



Through Art

InSEA @70

1954 - 2024

Edited by Susan Coles & Glen Coutts



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InSEA endorsed event Relate North 2019, Syktyvkar, Komi Republic, photograph: Glen Coutts



→ Introduction

Two years ago, I realised that InSEA would be celebrating its 70th anniversary in 2024, inspiring me to think about ways to commemorate this milestone and to discuss it with my colleagues. This reflection led me to revisit InSEA's history. I re-read Herbert Read's "Learning Through Art," the important 1943 publication which emphasised the importance of integrating art into education. Read argued that artistic activities are essential for the holistic development of individuals, fostering creativity, emotional expression, and critical thinking. He advocated for a curriculum that balances artistic and academic pursuits to develop well-rounded individuals. Herbert Read was a founding figure of InSEA, and his theories and writings, played a critical role in promoting the value of art education on an international scale. InSEA was therefore formed to support and advance art education globally, and Read's influence is always evident in its mission.

In July 1954, InSEA became a national government organization affiliated with UNESCO (United Nations Educational, Scientific and Cultural Organisation) due to their shared commitment to promoting art education, cultural understanding, and creativity as essential components of human development and global peace. This partnership is important as it leverages InSEA's global network and expertise to support UNESCO's educational and cultural initiatives. Listen to Herbert Read in 1954, discussing the first General Assembly of the International Society for Education through Art. He outlines the worldwide movement of education and UNESCO and InSEA's task to coordinate the various international groups with the common goal of advocating that education through art is a method of education for peace. (www.unesco.org/archives/multimedia/document-5445)

The political landscape of 1954 and today, in 2024, share notable parallels, including geopolitical tensions and conflict, efforts toward reconstruction and cooperation, and the drive for national sovereignty through decolonisation, self-

determination, and political independence. We still live in challenging and ever changing times.

Celebrating InSEA's 70th anniversary provides a unique opportunity to reflect on its historical impact while also looking toward the present and future. So in this celebration year, reflecting on the past 70 years allows InSEA to assess its achievements and understand the extent of its influence on art education globally. The world has changed in other ways since 1954, and so have the current challenges facing art education. By showcasing the enduring value and evolving role of art education, InSEA can motivate our future generations to continue advancing the field. Through understanding the current global and local educational landscapes InSEA can tailor its approaches to diverse contexts. Celebrating the anniversary with a focus not just on the past but on present and future challenges and opportunities ensures that InSEA remains responsive and inclusive.

So while it important to honour the legacy of InSEA and its founders, **a focus on the present and future ensures that the organisation remains dynamic and forward-thinking.** This balance between respecting the past and embracing change is crucial for long-term sustainability and relevance. In summary, celebrating InSEA's 70th anniversary with that balance helps **ensure that the organisation continues to grow, innovate, and effectively address the evolving needs of art education globally.**

InSEA brings together members in over 80 countries across the world. If you are part of that community we send you heartfelt thanks for all your support. If you are interested in joining us, you will be very welcome and there are many benefits (see page 16). Our online book #InSEA@70 weaves together history, stories, publications, events, quotes, memories from people of all ages and nationalities. I hope you enjoy turning the virtual pages and celebrating with us—the past—the present—the future.

My personal thanks go also to our past presidents who contributed, our past and present World Council members and Executive Boards, our members throughout 70 years, the Advocacy and Networking Board who have been there to advise and contribute, our President Glen Coutts who has also been there for me- to check the progress of this publication, and to our designer Moira Douranou, who patiently took our ideas into such a striking visual format.

Happy birthday to you InSEA.



Susan M Coles
Vice President, July 2024

→ Message from UNESCO



Ms Stefania Giannini, Assistant Director-General for Education at UNESCO addresses the 2022 InSEA World Forum (screenshot).

UNESCO national commissions and observatories exist in many countries in the world. InSEA members are encouraged to meet with their UNESCO representatives about arts education ideas and initiatives and to engage with other UNESCO policies. InSEA is a non-governmental organisation and the official partner of UNESCO for education through art.

If you are an InSEA member, you will receive regular news from UNESCO activities, awards, projects and publications related to arts education, for example, the InSEA Members' E-news, IMAG and IJETA. The InSEA Representative to the UNESCO NGOs commission is Marie- Françoise Chavannes. Through InSEA, your voice can be heard in UNESCO.

InSEA Opening speech Marie-Claude Machon-Honoré –“The Arts at the Heart of the Futures of Education: Going beyond our differences for the sake of Humanity and Peace”

The Arts at the Heart of the Futures of Education: Going beyond our differences for the sake of Humanity and Peace

I am very honored to be here today and thank the president of InSEA for his invitation in my capacity as Past chair of the ICNGO and NGO-UNESCO Liaison Committee, current member of the NGO-UNESCO Liaison Committee on behalf of IFBPW, representing the Liaison Committee in the Coordination Group of the CCNGO-EDUCATION 2030.

In these troubled times when the UN is celebrating its 75 years anniversary it is worth recalling the *raison d'être* of UNESCO and its Constitution signed on 16 November 1945 and coming into force on 4 November 1946, to “advance, through the educational and scientific and cultural relations of the peoples of the world, the objectives of international peace and of the common welfare of mankind for which the United Nations Organization was established ... and that peace must be founded, if it is not to fail, upon the intellectual and moral solidarity of mankind. For these reasons, the States Parties to this Constitution, believing in full and equal opportunities for education for all, in the unrestricted pursuit of objective truth, and in the free exchange of ideas and knowledge, are agreed and determined to develop and to increase the means of communication between their peoples and to employ these means for the purposes of mutual understanding and a truer and more perfect knowledge of each other’s lives.”

