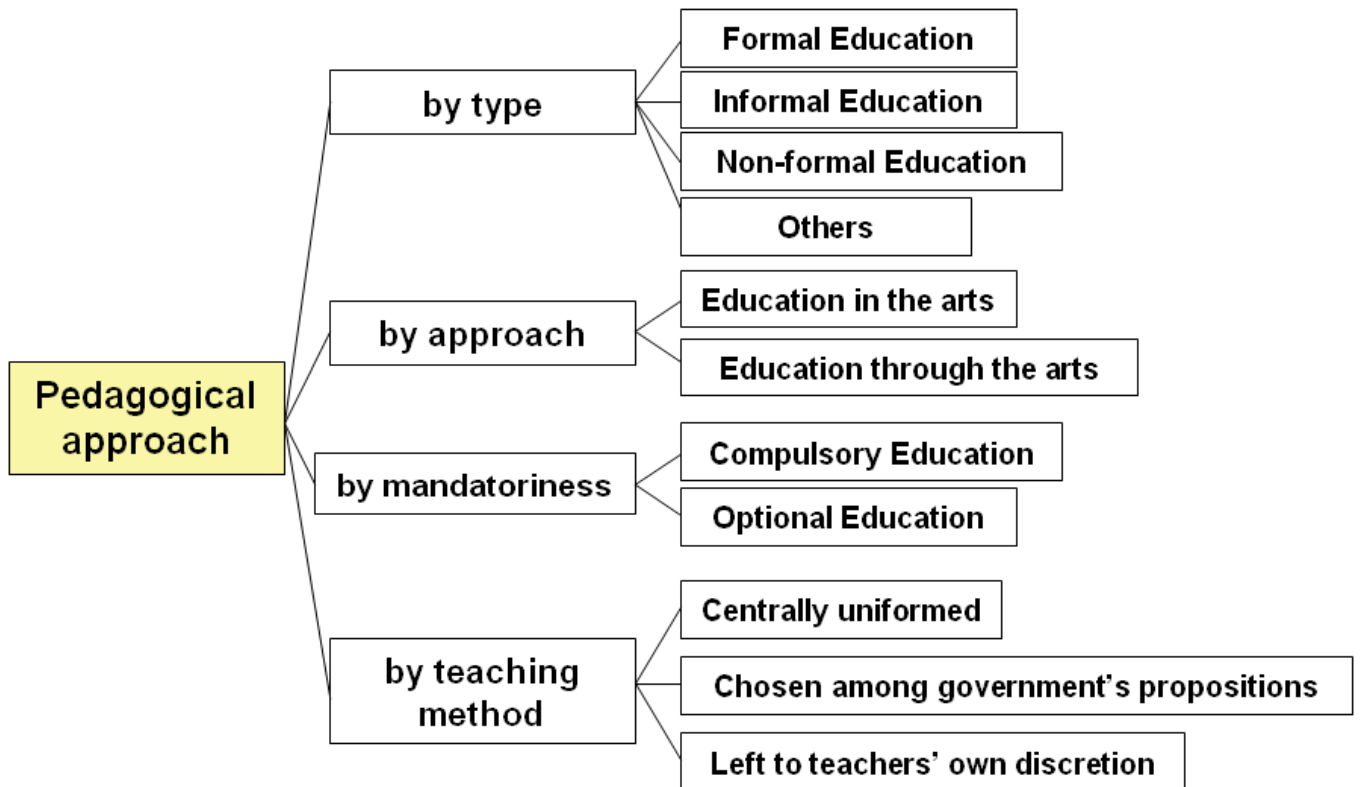


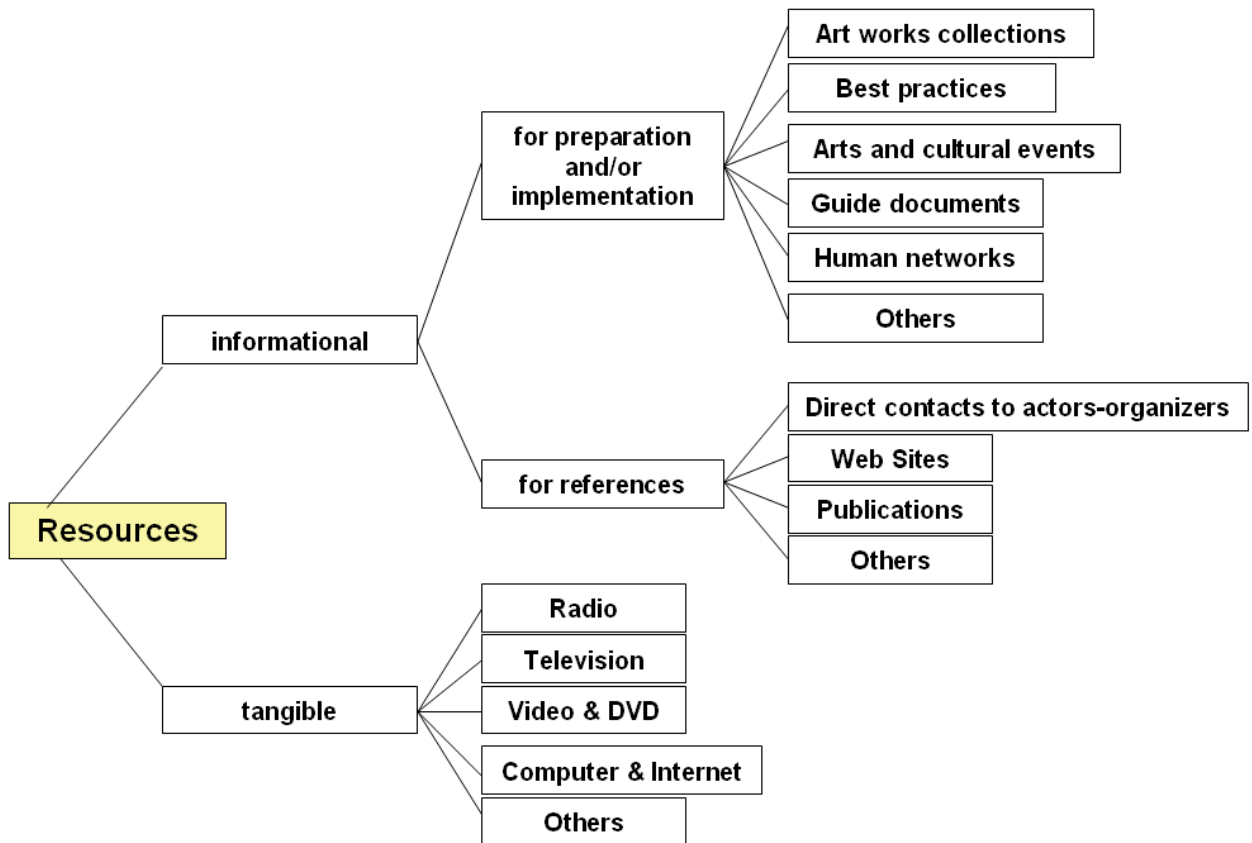
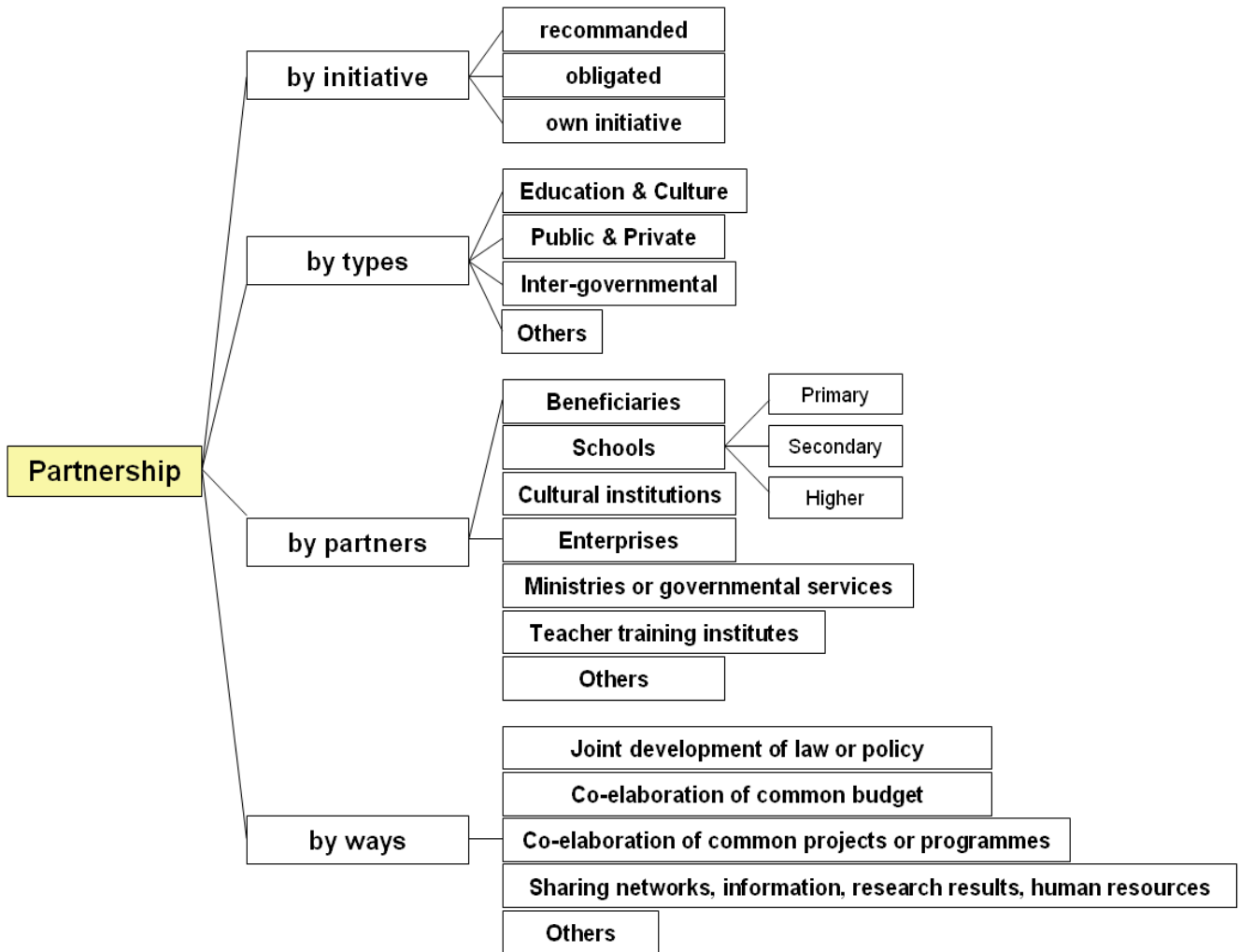