More than ever is UNESCO’s soft power to build peace through education, science, culture and communication, necessary when the world is facing multiple

crises and conflicts denying human rights, freedom of speech, dignity, equality and mutual respect between the peoples, and denying any access to education to girls and women in Afghanistan and thus their very same existence.

UNESCO is the specialised UN agency for Education

It is in this context of multiple “threats to global peace and human survival – climate change, pandemics, the spread of violent and hateful ideologies, conspiracy theories, persistent inequalities, discrimination and xenophobia” that the 41st session of the General Conference adopted a Resolution (41GC/Res.17) requesting the Director-General to revise the 1974 Recommendation on Education for International Understanding, Cooperation and Peace and Education relating to Human Rights and Fundamental Freedoms.

This Recommendation is a landmark legal instrument bringing together, for the first time in a stand alone document, Peace, international understanding, human rights and fundamental freedoms into education. It remains unique among UNESCO’s normative instruments in education, and is based on an interdisciplinary approach.

Today, the guiding principles of the 1974 Recommendation apply to Education for Sustainable Development (ESD) and Global Citizenship Education (GCED) representing one of the main tools for promoting the 2030 Agenda for Sustainable Development and in particular SDG Target 4.7 which is aligned with a lifelong learning perspective and touches on the social, humanistic and moral purposes of education.

The GEM Report 2021-22 (*Non State Actors in Education*) examines how global citizenship and sustainable development are included in curricular materials, national curriculum frameworks and textbooks, and teacher education programmes. Monitoring the core aspiration of target 4.7 – acquisition of knowledge and skills needed for global citizenship and sustainable development – is not easy. The report concludes that a basic, interdependent understanding of world history, geography, international institutions and global processes could serve as a starting point, but few cognitive assessments exist in this area. In many countries, only two-thirds of students are familiar with the Universal Declaration of Human Rights. It says that a major challenge has to do with tension between local values and increasing global commitments. The report examines initiatives that could be used to monitor acquisition of relevant knowledge and skills, as well as youth and adult attitudes. What is of interest in the report is the examples of activities outside schools: Students are introduced to sustainability and global citizenship issues not only in school but also through academic clubs, student associations, sport, theatre productions, music groups, volunteer work and other activities. An analysis for the GEM Report found that well-designed, inclusive activities accessible to all improved conflict resolution and social cohesion,

increased awareness of legal frameworks and concepts related to human rights, and promoted a sense of global citizenship.

The report concludes that existing data collection tools pay insufficient attention to the quality of experiences and development processes in such activities and encourages collaboration with non state actors as none of the proposed thematic indicators explicitly capture adult learners in non-formal and informal education (There is a lack of shared reporting standards which limits globally comparable and reliable data.)

This forum is certainly an opportunity to reflect further and collectively on how to reimagine the futures together and share ideas on how to include better or systematically integrate the Arts in the curricula across the regions and also beyond the school learning space as well as foster artistic practices to bolster humanistic values, social cohesion, solidarity, critical thinking, intercultural dialogue, mutual understanding and peace.

UNESCO is mandated within its constitution to contribute to the promotion of all human rights including the right to participate in cultural life and the right to freedom of artistic expression. The Organization also has an important role in the promotion and protection of cultural diversity. With its 193 Member States, and among its networks in the fields of human rights, social inclusion, artistic freedom, education, and cultural diversity, UNESCO has a unique and transversal perspective on the welfare of human beings and its importance for 'building peace in the minds of women and men'. Audrey Azoulay declared that «Artists have the power to maintain dialogue and social ties in the most difficult times» (15 June 2022)

The Decade for the Rapprochement of Cultures (2013-2022) for which Unesco is the lead agency within the UN system, constitutes a follow-up to both to the International Decade for a Culture of Peace and Non-Violence for the Children of the World (2001-2010) and the International Year for the Rapprochement of Cultures (2010).

The global challenges of the recent years (violent extremism, migration and displacement, rise of divisive political populism) have underlined the significance of the Decade & the need to strengthen dialogue among peoples with different cultural backgrounds and beliefs.

In order to reach the ambitions of the Decade 2013 and recognizing the importance of enhancing the skills, attitudes and behaviors of individuals, UNESCO elaborated a Conceptual and Operational Framework on Intercultural Competencies, and The Manual for Developing Intercultural Competencies.

According to the publication "There is a growing awareness among policymakers and civil society that intercultural competences may constitute a very relevant resource to help individuals negotiate cultural boundaries throughout their personal encounters and experiences. They are becoming an integral part of

the reflection on what the UNESCO Report directed by J. Delors, *Learning: The Treasure Within* (UNESCO, 1996), had termed as "learning to live together".

In the foreword of the UNESCO Conceptual and Operational Framework on Intercultural Competencies, Intercultural competences are described as abilities to adeptly navigate complex environments marked by a growing diversity of peoples, cultures and lifestyles, in other terms, abilities to perform "effectively and appropriately when interacting with others who are linguistically and culturally different from oneself" (Fantini & Tirmizi, 2006 Exploring and Assessing Intercultural Competence. World Learning Publications).

Schools are a central place to nurture such skills and abilities, as underlined by UNESCO in *Guidelines on Intercultural Education* (UNESCO, 2006b) but given their relevance for social and political life, the scope of intercultural competences is much wider than formal education.

These are the core humanistic values as well as tools of UNESCO that need to be recalled and consolidated and at the same time adapted to fast changing times and new technologies.

The Futures of Education 's global initiative launched in 2019 is another landmark in UNESCO's response to emerging challenges: A new social contract.

Its objective is to reimagine how knowledge and learning can shape the future of humanity and the planet. The report on the futures of education is the fruit a 2 years' collective and co-creation process. One million people across the world have been able to contribute to the reflection in different ways in organising webinars, in writing or using art.

The CCNGO-Ed 2030 CG contributed with a report on *The role of civil society organisations in 2050 and beyond* –with three chapters : Education as a human right and transformative concept ; CSOs as critical friends and partners to governments and other actors in education ; CSOs supporting learning environment at community levels.

The InSEA also contributed to the report and its president's message was that "In 2050, all educators (community-based practitioners, Indigenous Leaders and Elders, parents, multi-disciplinary researcher-educators) will value visual art and design education experience as an integral part of their pre- and inservice professional learning. With visual arts at the heart of learning, our global community will have opportunities to embed inclusiveness and diversity, cultivate innovative pedagogy, nurture creativity and imagination, and redesign learning spaces to address with integrity, the common good and 'real world' issues".

InSEA's values of inclusiveness and diversity, innovation in teaching and cocreation learning spaces including parents and communities, and taking into

account indigenous knowledge and traditions for the common good are fully aligned with UNESCO's mission and the CCNGO-Education 2030 Coordination group's advocacy.

Indeed, the collective purpose of education in 2050, as InSEA contends in his contribution to the futures of education, should be to develop responsible and creative individuals who contribute to the common good and the preservation of our planet.

Unesco's first mandate on education and role as Laboratory of Ideas (as defined by Jean d'Ormesson, a famous French writer, who was Secretary of the International Council for Philosophy and Human Sciences, first CSO to join UNESCO in 1950) is revisited with *The Futures of Education Ideas and LAB space designed to highlight original scholarship and opinion pieces that bear on issues being examined within UNESCO's Futures of Education initiative.*

So, A few days ahead of the Pre-Summit on Transforming Education which is hosted by UNESCO and to which NGOs have contributed and where they are represented at the highest political level –CCNGO-Ed2030; Teachers; Youth; Students) this forum is an opportunity to reflect further and collectively on what society we want, how knowledge and learning will shape the future of humanity and the planet; How Art can transform education and knowledge (Incidentally and for your information, one of the topics of the French final Exam *Le Baccalauréat* on Philosophy was: Do artistic practices transform the world?) What is the Transforming power of Art? Does Art make a difference? What about Art and Peace ? We will try to answer the questions through good practises on the field from UNESCO, NGO partners, CSOs and then during the debate with InSEA forum's participants.

<https://en.unesco.org/themes/learning-live-together/art-lab>

UNESCO Art lab project is a case in point: The Art Lab for Human Rights and Dialogue is designed to fill in the following societal gaps:

A holistic approach that addresses the 'softer' aspects of human needs and Putting such an approach at the core of humanitarian welfare programmes to better release the creative forces of individuals.

A lack of systematic evidence on the impact of the arts in recovering human dignity and strengthening social cohesion.

Limited guidance and advocacy tools on how to maximize the contribution of art to human rights and dialogue.

Objectives-This project aims to achieve:

A portfolio of good practices mapped ; Training tools for cultural and humanitarian operators and training in more than 100 countries; A multistakeholders platform, committed to promoting the Arts for human rights and dignity, including UNESCO Chairs and international experts, art activists and development operators ; Over 100,000 people living in places of hardship enrolled in artistic initiatives.

It gives examples of The Power of Art

The arts have proven to be a powerful tool in supporting reconciliation, rehabilitation, and reintegration. For instance, in the Central African Republic, SGBV (sexual and gender-based violence) decreased from 76% to 16% in the Mole refugee camp after four months of dance workshops with the Refugees on the Move programme (African Artists for Development) in 2016. Many narrative reports highlight the transformative power of art when working with populations living under continuous stress. The use of arts in humanitarian and development work should, therefore, be more consistent and systematic.

Artistic activities are a powerful means of social integration, connecting people beyond differences. They can help individuals to envisage a new life and a better future.

The second example of best practice is the role dance can play for Empowerment, dignity, inclusion, diversity, creativity, with Battery Dance (Founder, Artistic Director and President Jonathan Hollander).

The documentary film about Battery Dance's global arts education initiative called "Moving Stories." can be accessed here <https://batterydance.org/about-us/>

Battery Dance aims to create lasting social impact by increasing human understanding and improving lives through the universal expression of dance. Battery Dance performs on the world's stages, teaches, presents, and advocates for the field of dance. The Company is dedicated to the pursuit of artistic excellence and the availability of the Arts to everyone. An integral part of the fabric of New York City since 1976, Battery supports the creative process; educates children in the New York City schools; enriches the general public through local programs and performances, national and international tours, and international arts exchange programs. Based in Lower Manhattan, Battery Dance has produced over 125 original dance works choreographed by its founder and artistic director Jonathan Hollander, and guest choreographers, in collaboration with a diverse array of composers and designers, and its cast of outstanding dancers.

Battery Dance's mission is to create real social impact by improving lives through dance, a space for people to tap into their own strength and unleash their potential. Battery celebrates diverse perspectives in a relentless pursuit of community building. Battery challenges the notion of what a dance company can do.

Unesco 's RESILIART is another example - A global effort to support artists and ensure access to culture for all.

The Slogan is **Art makes us resilient Artists and Creativity beyond Crisis**

In September 2020, ResiliArt Lebanon organised webinars and convened prominent Lebanese artists and the Lebanese to address the current situation in Beirut, exchange ideas, build consensus and advocate for support and sustainable change, to Defend cultural diversity through creativity; for the Return of Cultural Life in Beirut, to Bridge the Past and Future through Built Heritage.