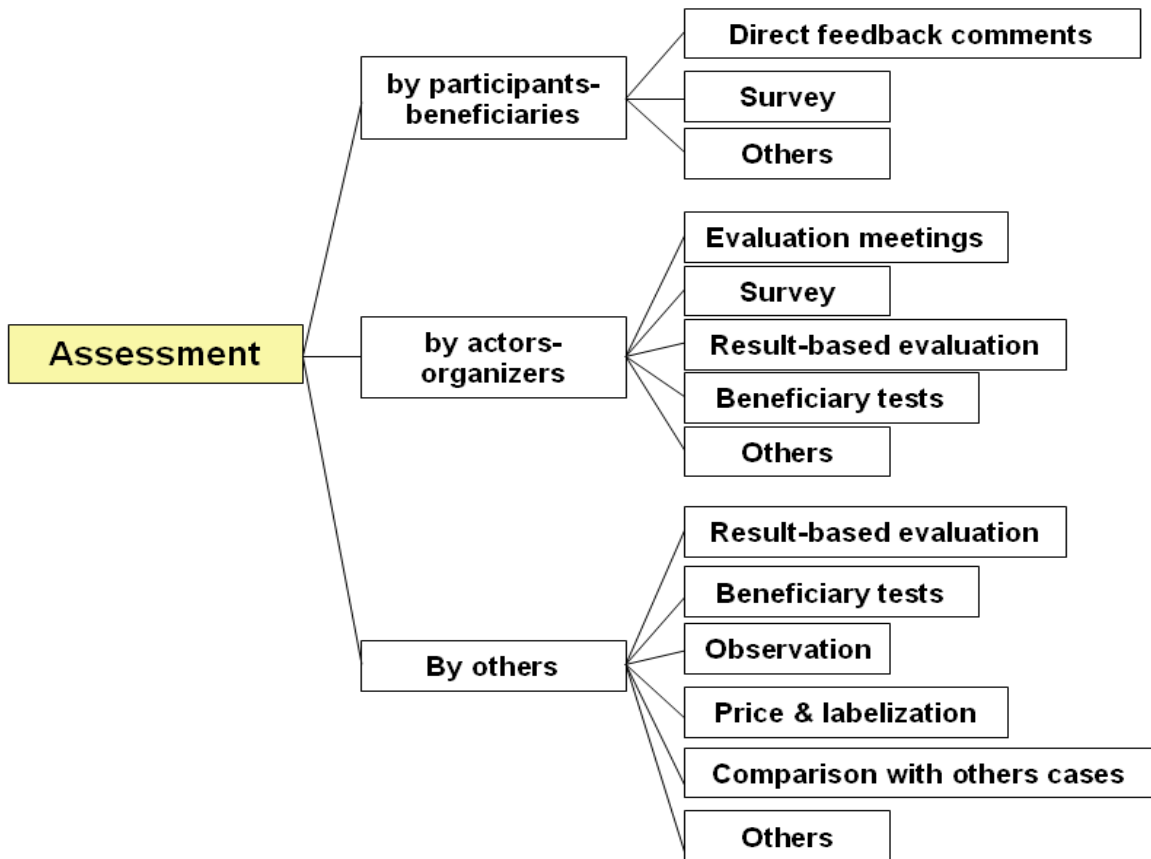












<Annexe 3> Practice cases applied within the faceted classification framework

I. Africa

- Bénin

5W1H	Facets	
Who	Actors-Organizers & nationality	Mairie de Porto-Novo, UNFPA (United Nations Population Fund) / <a href="#">Bénin</a> - <a href="#">Africa</a>
When	Time Frame	<p><a href="#">Depuis 2007</a></p> <ul style="list-style-type: none"> <li>-Signature du protocole d'accord relatif au partenariat entre la mairie de Porto Novo et l'UNFPA le 11 avril 2007.</li> <li>-Lancement des activités pédagogiques en janvier 2007.</li> <li>-Démarrage de la production audionumérique à la fin de l'installation complète des équipements de studio d'enregistrement fin novembre 2007.</li> <li>-Démarrage de la production audiovisuelle en décembre 2007.</li> </ul>
Where	Countries	Porto-Novo, <a href="#">Bénin</a> - <a href="#">Africa</a>
	Location	<a href="#">Hors écoles</a> → <a href="#">Centre culturel</a> Zone Résidentielle Lot N° 115- 01 BP : 506 RP - Cotonou
What	Main area of activity & Title	<a href="#">Traning</a> Démarrage du Centre d'Etudes Musicales Artisanales et d'Animation culturelles (CEMAAC : Centre d'Etudes Musicales Artisanales et d'Animation culturelles)
	(Related) Activities	<p><a href="#">In general AE</a></p> <ul style="list-style-type: none"> <li>→ <a href="#">for students</a> + <a href="#">for other citizens</a></li> <li>→ <a href="#">Direct contact with artistic works</a> + <a href="#">Engaging in art practices</a> + <a href="#">Encounter with artists</a></li> </ul> <ul style="list-style-type: none"> <li>- Instruments de musique traditionnels ou modernes: tambours, guitare, piano, trompette, saxo, batterie, etc.</li> <li>- Production audiovisuelle: cadrage, sonorisation, techniques de studio d'enregistrement, etc.),</li> <li>- Production artisanale: collecte et fabrication d'instruments de musique</li> <li>- Animation Culturelle: Théâtre, chorale, musique et danse</li> </ul>
	(Related) arts fields	<a href="#">Musique</a> + <a href="#">Théâtre</a> + <a href="#">Danse</a> + <a href="#">Cinema</a> + <a href="#">Media &amp; Digital arts</a> Musique, Théâtre, Danse, Film and Media arts
Why	Aims & objectives	<p><a href="#">In general AE</a></p> <ul style="list-style-type: none"> <li>→ <a href="#">Support personal benefits</a> – <a href="#">Support cultural activities, leisure activities and recreation</a> + <a href="#">Others</a></li> <li>+ <a href="#">Support social benefits</a> – <a href="#">Uphold the human right to education and cultural participation</a> + <a href="#">Others</a></li> </ul> <p>1 Contribuer à la lutte contre la pauvreté à travers la mobilisation d'un nombre important d'adolescent(es) et de jeunes autour des questions de santé sexuelle et de la reproduction et de l'insertion professionnelle dans le domaine de la culture.                      2 Contribuer à l'amélioration de la qualité de vie des adolescent(e)s et jeunes à travers la communication pour un changement de comportement dans le domaine de la santé de la reproduction et l'insertion professionnelle dans les domaines de la musique, l'artisanat et l'animation culturelle .                      3 Intégrer les besoins et préoccupations en SSR des adolescents et jeunes dans un centre de formation professionnelle;                      - accroître la disponibilité de l'information dans le domaine de la Santé de la Reproduction, des IST, du VIH/SIDA en faveur de 50 adolescent(es) et jeunes (chaque année);</p>

		<ul style="list-style-type: none"> <li>- renforcer chaque année les capacités de 50 adolescent(e)s et jeunes dans les métiers de la musique, l'artisanat et l'animation culturelle (y compris le développement de l'esprit entrepreneurial dans le domaine de la musique);</li> <li>- développer un partenariat avec les Centres de Formation et d'apprentissage aux métiers de la musique.</li> <li>- mettre en place une base de données des oeuvres de la tradition orale de l'Ouémé-Plateau.</li> </ul>
	Target groups	<p><u>In general AE</u></p> <p>➔ <u>Disadvantaged</u> – <u>Out of school children &amp; youth</u></p> <p><u>In Arts Mediator Education</u></p> <p>➔ <u>Artist</u> + <u>Other : fabricant d'instrument de musique et d'objet d'art</u></p> <ul style="list-style-type: none"> <li>- Adolescents et jeunes déscolarisés, âgés de 15 à 24 ans</li> <li>- Artistes, musiciens désireux de se perfectionner dans la maîtrise des instruments de musique, dans la production musicale et de se produire.</li> <li>- Vidéo amateurs, cadresurs</li> <li>- Fabricant d'instruments de musique et d'objets d'art</li> <li>- Mélomanes et comédiens, etc.</li> </ul>
How	Type of education Pedagogical approach	<p><u>By type</u></p> <p>➔ <u>Informal education</u></p> <p><u>By approach</u></p> <p>➔ <u>Education in the arts</u> + <u>Education through the arts</u></p> <p><u>By mandatoriness</u></p> <p>➔ <u>Optional education</u></p> <p><u>By teaching method</u></p> <p>➔ <u>Left to teachers'(centers') own discretion</u></p>
	Financial supports	<p><u>Source of funding</u></p> <p>➔ <u>Inter-governmental</u></p> <p><u>Type of funding</u></p> <p>➔ <u>by established budget</u></p> <p>UNFPA (United Nations Population Fund)</p>
	Partnership	<p><u>By initiative</u></p> <p>➔ <u>Own initiative</u></p> <p><u>By types</u></p> <p>➔ <u>Inter-governmental</u></p> <p><u>By partners</u></p> <p>➔ <u>Cultural institution</u> + <u>Intergovernmental service</u></p> <p><u>By ways</u></p> <p>➔ <u>Co-elaboration of common projects or programmes</u></p> <p>UNFPA (United Nations Population Fund)</p>
	Resources	<p><u>Informational</u> ➔</p> <p><u>Tangible</u> ➔</p> <p>UNFPA (United Nations Population Fund)</p> <p><a href="http://benin.unfpa.org/realisations/CMAAC.htm">http://benin.unfpa.org/realisations/CMAAC.htm</a></p>
	Assessment	-----
Description		-----

- Malawi

5W1H	Facets	
Who	Actors-Organizers & nationality	The division of Arts and Crafts in the Ministry of Tourism, Wildlife and Culture: CIIMDA (Centre for Indigenous Instrumental Music and Dance Practices)'s agent / <a href="#">Malawi</a> - <a href="#">Africa</a>
When	Time frame	<a href="#">Since August 2004</a> Ongoing – after initial funding period by the donors participating countries will adopt and sustain the Program
Where	Countries	5 SADC (South African Development Community) countries: <a href="#">Lesotho</a> , <a href="#">Malawi</a> , <a href="#">Namibia</a> , <a href="#">South Africa</a> , <a href="#">Swaziland</a> - <a href="#">Africa</a>
	Location	<a href="#">Schools</a> <a href="#">Out of school</a> → <a href="#">Cultural centers</a>  CIIMDA Secretariat in Pretoria, South Africa and school sites in the participating countries.
What	Main area of activity & Title	<a href="#">Training</a> <a href="#">Partnership &amp; Network</a>  Program / Network CIIMDA and the Research and Performing groups (MAT cells)
	(Related) activities	<a href="#">In general AE</a> → <a href="#">for students</a> → <a href="#">Direct contact with artistic works</a> + <a href="#">Engaging in art practices</a> + <a href="#">Encounter with artists</a> + <a href="#">Cultural field visits</a>  <a href="#">In Arts Mediator Education</a> → <a href="#">Initiative professional training</a> → <a href="#">Conference, Workshops &amp; Seminars</a>  Concert activities by school groups / Concert visits between school groups / Country festivals / Workshop / Performance / Discussion / Seminar / Research.
	(Related) arts fields	<a href="#">Visual arts</a> + <a href="#">Dance</a> + <a href="#">Music</a> + <a href="#">Theatre</a>  Dance, Music, Theatre, Visual arts.
Why	Aims & objectives	<a href="#">In general AE</a> → <a href="#">Support social benefits</a> → <a href="#">Uphold the human right to education and cultural participation</a> + <a href="#">Promote the expression of cultural diversity</a> <a href="#">In Arts Mediator Education</a> → <a href="#">Achieve knowledge in Pedagogy</a>  -to share experiences and uplift that status of indigenous musical arts. -to promote and advance the learning of the human meaning and, particularly health, of indigenous African instrumental music and dance practices. -to train teachers on how to utilize indigenous philosophies of music, theatre, visual arts, dance practices in their culture for classroom education.
	Target groups or beneficiaries	<a href="#">In general AE</a> → <a href="#">General citizen</a> → <a href="#">Students</a> → <a href="#">Children</a> <a href="#">In Arts Mediator Education</a> → <a href="#">Teacher</a>  Teachers and Learners (from 5 SADC countries, other countries could participate with paying a fee) (learners : primary and secondary school students as well as trainee teachers CIIMDA deals with)