UNESCO World Conference on Cultural Policies and Sustainable Development - Mondicult 2022 which will take place in September 2022 is expanding the ResiliArt movement to gather inputs on the ever-evolving needs, gaps and opportunities on the ground, to inform the preparatory process of Mondicult+ResiliArt which serves as an inclusive, accessible platform for any interested stakeholder to contextualize the high-level deliberation leading up to Mondicult.

Art and peace are more than ever linked. Museums and art galleries become the targets as the emblems of culture to be destroyed. Maria Primachenko artist from Ukraine used the Dove for peace in her paintings some of which were destroyed during a Russian attack on the museum. She has become an emblem of the endangered tangible cultural heritage of Ukraine.

Unesco's mission is to protect heritage and will provide financial support to Ukrainian artists to aid the continuation of artistic creation and access to cultural life. UNESCO ADG said "Artists help lay the ground for the reconstruction of societies. More than ever they need our help".

BPW has a chapter in UKRAINE and we were informed that CSOs have launched a call for applicants to design a reconstruction plan and for the selection of projects to support the reconstruction of the historic building complex of the Chernihiv Union of Artists which was bombed while surrounded by Russian troops and which needs emergency repairs to ensure that the roofs and windows are in place in the upcoming winter.

This is a matter of emergency so the work can start during the warm season & winter can be met by a rain-proof building.

The project needs the implication of an architect with knowledge of modern techniques of restoration in order to take a broader look at the situation as many elements cannot be simply replaced :removal of asbestos elements in some of the external buildings ensure accessibility to persons in wheelchairs or to older people with difficulties to walk; improvement of the building's insulation; reconstruction of the destroyed heating system to make it more energy efficient; replacement of internal elements which have been destroyed or flooded.

The plan is to make the building reusable but also up-to-standards regarding accessibility & insulation. It needs to be accessible to anybody who has been wounded during the war and fit to face the consequences of climatic change.

Chernihiv has its own university of architecture and several architects still reside in Chernihiv. The municipality is currently building a plan for the reconstruction of the city. The reconstruction will focus on residential buildings, but the Union of Artists & supporters need to ensure permanent liaison of this project to the municipality's projects in order to ensure standards compliance and avoid duplication of efforts.

Imaginary Afghanistan «Sleepless night» The regeneration of imaginary Afghanistan after the collapse of the sensory Afghanistan is a Call for collective exhibition on the occasion of August 15 of Documentary, feature films, short film - photography, painting - calligraphy, caricature - digital design, Theater - Dance, Poetry - Tales and Legend, Music - Performance art, Graphic coffee. "If the possibility of living and creating in Afghanistan is taken away from the artists of this country, the possibility of creating an imaginary Afghanistan is multiplied by the number of artists and their experiences in exile. A sleepless night which is an opportunity to reflect, to speak and to understand the opportunities and the limits that exile offers us. This sleepless night is a space of awakening for the imaginary of resistance, the imaginary of commitment by the pen, by sound, by image and by the body."

Now we will give you the floor for the debate and CSOs-NGOs good practises of Education through Art & to Art

What are the dimensions of Art and the artist: Subject /Observer/Author/Actor?; individual and collective; the subject or the artist is a creator who may undergo transformation and transform his/ her own environment.

Individual and collective Empowerment and sensitisation to otherness = Permits for the learner to create and become the agent as well as discover the other's existence and difference by opening a dialogue.

It mirrors our individual and collective history (cultural heritage) and makes us aware of the role we have to play in society and on our planet.

It is a mise en abîme of the diversity of humanity and is an enabler to mutual understanding and respect of each other.

Marie-Claude Machon Honoré

BPW International Permanent Representative to UNESCO



Top: World Council 2019- 21 takes office, Vancouver 2019.*
Middle: World Council Meeting (Online). Drawing, courtesy of the artist: Maho Sato.
Bottom: World Congress Opening: Çanakkale, Turkey, August 2023.*

*Photograph: InSEA archives.

→ Message from the current president (2019-2025)

The photograph opposite (top) was taken on the 12th of July 2019 when the 2019 – 21 World Council took office. This was at the 36th International Society for Education through Art (InSEA) World Congress in Vancouver. No one could have known, it would be a very long time before such a photograph could be taken again. Within a few short months, and after only two meetings of the new World Council, stories began to emerge of a mysterious and deadly virus. Dark clouds were gathering.

Then, in early 2020, the COVID-19 storm broke. Times had changed; InSEA just did not know by how much. Normal ways of working turned upside down, the Society had to find new ways of serving its members. The extent of COVID-19 global pandemic gradually became clear in the early months of 2020, barely six months into the 2019-2021 World Council term of office. The newly elected Council had met only once, on 7 December 2019. By the next meeting, on 8 March 2020, it became clear that World and Regional congresses, in planning for two or more years, had to be postponed or cancelled as travel was severely restricted. ‘Social distancing’ and in ‘lock down’ became familiar phrases. It would be almost four years until such a group photograph could be taken again, at the World Congress in Çanakkale, Turkey in August 2023 (lower photograph opposite). In the interim, all of our meetings and events took place online.

At the beginning of 2020, the decision was taken to extend the term of the World Council from two years to three years. The Executive Board and World Council set about building on strengths and the firm foundations inherited from previous World Councils. Serving InSEA members was, and remains, the priority. We had to find new ways of working and find them fast.

The effects of the global pandemic linger even as this book is published in July 2024. From 2020 to 2023, face-to-face World and Regional Congresses were not options, even small-scale local events became impossible as a result of travel restrictions.

Since 2019, all business had to be conducted in online meetings, often at weekends. Despite the huge differences in time zones, elected officers and councillors worked late in the evening or very early in the morning. Video conferencing enabled us to salvage some events that otherwise would not have happened. For example, the World Congress that had been planned for 2021 was replaced with an online World Forum in 2022. The Forum included keynotes from senior representatives of UNESCO (pp. 9-17). As the wonderful drawing opposite shows, people took part in our regular meetings with good humour as we collaborated and made connections across the world through our computer screens.