How	Pedagogical approach	<p>By type</p> <p>➔ Formal education + Informal education</p> <p>By approach</p> <p>➔ Education in the arts + Education through the arts</p> <p>By mandatoriness</p> <p>➔ Optional education</p> <p>By teaching method</p> <p>➔ Left to teachers'(centers') own discretion</p> <p>Formal and informal education Professional education – Certificate in African Indigenous Cultural Arts Education (CAICAE) course for Teachers, CIIMDA initiative in collaboration with Continuing Education @ University of Pretoria (CE@UP)</p>
	Financial supports	<p>Source of funding</p> <p>➔ Governmental</p> <p>+ Institution + Enterprise</p> <p>Type of funding</p> <p>➔ -----?-----</p> <p>Nowergian Foreign Office, NORAD through Norwegrian Concert Institute <i>Rikskonsertene</i> and Governments of participating countries.</p>
	Partnership	<p>By initiative</p> <p>➔ -----</p> <p>By types</p> <p>➔ Education &amp; Culture + Inter-governmental + Others : Inter-ministerial</p> <p>By partners</p> <p>➔ Cultural institution + Intergovernmental service</p> <p>By ways</p> <p>➔ Co-elaboration of common projects or programmes</p> <p>Continuing Education @ University of Pretoria (CE@UP), Development Bank of Southern Africa (DBSA), Ministry of Education and the Culture, Ministry of Tourism in Malawi, Wildlife and Culture in Malawi</p>
	Resources	<p>Resources: The Program was hatched after a long period of research. Contact Information: <a href="mailto:ciimda@lantic.net">ciimda@lantic.net</a> or <a href="mailto:ciimda@gmail.com">ciimda@gmail.com</a> Web. <a href="http://www.ciimda.org">www.ciimda.org</a> James Thole Ciimda Country Representative for Malawi Ministry of Tourism, Wildlife and Culture Department of Arts and Crafts P.O. Box 264, Lilongwe – Malawi. Email : <a href="mailto:jmsthole@yahoo.com">jmsthole@yahoo.com</a> Fax: +265 1 754 911 Mobile : +265 99 9 279 625 / +265 88 4 197 567 CIIMDA Secretariat is in Pretoria, Republic of South Africa and the Program Director is Professor Meki Nzewi, a Lecturer at the University of Pretoria.</p>
	Assessment	Practical presentations by participants for evaluation
Description		<p>Centre for Indigenous Instrumental Music and Dance practices of Africa (CIIMDA) introduced its programmes in Malawi in August 2004 through the then Ministry of Youth, Sports and Culture. CIIMDA is based in South Africa and is funded by NORAD through the Norwegian Concert Institute and aims to promote and advance indigenous African instrumental music and dance performances.</p> <p>The project offers intensive training programmes in the playing of the African</p>

classical drum, bow, mbira, xylophones and other African instruments. Through the project teachers are trained on how to utilize the indigenous philosophies and theories of music, dance and drama practices in their culture for classroom education. This is where the collaboration between Ministry of Education and the Culture Directorate of the Ministry of Tourism, Wildlife and Culture comes in.

The Division of Arts and Crafts in the Ministry of Tourism, Wildlife and Culture acts as CIIMDA's agent in Malawi by facilitating and executing CIIMDA programmes in Malawi on behalf of the Malawi Ministry of Tourism, Wildlife and Culture and the Ministry of Education.

Since its introduction in Malawi in 2004 CIIMDA has trained over 1,200 teachers and about 1,000 students in Lilongwe, Domasi, Zomba, Blantyre, Mzuzu, Dedza, Nsanje and Karonga. Between September and October 2006 the project facilitated cultural exchange outreach courses between teachers and learners from Zambia and Malawi.

CIIMDA conducted a SADC Children's festival in September 2007 in Livingstone, Zambia for all participating countries and school concert groups. The second SADC Children's festival took place in August 2008 from 18 – 22, in Windhoek, Namibia while the third was hosted by Swaziland in Manzini from 31st August to 3rd September, 2009. Malawi is yet to host the fourth CIIMDA/SADC Children's festival sometime in August or September, 2010.

In 2008, November 5 – 8, CIIMDA participated in the International Folk Music Festival that was organised by the Nepal Music Centre in Kathmandu, Nepal. Malawi, through Matandani School performing group of Domasi, Zomba represented the CIIMDA project and all the SADC CIIMDA participating countries during the event.

Post 2008, CIIMDA has embarked on an extensive training of musical arts educators in each participating country. Unlike the previous course programs, CIIMDA is now conducting a One (1) month training program for selected musical arts educators in each country.

During the period of the training, the musical arts educators receive intensive training courses on the theory, practice, ideologies and philosophy of indigenous African musical arts practices, which is a holistic approach to the teaching of music, dance, theatre, fine arts and movement studies education etc. as an integrated subject. This is exactly the way they were learnt and practiced in African traditions, and has been what CIIMDA's courses and textbooks have been about.

This specialized training program will be for musical arts educators and especially Expressive Arts teachers who will become equipped to teach the holistic Arts (which encompasses all the above mentioned key disciplines of the Arts as one subject), as is found in the current syllabus of most of the countries in the SADC.

CIIMDA training program will continue to emphasize formation and activities of school concert groups involving learners, as practical activities are the enduring basis for theoretical, philosophical and creative education in the musical arts.

- Zimbabwe

5W1H	Facets	Case I
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Who	Actors-Organizers & nationality	CHIPAWO (Children's Performing Arts Workshop) / <a href="#">Zimbabwe</a> - <a href="#">Africa</a> CHIPAWO: an educational, non-profit-making trust that aims to benefit and empower Zimbabwean children through participatory arts education. The module is taught by teachers with first or second degrees in performing arts and holders of Chipawo's Midlands University Diploma in Performing arts.
When	Time Frame	The 10 day performing arts education module is offered <u>during school holidays in April, August and December</u> often at the beginning of the school holidays. In this year 2010 however logistic do no permit the programme to run in April.  The 10 day Performing Arts Education Module is a course undertaken under conditions where the participants are accommodated in one venue where they can work together in groups during the evenings where they engage in an intensive programme that begins at 8:30 hrs with an hours lunch break at 13:00 hrs to 14:00 hrs and ends at 16:30 hrs. This is the routine for 10 days with the afternoon of the last day devoted to an extreme demonstration by all students of all that has been learnt and then a graduation ceremony.
Where	Countries	Zimbabwe
	Location	ZIMBABWE ACADEMY OF ARTS EDUCATION FOR DEVELOPMENT (ZAAED)
What	Activity genres & Title	10 DAY MODULE: TRAINING TRAINERS (PERFORMING ARTS EDUCATION COURSE)
	Activities	The programme is run by a lecturer, a facilitator of theory sessions and several music dance and drama specialist and masters assisted by demonstrators with competencies in specific performing art forms. Some community artists who may be participants are also used as trainers and demonstrators especially when participants consider performing art forms particular to their areas.
	Related arts subjects	Performing art (Dance, Music)
Why	Objectives	-To create appreciation of arts education among teachers 1. To introduce teachers who have no training in teaching performing arts to the Methods of Teaching performing Arts in Primary and Secondary Schools and Teacher Training Colleges 2. To apply the 10 day Programme of performing arts education to demonstrate approaches to intensive performing arts training of teachers 3. To equip teachers with performance skills in music , dance and drama for effective arts education 4. To show how teachers can work with community artists in effective performing arts education in their schools
	Target groups	Teachers selected from all the provinces (without any prior training in the performing arts)  The programme is especially designed for <u>teachers who have interest in performing arts education but have not had the opportunity to receive training in either the performing arts or performing arts education (teaching methods).</u>  The programme is also designed to get <u>community artists</u> to acquire skills to assist teachers in running performing arts education. The Programme is for teachers and artists who are prepared to undertake intensive practical training in dance, music and drama.  The programme is designed to accommodate <u>teachers in the primary and secondary schools and teacher training colleges and community artists who have been exposed to performing arts but not systematic performing arts education.</u>

How	Type of education	Professional Education
	Pedagogy	Education in the arts
	Financial supports	<p>CHIPAWO has so far held 10 day performing arts education modules that are wholly funded by <u>UNESCO and the Culture Fund</u>. Therefore the programme is designed for participants who are adequately funded in terms of transport, food, accommodation and educational materials.</p> <p>The funding required will cater for:</p> <ul style="list-style-type: none"> <li>• Accommodation: Hotels and lodges</li> <li>• Food: Provided by outside caterers for lunch, tea breaks and at the hotel or lodge in the mornings and evenings</li> <li>• Transport: Provided daily from the hotel to the training center in Mount Pleasant there are also transport refunds for participants who commute from their homes to the training centre</li> <li>• Hire of teaching equipment: Music Equipment</li> <li>• Trainers' fees</li> <li>• Demonstrators' fees</li> <li>• Participants out of pocket allowances</li> <li>• CHIPAWO administrative costs</li> <li>• Hire of hall for the training</li> <li>• Educational materials : Flipcharts, chalk, pens, writing pads, chalk boards</li> </ul>
	Partnership	EU/MOESC Education Transition and Recovery Programme, Girl Child Network, CAMFED, Forum of African Women Educationists of Zimbabwe (FAWEZI), SOS Children's Villages, Plan International, SNV, Christian Care, and the Zimbabwe Teachers' Association (ZIMTA).
	Resources	<p>Course Coordinator Stephen Chifunyise Principal: Zimbabwe Academy of Arts Education for Development Tel: Home (+2634870478) Cell +263913139121 Email Stephen.chifunyise@gmail.com</p> <p><a href="http://www.chipawo.org">www.chipawo.org</a> <a href="http://www.comminit.com/en/node/135060/303">http://www.comminit.com/en/node/135060/303</a></p>
Assessment	Although ZAAED has so far been issuing to participants with <u>certificates of attendance</u> , Midlands State University which certifies CHIPAWO's Diplomas in Performing Arts and Media Arts is willing to consider certifying participants on the 10 day module as long as CHIPAWO is able to fund the participation of the University's evaluators.	
Description	<p>CHIPAWO developed a Performing Arts Educators training model whereby teachers selected from all the provinces but without any prior training in the performing arts are brought together for training. In a period of 10 days the teachers are trained to perform 8 different traditional and modern dances and how to play at least 5 traditional music instruments. At the end of the training teachers who knew nothing about music and dance are able to put up some performances on stage. This method trains the trainer faster than sending them back to colleges. The teachers in turn go back to train school children. The model has proved very effective in creating appreciation of arts education among teachers.</p> <p>The 10 day performing arts education module was developed on the basis that in Zimbabwe it is not possible for schools to have the financial resources to employ three teachers for the performing arts education (one for dance, one for drama and one for music). It was also recognised that at the moment teacher training colleges in Zimbabwe are not able to produce distinct teachers of music, dance and drama. It is on this understanding that the module was designed to produce a performing arts teacher with competencies in music, dance and drama and who can use students, parents and community artists as demonstrators to engagements where</p>	



	he or she may lack competencies. The module is intended to produce teachers who can take up in-class performing arts education as well as look after performing arts school clubs or after class performing art groups
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## II. Etats arabes