The Executive Board and World Council set about responding to the pandemic, finding new ways to reach out, collaborate and connect across the globe 'through art'. It is probable that here has never been a period when World Council and the Executive Board have met so often. In 2020, electronic communication, and video conferencing was just beginning to mature and become more widely used. This emergent technology was to prove invaluable for us. Every one of the 6 InSEA Regions (pp. 52-53) hosted a series of webinars, approximately three per region, per year. These proved extremely popular and helped us reach a new audience and sectors of the art education community not normally represented in InSEA. The webinars also increased our membership. We now have a growing archive of these webinars; 64 of them at last count. This is an invaluable resource for current and future teachers, scholars and researchers of art education.

The governance structure and management systems were refined to ensure we offered the best possible service in those difficult circumstances (see the organisation structure on pp. 50-51). In addition, revised structures were agreed and three Boards of Council became well established; *Advocacy & Networking*; *Research & Praxis* and *Publications*. Each of the Boards is chaired by one of the Executive Officers (President or Vice President). InSEA ensures global representation on the Boards; World Councillors from each region are required to serve on at least one Board.

An early decision was taken to spend money on rebuilding our website and reconfiguring our membership processes. This was a major undertaking involving many people who gave generously of their time and expertise. In 'normal' (pre-pandemic times), the society paid modest expenses to the Executive Officers for travel on InSEA business. There was no travel for the Executive officers or World Councillors for almost four years. The society allocated that money to fund a website rebuild. It was money well spent. A very significant addition to the website is the new Members' Space (pp. 78-79). This space provides exclusive access to archive materials, publications and a Members' Directory. The website has grown into a key instrument for InSEA to share, collaborate and connect 'through art'. The World Council and Executive Board worked on plans that focused on retaining and recruiting members. The membership structure was revised and extended from 3 *Human Development Index* (HDI) levels to 6. Thus reducing the costs for people in many countries. The highest membership fees

have not changed since 2018 and are much lower for many – those in the lowest HDI category pay eight times less than those in the highest category. InSEA has always relied, since its inception, on the hard work of volunteers, the Executive Board, World Council, Boards of Council, editors, reviewers. All of whom, give generously of their time in the cause of education through art.

Sharing and collaboration in the professions is also facilitated by our publications (pp. 62-73). In 2024, the *International Journal of Education Through Art* (IJETA) celebrated volume 20 and *IMAG: International VISUAL JOURNAL for Art Education* was 10 years old. InSEA 'in house' publications, for example, the *Learning through Art, Pedagogical Propositions: Playful Walking with A/r/tography* and *Relate North* series, provide a rich source of research and debate on our subject. They have also brought many new members. The editors, reviewers and designers all do incredible, creative work for the Society and they are all volunteers. The Regional webinars, initiated in 2020, Working Groups and our Awards are further examples of ways that we support, reward and engage with our members-through art.

It would be an understatement to say that the global pandemic was a challenge for InSEA. However, as the saying goes, 'every cloud has a silver lining'. The COVID-19 pandemic forced us to adopt new ways of working, communicating and collaborating nationally and internationally. In some ways, it was a good thing. There are now more members in more countries than before the pandemic and the organisation is more diverse, although there is always more work to do in attracting people from different countries and backgrounds.

This publication is a wonderful celebration of the numerous activities and achievements of the Society over the past 70 years. It is, rightly, a very visual book, but it can only tell some of the thousands of stories from around the world about what can be achieved 'through art'. More stories will be told in the future, new people will be elected to serve the cause of education through art and, one hopes, new voices will emerge from parts of the world normally silent, or unheard, on art education.

On a personal level, and as I enter the final year of my three terms as President, I am honoured to write this brief message for the InSEA 70th anniversary year. I want to thank the many past presidents, world councillors, editors and members who offered advice and gave so generously of their time to help me. A special thank you to our Secretary (2019-25) Patsey Bodkin, somehow, you kept us all on track.

Finally, as an organisation, we are indebted to editor Susan Coles and designer Moira Douranou who worked tirelessly to bring this beautiful celebratory publication to fruition.

Perhaps the clouds are clearing. Time will tell.



Glen Coutts
President 2019-25

→ The InSEA Manifesto

We believe that:

→ **All learners, regardless of age, nationality or background**, should have entitlement and access to visual art education.

→ **Education through art inspires knowledge**, appreciation and creation of culture.

→ **Culture is a basic human right**. Culture promotes social justice and participation in contemporary societies. A strong democracy is an inclusive society. And, an inclusive society is a strong democracy.

→ **All learners are entitled to an art education that deeply connects them to their world**, to their cultural history. It creates openings and horizons for them to new ways of seeing, thinking, doing and being.

→ **Educational programmes and curriculum models should prepare citizens with confident flexible intelligences**, and creative verbal and non-verbal communication skills.

→ **Visual art education opens possibilities and opportunities for learners to discover themselves**, their creativity, values, ethics, societies and cultures.

→ **Visual art education develops an understanding of creative practice through knowledge**, understanding and production of art in contexts.

→ **Visual art education develops the abilities to think critically and imaginatively**, it fosters/ aims at intercultural understanding, and an empathic commitment to cultural diversity.

→ **Visual art education should be systematic and be provided over a number of years**, as it is a developmental process. Learners should engage with 'making' alongside learning about art.

→ **Visual art education develops a range of literacies and aesthetic dispositions**, with a major focus on visual literacy and aesthetic assessment.

→ **Visual literacy is an essential skill in today's world**. It encourages appreciation and understanding of visual communication and the ability to critically analyse and make meaningful images.