- Etats arabes du Golfe

5W1H	Facets	
Who	Actors-Organizers & nationality Actors	Arab Bureau of Education for the Gulf States / The Arab States of the Gulf: Kingdom of Saudi Arabia, Bahrain, Saudi Arabia, the Sultanate of Oman, Kuwait, Qatar, and the UAE (United Arab Emirates) – <a href="#">Arab States</a>
When	Time Frame	1 year
Where	Countries	At All Arab States of the Gulf
	Locations	The Ministries of Education at the Arab States of the Gulf
What	Activity genres & Title	Networking, Research, Training  <b>Project in the Atlas concepts of Art Education</b>
	Activities	Project, workshops, Courses training Training Packages including: lectures, learning by doing
	Related arts subjects	Visual arts, Art history, Art Criticism, Aesthetic, Art Production
Why	Objective	<p><b>General Objectives:</b></p> <ul style="list-style-type: none"> <li>- To help curriculum designers to build curriculum based on basic scientific concepts in Art Education.</li> <li>- To help curriculum designers to achieve horizontal and vertical integration in the curriculum.</li> <li>- To help teachers and educational supervisors to take into account the integrative approach in conceptual growth of students.</li> <li>- To build scientific knowledge of the concepts in the curriculum study in an organized manner.</li> <li>- To know the Atlas concepts of Art Education.</li> </ul> <p><b>Specific objectives in training programme:</b></p> <ul style="list-style-type: none"> <li>- To give a brief summary of the Atlas concepts.</li> <li>- To recognize the concept of art education and its meaning.</li> <li>- To designate the aims of Art Education in general education.</li> <li>- To identify structured- knowledge of Art Education in general term.</li> <li>- To illustrate how to build the Atlas concepts in one the four stages of school education.</li> <li>- To explain the theoretical basics of the Atlas concepts in Art Education.</li> <li>- To analyze the content of art education curriculum and guides.</li> </ul>
	Target groups	Art Teachers, Art Supervisors, Curriculum Designers and Students in general education.
How	Type of education	Continuing Education - Professional Development
	Pedagogical approach	-----
	Financial supports	Arab Bureau of Education for the Gulf States
	Partnership	The Ministries of Education at GCC
	Resources	Website: <a href="http://www.abegs.org/Aportal/default.aspx">http://www.abegs.org/Aportal/default.aspx</a> Email: <a href="mailto:abegs@abegs.org">abegs@abegs.org</a>

	Assessment	Not yet
	Description	

• Oman

5W1H	Facets	
Who	Countries (as actors)	The Sultanate of Oman
	Actors	Muscat Municipality
When	Time Frame	from March 2000 to January 2001
Where	Countries	The Sultanate of Oman
	Locations	Final show of the picture was at Sultan Qaboos Sports Complex, Oman in 9 <sup>th</sup> of January 2001.
What	Activity genres & Title	Creation in group  <b>You and Me: The Largest Painting in the World</b>
	Activities	Art practices, Project, groups workshops, Individual workshops, free expression, groups & individual art practices
	Related arts subjects	Art, community-based art.
Why	Objective	<ul style="list-style-type: none"> <li>- To protect the environment through the recycling used-newspapers in terms of artwork.</li> <li>- To create the largest painting in the world made from used-newspapers and mixed-materials.</li> <li>- To integrate and involved difference community groups such as artists, adults, youth, students, and handicapped student in the society art events.</li> <li>- To draw attention to the importance of art-event in gathering peoples to archive the beigest artwork.</li> <li>- To increase the awareness and draw attention to the special needs groups such as Disabled children.</li> </ul>
	Target groups	All groups: adults man and women, artists, art teachers, students, special needs groups including: Handicapped student, gifted students.
How	Type of education	Formal/informal education, social art education, inside and outside school education.
	Pedagogical approach	-----
	Financial supports	Muscat Municipality
	Partnership	The Omani Society for Fine Arts (OSFA), governmental and private schools, Institutions & Colleges at the Ministry of Higher Education, The Omani women Associations and The Handicapped Center, and Sultan Qaboos university.
	Resources	Website: <a href="http://www.mm.gov.om">http://www.mm.gov.om</a> Email: <a href="mailto:4016@mctmmet.gov.om">4016@mctmmet.gov.om</a>
	Assessment	Not yet
	Description	

• Egypt

5W1H	Facets	
Who	Countries (as actors)	Egypt
	Actors-Organizers	Supreme Council of Universities in Egypt and the Educational Development Program

When	Time Frame	February -August 2008
Where	Countries	Egypt
	Places	Universities
What	Activity genres & Title	Project (program for establish entrails system for quality assurance in faculty of specific education and faculty of kindergarten )
	Activities	Workshop – Discussion –Evaluation – focus group.
	Related arts subjects	Visual Arts, Music, educational media, education technology.
Why	Objectives	- Make standards for art education teacher preparation - specify the characteristics and the roles of art education teachers.
	Target groups	Art teacher Candidates
How	Type of education	Formal education, professional education.
	Pedagogical approach	Education in the arts Education through the arts
	Financial supports	USAID
	Partnership	Supreme Council of Universities in Egypt and the Educational Development Program
	Resources	Model standards for arts – matrixes for art education curriculums – Books in art education –web sites.
	Assessment	Dean, stuff, students for 14 college and department of art education. Comity of specific education sector
Description		

### III. Asie - Pacifique

- Nouvelle Zélande

5W1H	Facets	
Who	Countries (as actors)	New Zealand
	Actors	Dr Nicholas Rowe and Assoc Prof Ralph Buck, The University of Auckland.
When	Time Frame	Research project commenced January 2010 and Stage I (publication of 3 books) will be completed by June 2012.
Where	Countries	The research uses oceanic regions by means of establishing shared geographies and minimalising the focus on nationalistic and political boundaries. The first three books focus on: <ul style="list-style-type: none"> <li>• Our Dance Stories: South Pacific - inclusive of Samoa, Cook Islands, Tahiti, New Caledonia, Fiji, New Zealand, Australia, Tuvalu, Niue</li> <li>• Our Dance Stories: South China Sea - inclusive of Cambodia, Thailand, Hong Kong, Laos, Vietnam, Malaysia, Philippines</li> <li>• Our Dance Stories: South Mediterranean - Inclusive of Algeria, Tunisia, Libya, Jordan, Egypt, Lebanon, Syria, Palestine, Malta, Morocco.</li> </ul>
	Locations	The research documents diverse dance stories as they are played out in diverse communities and settings.
What	Activity genres & Title	Title: Our Dance Stories Genres: The research seeks diversity and aims to acknowledge voices and stories, often untold. Genre of dance is not the focus – the people are the focus.
	Activities	Ethnographic research resulting in publication of books, research journal

		articles and conference presentations.
	Related arts subjects	Dance, cultural activity, ceremonies, performing arts.
Why	Aim	The Our Dance Stories research project investigates the creative practices, learning approaches and diverse stories of indigenous and less-represented dance artists and teachers around the world, as they negotiate cultural modernity and globalization. Within this aim sub-questions further articulate the multiple roles dance plays in fostering and maintaining cultural values and relationships.
	Objective	The research will <ul style="list-style-type: none"> <li>• Give a voice to those voices often unheard in the literature.</li> <li>• Profile individuals' stories by way of revealing grass roots issues and visions.</li> <li>• Acknowledge diverse engagement in dance in respect to age, gender, role, careers, sexuality, and status.</li> <li>• Collate and analyse data that will both record current practice and reveal emergent themes and findings.</li> <li>• Document diverse indigenous teaching and learning practices and contexts and profile these on the Our Dance Stories web page linked to the NICAI website.</li> <li>• Identify local artistic practices and if relevant their associated instrumental value.</li> </ul>
	Target groups	Educators, ethnographic researchers, teachers, students in dance education and arts education, wider communities interested in social processes and diverse voices.
How	Type of education	Formal/informal education, professional and academic education.
	Pedagogical approach	Constructivist pedagogy that values interaction, relational understanding, diversity and democracy of conversation.
	Financial supports	The University of Auckland Research Development Fund is funding the project.
	Partnership	Diverse partnerships have been established with individuals and organisations in each Oceanic region.
	Resources	The University of Auckland Dance Studies Programme has allocated resources to this project.
	Assessment	The success of the project will be indicated in the publication of books and articles, which in turn will raise awareness of issues regarding community development, cultural identity, diverse pedagogies and comprehension of diverse voices and cultural contexts.

- India

5W1H	Facets	
Who	Countries (as actors)	India
	Actors-Organizers	Nirman (not for profit NGO, education & research center : an educational trust in the ancient city of Varanasi, Benares). Irfana Majumdar (theatre director, documentary filmmaker, teacher). Arshad Mirza (photographer, designer, illustrator, dancer).
When	Time frame	* annual learning activity -July-August 2007: training a team of young actors in theatre techniques and working with children, and in Concept Team meetings to plan the workshop. -September 2007: held a month-long workshop in theatre, history, and civic consciousness open to all children from the neighbourhood of Khojwa who wished to sign up. -October 2007: watched and filmed the Ramlila, and interviewed committee members.

		<p>-November to March: producing a curriculum kit, "My World", for educators and parents to be able to conduct a similar workshop in their organisation, school, or home, two books for children: "Ramlila!" and "The Kingdom of Banaras", and a film, "Children Playing Gods". The film will be released in August 2008.</p> <p>During the festival of the Ramlila, the streets of the city of Varanasi, India, are transformed into dramatic stages, where the "gods" descend onto the earth and 'play', in the form of children.</p>
Where	Countries	Varanasi, India
	Location	-the streets of the city of Varanasi -schools
What	Activity genres & Title	Project <b>The "Ramlila" Project – Children Playing Gods</b>
	Activities	Engaging in Arts Practices Study of Artistic Works Out of school activities
	Related arts subjects	Traditional Folk theater (Ramlila) Literature (Ramayana)
Why	Objective	<p>The project channelled the artistic energies of the children of a particular neighbourhood through a contemporary re-working of incidents from the epic, Ramayana.</p> <p>Besides the artistic pleasure from the theatrical event, the children also learned about the mores of community life and civic values, community value. The aim was, teaching theatre, history, and self-identity, to help elevate the status of the month-long affair from an old-fashioned and over-familiar one to a multi-functional programme of education and great charm for children that could be innovative in addressing their needs in a rapidly changing world.</p>
	Target groups	Children in school
How	Type of education	informal education
	Pedagogical approach	Education in the arts, Education through the arts
	Financial supports	India Foundation of the Arts ( <a href="http://www.indiaifa.org">www.indiaifa.org</a> )
	Partnership	Nirman, Ford Foundation, City of Varanasi, India Foundation of the Arts
	Resources	-Resources for more information on this practice case: <a href="http://www.nirman.info">www.nirman.info</a> Sanjay Iyer (India Foundation for the Arts) : <a href="mailto:sanjay@indiaifa.org">sanjay@indiaifa.org</a>
	Assessment	General evaluation by IFA : final report (March 2009)
	Description	<p>This was a project to re-vitalize the beautiful genre of theatre called the Ramlila, performed in neighbourhoods in Banaras, and help it to grow into an annual learning activity for children.</p> <p>The aim was to help elevate the status of the month-long affair from an old-fashioned and over-familiar one to a multi-functional programme of education and great charm for children that could be innovative in addressing their needs in a rapidly changing world.</p> <p>The "Ramlila" Project consisted of four components. July and August 2007 were spent in training a team of young actors in theatre techniques and working with children, and in Concept Team meetings to plan the workshop. In September, we held a month-long workshop in theatre, history, and civic consciousness open to all children from the neighbourhood of Khojwa who wished to sign up. In October, we watched and filmed the Ramlila, and interviewed committee members. November to March was spent in producing a curriculum kit, "My World", for educators and parents to be able to conduct a similar workshop in their organisation, school, or home, two books for children: "Ramlila!" and "The Kingdom of Banaras", and a film, "Children Playing Gods". The film will be released in August 2008.</p> <p>The trailer of the film is now available for viewing! More information about</p>

the products as well as details about the project will be online soon. Funding for this project was provided by the India Foundation of the Arts ([www.indiaifa.org](http://www.indiaifa.org)): Children Playing Gods (2008, 61 mins, Hindi and English with English subtitles)

During the festival of the Ramlila, the streets of the city of Varanasi, India, are transformed into dramatic stages, where the "gods" descend onto the earth and 'play', in the form of children.

A group of actors, artists, and teachers worked with children from a Ramlila neighbourhood to teach theatre, history, and self-identity. They encountered support and prejudice from the community and a child's world unforgiving in its realities and universal in its imagination and discoveries.

• République de Corée

5W1H	Facets	
Who	Countries (as actors)	Republic of Korea
	Actors	KACES(Korea Arts and Culture Education Service), Associations and institutions related to Arts Education
When	Time Frame	<ul style="list-style-type: none"> <li>- 2005: The ministry of culture and ministry of national defence signed the MOU (memorandum of understanding) to improve organizational military cultural environment for the soldiers.</li> <li>- 2006: Pilot project was implemented in 6 units</li> <li>- 2007: 18 units</li> <li>- 2008: 71 units</li> <li>- 2009: 82 units</li> <li>- 2010: planned to implement related activities in over 90 units</li> </ul> <p>* 2009                      Research on the demand: 01/01-01/04/2009                      Call for project: 07/04-17/04/2009                      1st Presentation: 23/04/2009                      2nd Presentation: 27/04/2009                      Final selection: 30/04/2009                      Project Briefing for selected associations: 11/05/2009                      Education activities: 06/2009-12/2009                      Project evaluation: 01/2009-12/2009</p>
Where	Countries	Republic of Korea, National level
	Locations	Military Camps in South Korea (82 units)
What	Activity genres & Title	Project Military Camps Arts Education Aid Project 2009
	Activities	Direct contact with Artistic works Engaging in Arts Practices Group discussion Encounter with artists
	Related arts subjects	Drama, dance, music (playing instruments, choirs, musical comedy, traditional Korean music), Film and Media art, Photography, Animation.
Why	Objectives	<ul style="list-style-type: none"> <li>-To provide arts and culture experiences for soldiers.</li> <li>-To help new recruits to better adapt to a military environment</li> <li>-To develop soldiers' communication skills and self-esteem.</li> <li>-To provide self-expression opportunities through artistic activities.</li> <li>-To create connection to local communities whose security they are in charge of.</li> </ul>
	Target groups	Soldiers in military camps
How	Type of education	Non-formal education, professional education
	Pedagogical	Education through the arts



	approach	
	Financial supports	Ministry of Culture, KACES, (since 2008) Ministry of National Defence
	Partnership	Ministry of Culture, Ministry of National Defence, KACES
	Resources	Resources consulted for establishing the practice case : Survey on soldiers' need in Arts and Culture activities in camps  <a href="http://www.arte.org">www.arte.org</a> <a href="mailto:serrayoon@arte.or.kr">serrayoon@arte.or.kr</a> , <a href="mailto:organict@arte.or.kr">organict@arte.or.kr</a>
	Assessment	Evaluation survey on 661 soldiers who have participated in activities.  3 remarkable results : 1. Spread of awareness on the Arts education necessity in military camps They start understanding they could be not only passive spectators but also actors in arts. 2. Development of various educational programs Each association or institution could develop programs according to the soldiers' need. According to survey, the level of satisfaction was high when soldiers have presented a result at the end of activities, such as a performance, spectacle, exhibition, etc. 3. High appreciation of soldiers and demand increase Now over 600 camps would like to participate in the project, in spite of the lack of budget.
	Description	With a slogan « Arts Education for all citizens during the lifetime », the KACES supports and organizes arts education pilot projects in priority of social groups who have less accessibility to culture such as the unprivileged, the old, the immigrated, people in mandatory military service, etc.  Due to the particular situation in South Korea (officially in war against North Korea), military service is an obligation for every Korean male citizen (normally between 20 and 30 years-old) whose body functions are not limited by any physical disabilities or whose mental status is not unstable or potentially dangerous.  Since it is mandatory passage for Korean men, some of them have troubles in adaptation to military environment which demands a high level of mental and physical force, confront identity and communication problems and sometimes feel isolated from the real world. The Arts education in military camps is not only to help new soldiers to better adapt to a particular environment but also to enlarge soldiers' experiences in Art and Culture for continuing these practices as normal citizens when they would be back in the society.  There have been cultural recreation events for soldiers such as music concerts or movie projections. However this project, demanding active participation of soldiers, is to provide a real opportunity for self-expressions and improve their communication skill in military camps.  According to the project evaluation, working with local cultural association/institutions, they feel less isolated from the real world. Eventually it is expected that each camp could program their own activities with their own initiatives.

- Fiji

5W1H	Facets	
Who	Countries (as actors)	Japan, Fiji
	Actors-Organizers	JICA (Japan International Cooperation Agency): initiated, organized and funded in 2006 & 2007 / JICA in conjunction with the Ministry of Education, 2008 & 2009 -

		organised by the Ministry The Ministry has confirmed that it will be their annual activity however the lead role in terms of organising, funding will be under the Ministry.
<b>When</b>	<b>Time Frame</b>	From 2006 to 2009 The Ministry is now taking the lead role in organising the Art Exhibition.
<b>Where</b>	<b>Countries</b>	Fiji * The Exhibition was held in Suva.
	<b>Location</b>	FTA Hall (2006), Civic Center (2007), Albert Park (2008, 2009)
<b>What</b>	<b>Activity genres &amp; Title</b>	Annual Event the JICA Art Exhibition
	<b>Activities</b>	<p>-Primary school students from throughout Fiji were invited to create work of arts and submit them for assessments. All the art work was prepared by the students at their respective schools according to the Theme given to the schools. Schools were invited by the Ministry to participate and the Teachers of these schools become the Members of Club called the "Art Club". Theme and categories were decided when the Art Club Members and the Ministry officials concerned meet.</p> <p>The categories of work for the students were divided as follows:-            Category A – Classes 1 to 3            Category B - Classes 4 to 6            Category C - Classes 7 to 8</p> <p>Physical Education, Music and Art and Craft (PEMAC) is part of the school curriculum for primary and secondary level.            -The good ones were displayed in these art exhibitions            The teachers/Art Club Members decide on the number of entries from each school. The best ones from the participating schools are selected and displayed by the Art Club Members.</p> <p>The judging of entries takes place after all the materials are displayed and judging is carried out. Judges are professional artists (Fiji Arts Club/Ministry of Education - (in charge of Art and Craft) /JICA Officials and JICA Volunteers).</p> <p>-JICA Volunteers had several meetings and workshop for teachers of primary school who later became the "Members of the Art Club".            Initially when JICA used to organise the Art Exhibitions, it used to conduct meetings/workshop for the teachers assisting them for creative work. JICA volunteers also visits some of the schools where the Art club members were teaching and assisting them in producing quality work and encouraging the teachers and students to use recycle materials.            The Art club Members are divided into sub committees such as organising, prize, publicity that looks after the Exhibition with the guidance of JICA Volunteers.</p> <p>The Prizes are donated by the business houses as well as donation from Art Club Members and Parents. Students were given prizes as per above category, however each student received a "Certificate of Participation". There are 2 SHIELDS which are the main prizes.</p>
	<b>Related arts subjects</b>	Visual Arts (Painting, Photo, Drawing...), Craft
<b>Why</b>	<b>Objective</b>	<ul style="list-style-type: none"> <li>-To promote art at the primary schools.</li> <li>-To help children enjoy arts and be creative</li> <li>-To enhance children's creativity</li> <li>-To share ideas and encourage students to expose new talents.</li> <li>-To display some of the best art and craft work by the students from various schools.</li> </ul>
	<b>Target</b>	Primary school students from throughout Fiji



	<b>groups</b>	
<b>How</b>	<b>Type of education</b>	Formal education
	<b>Pedagogical approach</b>	Education through the arts
	<b>Financial supports</b>	JICA provided the financial support in 2006 and 2007. In 2008 certain amount of funding came from JICA (exhibition) and the Ministry (materials for creation) funded for 2008 and 2009 Exhibitions.
	<b>Partnership</b>	the Ministry of Education in Fiji JICA
	<b>Resources</b>	Local resources used Participating schools
	<b>Assessment</b>	The participating schools have requested that Art Exhibition should continue in future. The Exhibition itself has been rated as a great success. The Art work displayed were of good quality and there is a need for the exhibitions in near future. There is a need for the Ministry to continue with such exhibitions.
<b>Description</b>	<p>The Exhibition was organized to share ideas and encourage students to expose new talents. Moreover, the main aim was to display some of the best art and craft work by the students from various schools.</p> <p>The participating schools have requested that Art Exhibition should continue in future. The Exhibition itself has been rated as a great success. The Art work displayed were of good quality and there is a need for the exhibitions in near future.</p> <p>There is a need for the Ministry to continue with such exhibitions.</p>	

#### IV. Europe et Amérique du Nord

- Canada

<b>5W1H</b>	<b>Facets</b>	
Who	<b>Countries (as actors)</b>	Canada
	<b>Actors</b>	Faculty of Education, Queens' University
When	<b>Time Frame</b>	1 year
Where	<b>Countries</b>	Canada
	<b>Location</b>	Faculty of Education, Queen's University Duncan McArthur Hall, Room 511 Union Street, Queen's University Kingston ON K7M5R7 Canada
What	<b>Activity genres &amp; Title</b>	University degree program: Bachelor of Education degree leading to teacher certification in Ontario.  Artist in Community Education (ACE) Program
	<b>Activities</b>	Courses, Seminars, Video Conferences, Workshops, Field Trips, Community Arts Projects, Virtual Meetings, Visiting Artists and Educators.
	<b>Related arts subjects</b>	visual art, music, drama and creative writing as curriculum specialties but with an interest, also, in dance, media arts, etc.
Why	<b>Objectives</b>	-for practicing artists in visual art, music, drama, creative writing and other arts who wish to pursue a range of career possibilities in education. Graduates of this program are engaged in a variety of careers ranging from full-time classroom teaching to full or part time work in community or corporate-based arts organizations.