→ **Art encourages the development of many transferable skills** which enhance learning in other curriculum areas.

→ **Visual arts in schools help students to understand themselves**, building confidence and self-esteem, and contribute significantly to their own well-being.



The manifesto is available to download in several languages on our website; 18 in 2024, when this book was published.

→ InSEA: Did you know?

Frequently asked questions & their answers

→ What are the membership categories?

There are 3 types of membership: Professional (individual), Student and Organisation. Organisations can nominate two people (for voting in elections and discounts at InSEA events)

→ How can I become a member of InSEA?

Please go to the JOIN HERE page. Please note: You must be an InSEA member to attend InSEA World Congress; InSEA members are entitled to special discounts at most other InSEA events or InSEA endorsed events.

→ How much does InSEA membership cost?

InSEA membership fees vary according to the HDI of the different countries around the world. When you complete the membership application form, select the country you live in and your fee will be calculated automatically. As an organisation run by artist educators FOR artist educators, we strive to keep our fees as low as possible. To join the worldwide community for education through art, just go to JOIN HERE - it only takes seconds!

→ How can I pay for my InSEA membership?

There are several payment options, using PayPal or Stripe including WeChat and AliPay.

→ How do I access the members only area (MEMBERS' SPACE)?

When you apply for membership, you set your own password and, when accepted, you will automatically have access to all the resources in the MEMBERS' SPACE section of our website.

→ How do I change or get a new password?

If you forget your password, you can reset it using the 'forgot password' option. Please always use the same email address.

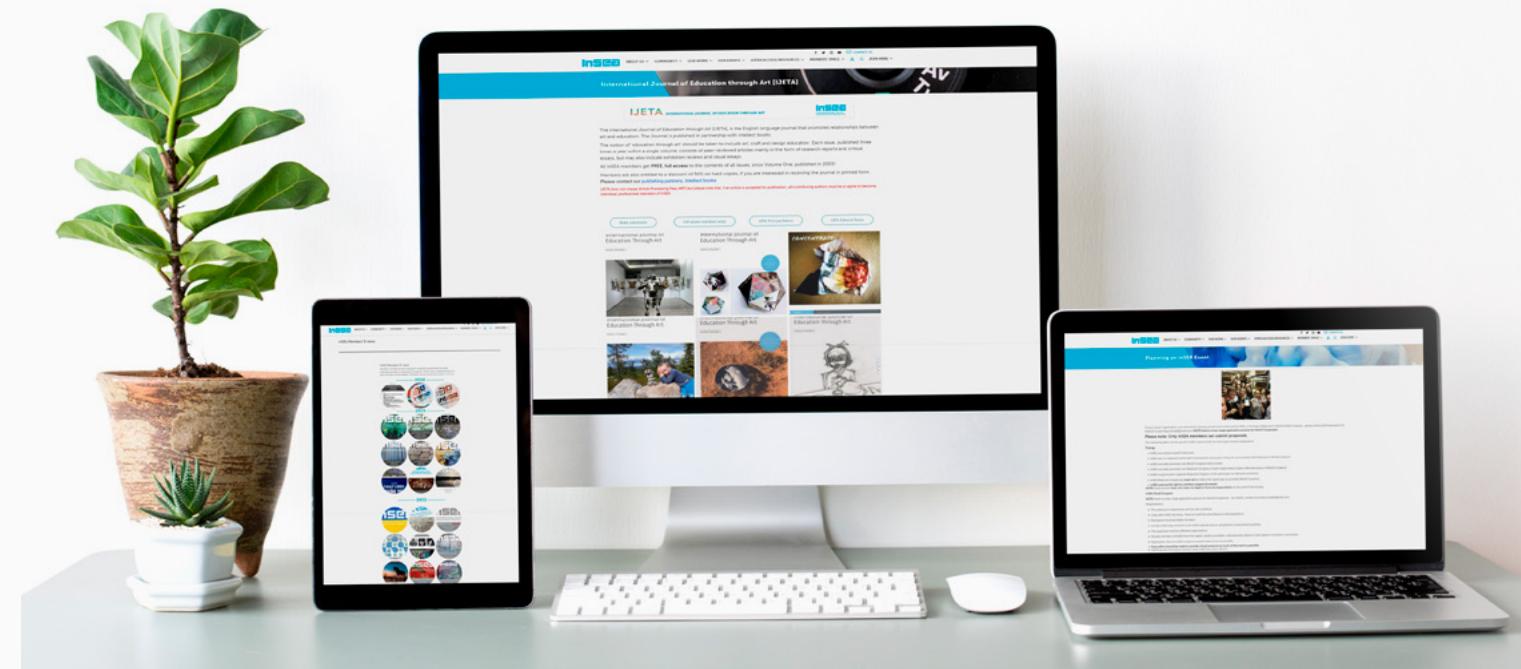
→ Where can I find my membership number/id?

To find your membership number/id, follow this [link](#).

→ How do I renew my membership?

- Go to the Join Or Renew page and follow the instructions
- USE your email address as your username (and always use the same one).
- Set a secure password (only you will know this and it can be changed by you if you forget it)
- You must agree to our Terms & Conditions and to receive your monthly members' e-news.

Once logged in, go to 'PROFILE' and enter your details, for example your occupation/affiliation.



Use your own photograph for your Profile Image (not a cartoon character or your cat) as this will be used on your printable membership card! You can also enter brief details about yourself (Biographical information) – including how long you have been an InSEA member.

→ How do I apply to organise an InSEA event?

You must be a professional InSEA Member or organisation member to apply to organise events or have your event endorsed by InSEA. Please see the Information and Forms for Members in the MEMBERS' SPACE section.

→ How do I set data protection options? (InSEA Members only)

When you apply to become a member, you will be asked to agree to our terms of service and privacy policy.

→ How do I submit a proposal for a publication or edited book to InSEA Publications?

Complete the publication proposal form available at Members Information and Forms in the MEMBERS' SPACE section.

→ How do I submit a VISUAL essay to be published in IMAG?

Contact the editors at Our Publications in the RESOURCES section. Or, if you are already a member complete the submission form in the MEMBERS SPACE under Information and Forms.

→ How do I submit an article or visual essay to IJETA?

IJETA has a separate submission and review system at this [link](#).

→ A History of InSEA

InSEA formally came into being with the adoption of its constitution at the **First General Assembly held in Paris in July 1954.**



1939-1945

— **Outbreak of the World War** confirmed that the League of Nations, founded in 1920 in the aftermath of the 1914-1918 World War, was ineffective. Inevitably thoughts turned to what might eventually replace it in a post war future

12 June 1941

— **Declaration of St. James's Palace.** Representatives of the United Kingdom, Canada, Australia, New Zealand, the Union of South Africa, and nine exiled European governments, met in London and signed the Declaration of St. James's Palace. This stated:

New Year's Day 1942

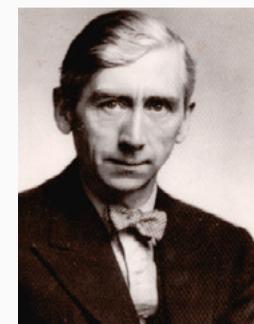
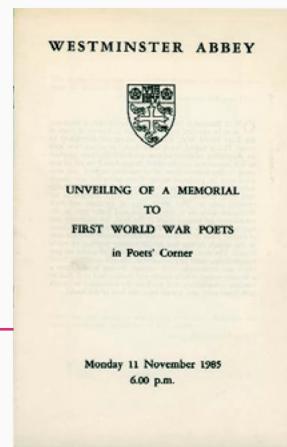
— **A declaration to create a new international body,** to be named at the suggestion of USA President Franklin D Roosevelt 'The United Nations', was signed in Washington DC by Roosevelt, Winston Churchill, the Prime Minister of the United Kingdom and representatives of USSR and China.

'The only true basis of enduring peace is the willing cooperation of free peoples in a world in which, relieved of the menace of aggression, all may enjoy economic and social security; It is our intention to work together, and with other free peoples, both in war and peace, to this end.'

(Unesco 2020a)

David Thistlewood wrote: this was *'...because it embraced principles of individual freedom, self-determination, and a social framework of common interest groupings, to which he himself added the idea of an avant-garde, agitating on behalf of free creativity'*.

(Thistlewood, 1993b: 147)



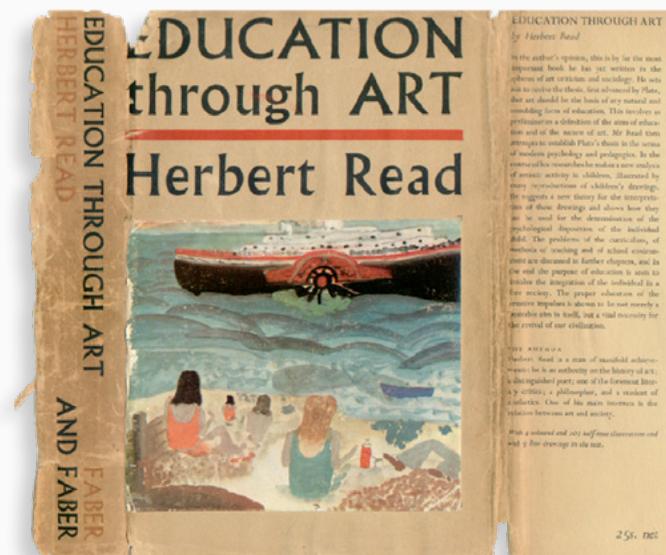
— **Herbert Read.** (later Sir Herbert Read). He was a soldier, a poet, a critic and educationist. As a young man Herbert Read served as an officer in the trenches of the First World War and was twice decorated for his bravery



Herbert Read saw himself principally as a poet and it is as such that he has a memorial in Poets Corner in Westminster Abbey. Clearly Read's wartime experiences were at the root of his later philosophical or theoretical anarchism and this is reflected in his poetry. His poem the *Execution of Cornelius Vann*, is especially moving – the tragic story of a bewildered young soldier shot for desertion by his comrades in arms. He eschewed violence but considered that his brand of anarchism encapsulated his beliefs.

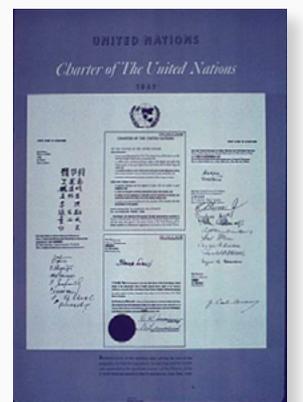
1943

— **'Education through Art' by Herbert Read.** Ground-breaking book on Arts Education published in 1943.*



26 June 1945

— **The United Nations (UN) Charter was signed.** The delegates of 50 nations assembled in San Francisco to consider two draft documents: the UN Charter and the Statutes of the International Court of Justice. This was a huge event with over 800 delegates who together with their advisers and staff brought the total to 3500 participants.*



The book *'... provided art education with a rationale, a defence and an optimistic programme. It comprised definitions of authenticity in art and art-making; offered explanations of the materialising of images from the imagination; compared typologies discernible in the literature of psychology and in the study of children's drawings and paintings; and proposed that the variety evident within such typologies supported the principle that everyone could be regarded as a special kind of artist'*.