		-ACE provides a unique opportunity for artists to study arts education and learn from one another while achieving a Bachelor of Education degree. Upon graduating, candidates in the program are awarded a degree from the Faculty of Education and certification from the Ontario College of Teachers. An objective of the program is to provide future arts education leaders for the school system and for community based arts programs.
	Target groups	Artists (who have four-year university degrees or equivalent. All applicants must have a minimum of a B average on their best 10 full-year university courses. The standard for a B average is determined by the university attended; at most Canadian universities, a B is considered to be 70%)
How	Type of education	Formal education, professional education
	Pedagogical approach	Education through the arts, Constructivist education, projects, seminars, workshops.
	Financial supports	Beneficiary charge (\$ 6 004) Information about the overall cost of studying at Queen's University is provided on the website. <a href="http://www.queensu.ca/registrar/awards/toolbox/tool-cost.html">http://www.queensu.ca/registrar/awards/toolbox/tool-cost.html</a>  Some travel by education students to international destinations for study purposes is supported by the Charles Martyn Elliott and Kathleen Meed Elliott Awards, Z.R. Uptis International Study Award  Information about financial assistance available to students at Queen's University can be found on the website. <a href="http://www.queensu.ca/registrar/awards/student/student.html">http://www.queensu.ca/registrar/awards/student/student.html</a>
	Partnership	While the program is operated independently by Queen's University, it involves collaboration with arts and education organizations within Canada and around the world, particularly in placing students in alternative practicum settings (3 week internships).
	Resources	-Resources consulted for establishing this practice case:  In response to conditions in arts education at the time, the program was established on a pilot basis in 1979 and formally included in the B.Ed. program on a continuing basis in 1981, following an internal evaluative review. Since that time periodic internal evaluative reviews have resulted in revisions to the program. The Faculty typically provides additional resources to allow the program to invite guest speakers and support project work. As part of the B.Ed. program, the ACE program is also reviewed, on a regular basis, by the Ontario College of Teachers. Considerable resources are expended in the course of these reviews.  -Resources for more information on this practice case:  Immediate information is available from the website. <a href="http://educ.queensu.ca/ace.html">http://educ.queensu.ca/ace.html</a>  Questions from potential students can be directed to the Office of the Faculty Registrar. Phone 613-533-6205 Fax 613-533-6203 E-mail <a href="mailto:education.registrar@queensu.ca">education.registrar@queensu.ca</a>  The Office of the Faculty Registrar can also refer general questions to the current ACE Co-ordinator.  Applications to the program are made through the Teacher Education Application Service (TEAS) of the <a href="#">Ontario Universities' Application Centre (OUAC)</a> .  Further explanation of the application process can be found on the website.

	<a href="http://educ.queensu.ca/teachereducation/howtoapply/consecutive.html">http://educ.queensu.ca/teachereducation/howtoapply/consecutive.html</a>
Assessment	<p>The program is evaluated internally and externally as described, above. Students complete course evaluations at the end of each term to guide instructors and administrators in on-going improvement of the program.</p> <p>Student achievement in the program is assessed in accordance with Faculty of Education Policy as explained on the website.  <a href="http://www.queensu.ca/calendars/education/Grading_System.html">http://www.queensu.ca/calendars/education/Grading_System.html</a></p> <p>Student achievement includes success in course work and in practicum (student teaching) placements.</p>

• Pays-bas

<b>W1H</b>	<b>Facets</b>	
<b>Who</b>	Countries (as actors)	Netherlands
	Actors-Organizers	CJP (Cultureel Jongeren Paspoort), the ministry of Education, Culture and Science.
<b>When</b>	Time Frame	<p>-CJP introduced the Cultuurkaart in November 2008 in assignment of the Dutch ministry of Education, Culture and Science.</p> <p>- All 900.000 pupils in secondary education (12-18 years) receive a new culture card with their name on it each year.</p>
<b>Where</b>	Countries	Netherlands
	Locations	It can be used at 1800 cultural organizations such as movie theatres, museums, concert halls, etc.
<b>What</b>	Activity genres & Title	Project <b>The Cultuurkaart : a cultural credit card</b>
	(related) Activities	<p>Workshop? Discussion? Seminar? Research? Networking? Funding? Visiting Cultural institutions (museums, libraries, cultural heritages...)? Filed trips?</p> <p><a href="#">We don't understand the question.</a></p> <p><b>: It is about the activities related to this Cultural Card project. For example, since the culture card is to encourage and facilitate the <u>cultural visits</u> such as museum visits, watching movies, cultural field trips, etc., these activities could be considered as related activities. It is also a kind of <u>funding</u>, because it supports arts education in financial way.</b></p>
	Related arts subjects	All
<b>Why</b>	Objective	<p>-To give young people the chance to discover their cultural taste and expand their horizon.</p> <p>- To make money available to young people to participate in cultural activities, regardless of what year of school they are in.</p> <p>- To see the relationship between, for example, art, culture, geography, and the history of literature.</p> <p>- To encourage a continuous learning pathway.</p> <p>-To provide an educational tool for out of school cultural activities such as class outings.</p> <p>-To provide young people a discount for cultural activities.</p>
	Target groups	Secondary school students in Netherlands (12 – 18 years)
<b>How</b>	Type of (related) education	<p>-Formal education (but the discount the card offers can also be used out of school.)</p> <p>-Public education (no private education in the Netherlands.)</p> <p>Compulsory education</p>
	(related) Pedagogical approach	<p>Education in the arts and Education through the arts</p> <p>Progressive education</p> <p><a href="#">What is meant by progressive education?</a></p> <p><b>: please see this link; <a href="http://en.wikipedia.org/wiki/Progressive_education">http://en.wikipedia.org/wiki/Progressive_education</a></b></p>
	Financial supports	Dutch ministry of education, culture and science subsidizes the annual 15

		euro per Cultuurkaart (total of 14 ml. per year). <a href="#">Beneficiary charge</a> , VSBfonds (a private Dutch fund). Total of 2 mln. per year.
	Partnership	Ministry of Education, Culture and Science, VSBfonds
	Resources	-Resources consulted for establishing this practice case: We first organized a test pilot with the Cultuurkaart. On the base of the findings in this pilot project, we decided to introduce the Cultuurkaart for all students following secondary education. -Resources for more information on this practice case: CJP: Mr. W. Groenen +31 20-5210220 On policy issues: ministry of education, culture and science, department for the arts: Mrs. Noorman +31 70 412 2425 / <a href="mailto:a.m.j.declercq@minocw.nl">a.m.j.declercq@minocw.nl</a> <a href="http://www.cultuurkaart.nl">www.cultuurkaart.nl</a>
	Assessment	-----
	Description	<p>The Cultuurkaart is a cultural credit card, made available for all 940.000 students attending high school. By providing priorities and advantages, this card gives young people the chance to discover their cultural taste and expand their horizon. CJP introduced the Cultuurkaart in November 2008 in assignment of the Dutch ministry of Education, Culture and Science.</p> <p>Every single Cultuurkaart is annually topped up with €15. This cultural credit can be used at 1800 cultural organizations, either by the student individually or in a class outing. Using the Cultuurkaart is very simple. At the register of the cultural organisation, the card is put through a regular card machine. It is also possible to pay online using the website <a href="http://www.cultuurkaart.nl">www.cultuurkaart.nl</a>. Apart from these advantages the Cultuurkaart can be used as a youth discount card. These great discounts on culture and lifestyle make sure that cardholders save a lot of cash on, for example, (movie) theatres, museums, travels, lifestyle and music.</p> <p>The card is an educational tool that can be used in all school years and for different subjects in the secondary school curriculum. Every school is to decide for itself how the Cultuurkaart is put to best use. Students taking up CKV (cultural and artistic education) as a subject will receive an extra amount of €10 credited to their cards, made possible by funding through VSBfonds (a private Dutch fund). To date, nearly 16 million euro has been made available for culture and culture education since the Cultuurkaart was introduced. Every cultural organization conducting youth and education policies can become an acceptor of the Cultuurkaart.</p>

- Slovénie

<b>5W1H</b>	Facets	
Who	Countries (as actors)	Slovenia
	Actors or leading organizers	"Two Reels" Association for the Reanimation of Storytelling
When	Time Frame	<ul style="list-style-type: none"> <li>- Started in 2005 (ongoing)</li> <li>- The programme is carried out throughout the year. During the year workshops are held, while the larger part of projections is screened in December.</li> <li>- Although the programme is not an official part of the school system and animated film is not part of the official educational process, the goals of the programme are related to the curriculum and developed with regard to the goals of contemporary pedagogical theory and practice. Most of all they are designed to link different courses and art practices – the Elephant programme is a cross-curricular programme.</li> <li>- Workshops prepared for schools and other institutions are mainly 90 minutes or five hours long. In 90 minute workshop children learn the basics of animating and optical toys. In longer workshops the result is a short animated film. Production workshops are 20 hours long.</li> </ul>

		In December we also organize a weekly film programme of short animated films for children within the Animateka International Animated Film Festival, where projections are accompanied with organized talks with children led by a media psychologist.
Where	Countries	Slovenia
	Locations	Schools and children's festivals
What	Activity genres & Title	Programme <b>The Elephant Programme: Educational Animation Film Programme for Schools and Families</b>
	Activities	<ul style="list-style-type: none"> <li>- Workshops and viewings of animated films accompanied by discussions.</li> <li>- Workshop: Three types of workshops have been developed: how animated films are interpreted, based on drawing and discussions about what has been seen at the projections; a workshop of optical toys for the youngest participants; and "From drawing to cartoon", where students can make their own animations. Workshops allow participants to relate to what they see as well as understand relationships and compare different cultures and personalities.</li> <li>- Production of pedagogical materials for teachers concerning viewing and discussing animated films.</li> <li>- Publication: "The Elephant Anthology" (yearly publication).</li> <li>- Elephant DVDs: We also prepare Elephant DVD's (<i>Slon</i>, <i>Slon 2</i>, <i>Slon 3</i>) for schools and families in partnership with the <i>Ciciban</i> and <i>Cicido</i> magazine for children. The DVD presents a selection of short animated films from the Children programme of Animateka Festival. It also includes a parental line for talks with children. In 2009 we published an independent DVD <i>Pisani slon</i> including three short animated films made by children. With the parental line we wish to encourage adults to watch the films together with children and discuss the content afterwards.</li> </ul>
	Related arts subjects	Film (animated film)
Why	Objectives	<ul style="list-style-type: none"> <li>- To create an opportunity and possibility for education within the sphere of animation for all ages and on two levels – the level of content analysis and the technological level, as well as to explore the needs and possibilities pertaining to Slovenia, to establish an international discourse on education in animated film, and to encourage and support its independent production.</li> <li>-To develop children's creativity, their technical skills and their ability with animated films to relate to the moving images that surround them.</li> <li>-To use animated films as a tool in education in order to develop technical skills and an ability to analyze content.</li> <li>-To establish an international dialogue on education in animated films, and to encourage and support its independent production.</li> <li>- To teach children how to use knowledge from workshops also at home.</li> <li>- To teach that animated film can be created also with simple equipment and a good idea.</li> <li>- To encourage critical thinking and empathy of youth through discussions about selected animated films for children at the Animateka Festival.</li> <li>- Production of pedagogical materials for teachers and DVD's.</li> </ul>
	Target groups	Children (ages 3-14), young people (ages 14-19), students (ages 19-25) and teachers
How	Type of education	Non-formal, Informal education, additional training of professionals in the education field
	Pedagogical approach	<p>Education in the arts and education through the arts:</p> <ul style="list-style-type: none"> <li>- We present national and foreign creators of animated films, history of animation and different techniques.</li> <li>- Introduce children and youth to different film genres.</li> <li>- Motivate to innovative use of art and other materials when preparing the characters and scenery.</li> <li>- Introduce children and youth to shooting equipment and purpose specific use of computer, computer programs for recording and picture/sound montage</li> <li>- Motivate children and youth to connect the story, sound and art design.</li> </ul>



	<ul style="list-style-type: none"> <li>- Encourage team work and constructive communication within the group.</li> <li>- Encourage to connect different kinds of knowledge within the group, exchange of experience, division of work, listening to others etc.</li> </ul>
Financial supports	<ul style="list-style-type: none"> <li>- partly we are supported through public funding (national and local)</li> <li>- workshops for schools are payable</li> </ul>
Partnership	<p>We collaborate with schools, various public and private institutions in Slovenia and abroad</p> <ul style="list-style-type: none"> <li>- Kinodvor the city cinema and their educational programme Kinobalon</li> <li>- Famul Stuart – school of applied arts</li> <li>- Ministry of Culture</li> <li>- Ministry of Education and Sport</li> <li>- Municipality of Ljubljana</li> </ul>
Resources	<p>The Elephant programme group consists of experts from different fields and with years of experience in the areas of media and film psychology, history and theory of animation, art educators with the experience of working in schools and authors of animated films. In 2006 we attended an all-day training for teachers led by Dr. Renate Holubek and Thomas Renoldner, MA, from Austria, and later we prepared our programme of workshops, covering the whole art of animation film and expanded other projects with an integrated approach to education on the animated film. We also cooperate regularly with foreign animation festivals as Animafest Zagreb and others. For more information: <a href="http://www.animateka.si">www.animateka.si</a> ; <a href="http://www.drustvo2koluta.org">www.drustvo2koluta.org</a>          Urška Jež (Animateka) : <a href="mailto:urska.jez@animateka.si">urska.jez@animateka.si</a>          Hana Repše (Animateka) : <a href="mailto:slon@animateka.si">slon@animateka.si</a>          Andreja Goetz (Animateka): <a href="mailto:andreja.goetz@animateka.si">andreja.goetz@animateka.si</a>          Natasa Bucik (Ministry of Culture): <a href="mailto:natasa.bucik@gov.si">natasa.bucik@gov.si</a>          Nada Pozar Matijasic (Ministry of Education and Sport): <a href="mailto:nada.pozar-matijasic@gov.si">nada.pozar-matijasic@gov.si</a></p>
Assessment	<p><b>The Elephant Programme: Educational Animation Film Programme for Schools and Families is supported by the Ministry of Culture and the Ministry of Education and Sport.</b> In 2009 our programme was recognized as an example of good practice by the European Commission. Mentors from abroad (Animafest Zagreb, Dokufest Prizren) come to upgrade their knowledge at our festival. In 2008 we presented animated film to an average of 1000 children through our programme, in 2009 almost 3000 children and young people attended our events. A large interest for workshops is shown in 2010 by teachers, who have invited us to organize a seminar for them in February 2010.</p>
Description	<p>“Two Reels” Association uses animated films to develop children’s creativity, their technical skills and their ability to relate to the moving images that surround them. They also develop pedagogical material to encourage viewings and discussions about animated films in the classroom.</p> <p>The project aims to use animated films as a tool in education in order to develop technical skills and an ability to analyze content. It targets children (ages 3-14), young people (ages 14-19), students (ages 19-25) and teachers by using workshops and viewings of animated films accompanied by discussions. A broader aim is to establish an international dialogue on education in animated films, and to encourage and support its independent production. The use of animated films for educational purposes from very early ages and using them as an entry point to discuss serious subjects are the particularly innovative parts of this project.</p> <p>The association organizes workshops in schools and at children’s festivals as well as viewings of animated films accompanied by discussions. Three types of workshops have been developed: how animated films are interpreted, based on drawing and discussions about what has been seen at the projections; a workshop of optical toys for the youngest participants; and "From drawing to cartoon", where students can make their own animations. Apart from the workshops, the association has also developed pedagogical materials for teachers concerning viewing and discussing animated films.</p> <p>Children are constantly surrounded by moving images in television, videogames and advertising. By using the language of visual images and providing guidance to them, the workshops allow the participants to relate to what they see as well as</p>

understand relationships and compare different cultures and personalities.

The process of making animated films involves creativity in itself and allows the participants to acquire knowledge about new techniques as well as improve their technical abilities. The indirect form of animation enables teachers to deal with topics that are difficult to approach and abstract themes are presented more easily to youths.

It has become clear that animation can be used to present and discuss important social topics and to provide children with a tool to better interpret and learn from films, television and the Internet.

Clear outputs of the project are the teaching materials, an anthology and a DVD with animated films and guidelines for discussing them.

The project started on a small scale, but as the programme has grown and spread, the need for better technical equipment has become evident. The Elephant programme is scheduled to continue and the main components of the programme are reproducible. Workshops at schools are repeated.

“The Elephant Anthology” is a yearly publication, and the Elephant children’s programme at the Animateka Festival is a recurring event.

- Lithuanie

5W1H	Facets	
Who	Countries (as actors)	Lithuania
	Actors-Organizers	Central government
When	Time Frame	-Annual funding -It began in 2002. -Introduction of “Pupil-basket” in 2006, which contains money for cultural activities, schools can allocate according to each pupil needs for cultural cognitive activities.
Where	Countries	Lithuania
	Locations	Municipalities and general and basic education schools, museum or library.
What	Activity genres & Title	Funding Policy <b>Pupil-basket: a procedure for financing general education schools</b>
	Activities	Various educational projects; workshops, school trips to places of nature or cultural monuments, actions
	Related arts subjects	Fine arts, design, drama, media arts, craft, etc.
Why	Objective	-To support cultural and cognitive activities in school. -To establish a funds for implementation of the education plan approved by the Minister of Education and Science (teaching and administrative staff, social pedagogue and librarian, teacher in-service training, textbooks, cultural and cognitive activities and other teaching aids).
	Target groups	Municipalities (and they gave money to schools calculating a number of students)
How	Type of education	Formal education (for out of school cultural activities)
	Pedagogical approach	Education through the arts
	Financial supports	Central government and municipalities
	Partnership	Minister of Education and Science and Ministry of Culture
	Resources	<a href="http://www.iiep.unesco.org/fileadmin/user_upload/Info_Services_Publications/pdf/2009/Transparencyineducation.pdf">http://www.iiep.unesco.org/fileadmin/user_upload/Info_Services_Publications/pdf/2009/Transparencyineducation.pdf</a> .
	Assessment	-----
Description		Introduction of “Pupil-basket” in 2006, which contains money for cultural and

	<p>cognitive activities.</p> <p>Pupil basket funds are allocated to municipalities by central government as targeted grants. Each year the Parliament establishes the basic allocations for pupil education per capita, and the total amount of pupil baskets in the school budget depends on the number of pupils at a school concerned. The funds of pupil baskets are used for implementation of the education plan approved by the Minister of Education and Science, teaching and administrative staff, social pedagogue and librarian, teacher in-service training, textbooks, cultural and cognitive activities and other teaching aids. Each school receives from the state budget about two-thirds of all educational funds, and the remaining third comes from the founder, mostly being the municipality.</p>
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## V. Amérique latine et Caraïbe

- Colombie

5W1H	Facets	
Who	Countries (as actors)	Colombia
	Actors-Organizers	Rosalba Cano Yepes (artist, teacher in arts and culture)
When	Time Frame	<p>-With her own initiative, she started working in this project since 2010, with her community, her students and their problems.</p> <p>-The proposal is implemented for five years ago, at the school level in public institution; in so-called neighbourhoods of Medellín, in educational institutions where youth people are exposed to high levels of violence.</p>
Where	Countries	Antioquia, Colombia
	Location	<p>-Institución Educativa Merceditas Gómez Martínez (elementary and middle school), Calle 45 No.18-03 Comuna 9</p> <p>-For now, this is only for this school, but exit expectation to work with another schools in Medellín communes later.</p>
What	Activity genres & Title	<p>Project-based school curriculum, that takes place inside the art subject class.</p> <p>« Sewing as a mediating tool between the plastic and the personal » In the official title of the project.</p>
	Activities	<p>Permanent project (School program in the regular curriculum)</p> <p>The project develops while the art class, when students identify their real problems and them, they are able to translate this in art.</p> <p>I work with a community with many economic and social difficulties.</p> <p>In my 12 groups, each with 50 students, I have homeless by violence, black communities and children of social level 1 and 2 (here social levels are since 1 to 6, where 1 is the poorest and 6 is the richest), all with ages between 12 and 15 years old.</p> <p>For them is difficult to find inspiration and creativity, that's why I give them motivational workshops, with different techniques, for exemple oleo, oleo-pastel, etc. Them, students with inspiration, motivation and knowledge of their problems and their capabilities, start to work.</p>



		<p>My experience teaching art to young people show me the need that they have to link their lives with school. Is when you are able to mix these two realities, that you find their interest to work, to learn, to stop violence.</p> <p>This project search to find a way to express the pain to grief, for losing relatives, home, friends and identity.</p>
	Related arts subjects	Visual and fine arts
Why	Objective	<p>-To make express the students' identity, memory, duels, losses and in general, personal experiences, through arts, in a context of high vulnerability due to the high violence of Medellin's Communes.</p> <p>- To achieve social goals of the culture to which it is owed by excellence, educational work where you can unite and bring together intellectually and morally to the community.</p>
	Target groups	Elementary and middle school students (12-15 years-old)
How	Type of education	Formal education
	Pedagogical approach	Constructivist education
	Financial supports	<p>The economic resources of this project comes from three sources:</p> <ol style="list-style-type: none"> <li>1. My family, who support me with money and helping in the work.</li> <li>2. Resources for students, such as needles, thread, buttons, and sometimes little pieces of money, which is collected for purchases of equipment.</li> <li>3. In a couple of occasions the project was favoured with cash prizes, but this resource is not a fixed amount for this the project.</li> </ol>
	Partnership	With the colleagues in the school, other teachers.
	Resources	<p>To find more information:</p> <p>Book: Organización de Estados Iberoamericanos, OEI. "Construyendo ciudadanía, dieciséis experiencias colombianas" Plan Metas Educativas 2010. 29pg <a href="http://www.colombiaaprende.edu.co/html/home/1592/article-173453.html">http://www.colombiaaprende.edu.co/html/home/1592/article-173453.html</a></p>
	Assessment	The recognized as best practice by the Organization of Iberoamerican States (OEI) program "Building citizenship, educational goals 2021" (September 2009) and the Ministry of Education (August 2008).
Description	<p>With this experience developed from 2000 comes to the community through art in the city of medellin-Colombia in the communes of the city, in the school where he worked as a teacher of the subject arts and cultural education with kids about 12 to 15 years of age, these children are from low economic resources with a high social problems of violence.</p> <p>The pursuit of this project is to achieve social goals of the culture to which it is owed by excellence, educational work where you can unite and bring together intellectually and morally to the community. So its members participate in projects of human and social development through the arts, reaching east to become the most important thing a human community.</p> <p>In everyday teaching practice, developing either plastic exercise was developed in students, ranging from 6 to 11 grades, the implementation experience and work their land more personal touch. This involves them in its own memory, a work that realizes questions like who am I, "that family group I am part?; What is my community?</p> <p>This work has allowed the acceptance of this "self" that each of the youth and children and the healthy pride of being who they are, and what we can become. This project is developing a sense of belonging, and the ability to excel by opening the other. The project starts from the need to express through duelling sewing, lost and</p>	

emotions that the individual has continuously throughout its existence, so definitely look for a conversation where liberating.

This project was also developed in the dump old Moravian sector, with groups of displaced people, with women's groups (NGOs) where I'm invited to perform work with participation citizen as a visual artist, in my experience was the 2009 winner of the call made by the Ministry of Culture Ministry of education, organization, and the Ibero-American States (OEI)

- Brésil

<b>5W1H</b>	Facets	
<b>Who</b>	Countries (as actors)	Brazil
	Actors-organizers	City of Fortaleza
<b>When</b>	Time Frame	June 2008 (beginning of construction) 10 Septembre 2009 (Inauguration)
<b>Where</b>	Countries	Fortaleza, Brazil
	Locations	Centro Urbano de Cultura, Arte, Ciência e Esporte - CUCA Av. Luciano Carneiro, 2235 – Vila União Cep: 60410-691 / Fortaleza-Ceará. (Areas of the city for further 5 CUCA: Praia do Futuro, Jangurussu, Serrinha, Vila Manoel Sátiro, Planalto do Pici)
<b>What</b>	Activity genres & Title	Constructing Infrastructure / Programme  <b>Aceleração do Programa de Crescimento (PAC) - CUCA (Centros Urbanos de Cultura, Arte, Ciência e Esporte : Urban Centers of Culture, Arts, Science and Sport ) Che Guevara</b>
	Activities	<b>Training program</b> in the areas of culture, art, sports, science, digital and interactive media, entertainment and leisure.
	Related arts subjects	Music, dance, theater, photography, film and media art, sports (extreme sports, football, basketball, swimming, volleyball)
<b>Why</b>	Objective	-To relief the lives of the young people (15-29 years) in the city, who attend courses of sport and art to "fill" their life in a different way and exit from poverty. -To increase and democratize access to culture by the citizens and to have arts and culture like new way to exit from poverty.
	Target groups	Youth citizens (15-29 years old)
<b>How</b>	Type of education	Formal and informal education with an aim to social education.
	Pedagogical approach	The pedagogical approach of CUCA involving young people in an integral way with a view to become active in the production of new cultural content, which enables them to a full citizenship and inclusion in cultural markets of the contemporary world centered in the information society and knowledge. It is good noting the existence of a plan that involves on the one hand, the long-term perspective, and secondly, its sustainability.
	Financial supports	Prefeitura Municipal de Fortaleza Ministério da Cultura Ministérios das Cidades- PAC / Programa de Aceleração do Crescimento  Banco Interamericano de Desenvolvimento
	Partnership	Banco do Nordeste do Brasil, Governo do Estado do Ceará
	Resources	The CUCA is focused on self-sustainability as permanent equipment and, therefore, is strengthening the search for partnerships, grants and donations that will expand and strengthen the programs, projects and actions developed in

		the equipment.
		CUCA Telephone: (85) 3255.8365/3255.8368
	Assessment	Not yet
Description		

<Annexe 4> List of the persons contacted for the information on the practice cases

	Pays	NOM	Prénom	Université / Centre de recherche	Email	Related Practice Case
Africa	Cape Verde	<b>Carvalho</b>	Odete	Coordinator of the Unit of Curriculum Revision, Ministère de l'Education et de l'Enseignement Supérieur	<a href="mailto:Odeter.carvalho@govcv.gov.cv">Odeter.carvalho@govcv.gov.cv</a>	School Twining
	Benin	<b>Commission nationale béninoise pour l'UNESCO</b>	NA	Secrétariat permanent de la Commission nationale	<a href="mailto:spcnbu@yahoo.fr">spcnbu@yahoo.fr</a> ; <a href="mailto:rhouansou@yahoo.fr">rhouansou@yahoo.fr</a>	CEMAAC-Porto-Novo
	Malawi	<b>Kaambankadzanja</b>	David	Principal Curriculum Specialist, Malawi Institute of Education	<a href="mailto:daviekaamba@hotmail.com">daviekaamba@hotmail.com</a>	CIIMDA
	Malawi	<b>Tholes</b>	James	National Coordinator/Country Representative for the Centre for Indigenous Instrumental Music and Dance practices of Africa (CIIMDA)	<a href="mailto:jmsthole@yahoo.com">jmsthole@yahoo.com</a>	CIIMDA
	Zimbabwe	<b>Nyamwed</b>	Arthur	Acting Deputy Director / Ministry of Education, Sports, Arts and Culture	<a href="mailto:arthurnyamweda@yahoo.com">arthurnyamweda@yahoo.com</a>	CHIPAWO
Arab States	Egypt	<b>Sedky (Phd)</b>	Saria	Member of Committee for Childrens' Culture / Ministry of Culture	<a href="mailto:razzazz@hotmail.com">razzazz@hotmail.com</a>	National Council for Accreditation & Sustainability
	Jordan	<b>As'ad Jumah</b>	Mahmoud	Head of Fine Arts Division / Ministry of Education	<a href="mailto:Mahmoud-Asaad-moe@yahoo.com">Mahmoud-Asaad-moe@yahoo.com</a>	
	Arab in general (Oman)	<b>Al-Amri</b>	Mohammed	Assistant professor, Lecturer of Art and Art Education, College of Education, Curriculum and Instruction Department, Sultan Qaboos University, Oman	<a href="mailto:aburefa@hotmail.com">aburefa@hotmail.com</a> ; <a href="mailto:mhamri@squ.edu.om">mhamri@squ.edu.om</a>	Arab Atlas Project in Arts Education
Asia and the Pacific	New Zealand	<b>Rowe</b>	Nicholas	Associate Professor of Dance Studies, University of Auckland	<a href="mailto:n.rowe@auckland.ac.nz">n.rowe@auckland.ac.nz</a>	Our Dance Stories
	New Zealand (NGO)	<b>Buck</b>	Dr Ralph	President of the World Dance Alliance, Associate Professor of Dance Studies - Head of Dance Studies Programme, National Institute of Creative Arts and Industries, University of Auckland	<a href="mailto:r.buck@auckland.ac.nz">r.buck@auckland.ac.nz</a>	Our Dance Stories
	Fiji	<b>Drova (M)</b>	Nemani	Acting Director, Curriculum Advisory Services / Technical Vocational Education & Training / Ministry of Education	<a href="mailto:ndrova@gmail.com">ndrova@gmail.com</a> ; <a href="mailto:nemani.drova@govnet.gov.fj">nemani.drova@govnet.gov.fj</a>	JICA Children Exhibition

	Fiji	Prasad	Nila	Program Officer / JICA(Japan International Cooperation Agency) Fiji Office	<a href="mailto:NilPrasad.FJ@jica.go.jp">NilPrasad.FJ@jica.go.jp</a>	JICA Children Exhibition
Asia and the Pacific	Australie	Joubert	Lindy	Director, UNESCO Observatory on Multi-Disciplinary Research in the Arts Senior Lecturer, Faculty of Architecture, Building and Planning The University of Melbourne	<a href="mailto:lindyaj@unimelb.edu.au">lindyaj@unimelb.edu.au</a>	Grass Root Leaders
	India	Vellani (M)	Anmol	India Foundation for the Arts	<a href="mailto:anmolvellani@indiaifa.org">anmolvellani@indiaifa.org</a>	The Ramlila Project
	India	Iyer	Sanjay	India Foundation for the Arts	<a href="mailto:sanjay@indiaifa.org">sanjay@indiaifa.org</a>	The Ramlila Project
	Republic of Korea	Yoon	Serra	Assistant Manager / PR & International Liaison Team, KACES (Korea Arts & Culture Education Service)	<a href="mailto:serrayoon@arte.or.kr">serrayoon@arte.or.kr</a>	Arts Education Supporting project in Military Camps
Europe	Netherlands	Kuggeleijn	Joost	Culture & school projectmanager / Ministry of Education, Culture and Science	<a href="mailto:j.kuggeleijn@minocw.nl">j.kuggeleijn@minocw.nl</a>	Cultuurkaart
	Lithuania	Siaulytiene	Dalia	Chief Officer of the children and youth socialization division / Ministry of Education and Science	<a href="mailto:dalia.siaulytiene@smm.lt">dalia.siaulytiene@smm.lt</a>	Pupil Basket
	Lithuania	Krusinskaite	Janina	Chief Officer of visual arts / Ministry of Culture	<a href="mailto:j.krusinskaite@lrkm.lt">j.krusinskaite@lrkm.lt</a>	Pupil Basket
	Slovenia	Pozar Matijasic	Nada	Secretary / Ministry of Education and Sport	<a href="mailto:Nada.pozar-matijasic@gov.si">Nada.pozar-matijasic@gov.si</a>	The Elephant Project
	Slovenia	Bucik	Natasa	Secretary / Ministry of Culture	<a href="mailto:Natasa.bucik@gov.si">Natasa.bucik@gov.si</a>	The Elephant Project
	Slovenia	Jež	Urška	Executive producer / The Animateka	<a href="mailto:urska.jez@animateka.si">urska.jez@animateka.si</a>	The Elephant Project
	Slovenia	Repše	Hana	Children programme / The Animateka	<a href="mailto:slon@animateka.si">slon@animateka.si</a>	The Elephant Project
North America	Canada	O'Farrell	Larry	Professor of Drama Education and Coordinator of continuing teacher education at Queen's University <a href="http://educ.queensu.ca/~ofarrell/ofarrell.html">http://educ.queensu.ca/~ofarrell/ofarrell.html</a>	<a href="mailto:ofarrell@educ.queensu.ca">ofarrell@educ.queensu.ca</a> ; <a href="mailto:ofarrell@queensu.ca">ofarrell@queensu.ca</a>	ACE Program at Queen's University
Latin America and the Caribbean	Guyana	Wyles-Ogle	Desiree	Coordinator Unit of Allied Arts / Ministry of Education	<a href="mailto:mineduua@yahoo.com">mineduua@yahoo.com</a>	The Carifesta - Theater Practionners Training
	Guyana	Cummings	Robert	Administrator, Burrowes Art School / Ministry of Culture, Youth and Sport	<a href="mailto:Mincys_sec@yahoo.com">Mincys_sec@yahoo.com</a>	The Carifesta - Theater Practionners Training
	Colombie	Olaya Parra	Olga Lucia	International lecturer, consultant, and advisor on Artistic and cultural Education - Ambar-GIEA (Research Group on Artistic Education)	<a href="mailto:olgaolayambar@gmail.com">olgaolayambar@gmail.com</a>	Sewing as a mediating tool between the plastic and the personal
	Colombie	Cano	Rosalba	Culture and Arts Teacher / Creator & main actor of the Practice case	<a href="mailto:rosalbacanoyepes@hotmail.com">rosalbacanoyepes@hotmail.com</a>	Sewing as a mediating tool between the plastic and the personal
Latin America and the Caribbean	Brazil (Italie)	Zacchioli	Benedetto	Mayor's staff, Responsible for Foreign Relations, Bologna City	<a href="mailto:benedetto.zacchioli@comune.bologna.it">benedetto.zacchioli@comune.bologna.it</a> ; <a href="mailto:bzacchioli@gmail.com">bzacchioli@gmail.com</a>	CUCA in Brazil