(Thistlewood)

*Photograph: A History of InSEA with Dr John Steers

**Photograph courtesy of the International Society of Education through Art – InSEA Archives.

INSEA
THE FOUNDATION AND EARLY HISTORY

1945

— A UN Conference to establish an educational and cultural organization was convened in London.

The event was jointly instigated by France and the UK and attended by representatives from 44 countries. The delegates proposed the creation of an organization dedicated to a genuine culture of peace. At the end of this conference, 37 countries founded the United Nations Educational, Scientific and Cultural Organization (Unesco) which was formally established by the UN General Assembly on 16 November 1945 with its constitution coming into force on 4 November 1946.

1947

— The second General Conference of UNESCO called for a committee of experts to prepare concrete proposals for music and visual arts education and to report back. Read had been extremely supportive of policies expressed at UNESCO's launching conference such as those devoted to the cultivation of worldwide understanding through education, and the elimination of international conflicts based on mutual ignorance and misunderstanding.

3.14. The Arts in General Education.
3.14.1. The Director-General is instructed :
3.14.1.1. To make use of the comments received from Member States upon the draft *questionnaire* already circulated on Music and the Visual Arts in General Education, and in consultation with three or four experts in these fields, to prepare a programme of concrete proposals for submission in 1948 to Member States for comment and subsequently to the Third Session of the General Conference.

1947

— Resolutions adopted by the General Conference during its second Session, Mexico, November-December 1947.*



1951

— Participants of the 1951 UNESCO Seminar in Bristol. Left to Right: Mr Burri (Switzerland), John A. Campbell (Australia), Osamu Muro (Japan), Ap Boerma (The Netherlands), Erich Rhein and Mr Weber (Germany), William Barrett (New Zealand).**,*



1954

— The 1954 Meeting: Officers and members of InSEA during a business session of the General Assembly in UNESCO House. Left to right, Rikard Sneum (Denmark); Sam Black (United Kingdom); Carlo Leoni (Italy); Henriette Noyer, Secretary-treasurer (France); Edwin Ziegfeld, President (USA); Trevor Thomas representing UNESCO but not an officer or council member of InSEA; Amalie Hamaide (Belgium); Arno Stern, Assistant Secretary-treasurer (France); Erich Rhein (Germany). The interpreters are in the foreground.**



Manor Hall, University of Bristol, England. UNESCO seminar on 'The Visual Arts in General Education', held from 7-27 July 1951 at which some twenty countries were represented.*

1946

— Education in Art (SEA) was founded, springing from what had been seen as a temporary merger of existing organisations during the 1939-45 war. Initially a Patron of the SEA, Read was appointed chairman and he served in this role for 22 years from 1946 until his death in 1968.



Unesco having its temporary headquarters in Paris, the former Hotel Majestic on Avenue Kléber.

*Photograph: A History of InSEA with Dr John Steers

**Photograph courtesy of the International Society of Education through Art – InSEA Archives.

Newly established and experimental, at that time, Bath Academy of Art at Corsham Court in Wiltshire.

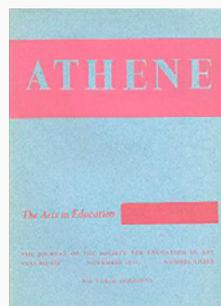


INSEA
THE FOUNDATION AND EARLY HISTORY
InSEA

1954

— InSEA formally came into being with the adoption of its constitution at the First General Assembly held in Paris in July 1954.

Herbert Read opened the meeting with an address entitled 'The Future of Art Education' – certainly not the last time such a title has been used at InSEA congresses.



Society for Education in/through Art, November 1953. *



1953/54

— The British SEA changed its name from Education *in* Art to Education *through* Art in 1953/54 and this seems to be the key to the name decided upon for the new international organisation.



Society for Education in/through Art, Spring 1954. *

1956

— The first InSEA, 1956.

Upper group, left to right: Emil Betzler (Germany); M. P. Alladin (Trinidad, British West Indies); Rikard Sneum (Denmark); Dr. M. Y. Bassiouny (Egypt); A. Kroonenber (the Netherlands); G. J. van Koppenhagen (the Netherlands); Osamu Muro (Japan).

Lower group, left to right: Ap Boerma (the Netherlands); Mme. Kamala Coelho-Veloso (Portugal); Dr. Carlo Leoni, INSEA Secretariat (Italy); Dr. C. D. Gaitskell (Canada); Mile. Henriette Noyer (France), Secretary; Dr. Edwin Ziegfeld, InSEA President (U.S.A.).**

1957

— 'Fédération Internationale pour l'Éducation Artistique' (FIEA). An international congress was held in Paris in 1900 and the 'International Federation for the Teaching of Drawing and of the Arts Applied to Industry' was subsequently founded in 1904. A further seven congresses followed between 1904 and 1937 when its activities were suspended until 1955 because of the 1939-1945 World War. The organisation then adopted the shorter name 'Fédération Internationale pour l'Éducation Artistique' (FIEA) in 1957.*

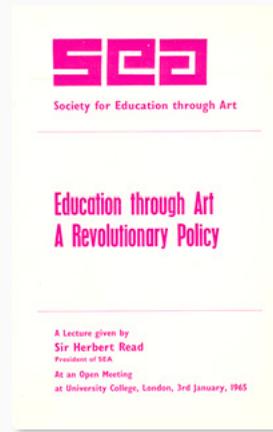
FIA Congresses

Year	Location
1900	Paris, France
1904	Berne, Switzerland
1908	London, United Kingdom
1912	Dresden, Germany
1925	Paris, France
1928	Prague, Czechoslovakia
1935	Brussels, Belgium
1937	Paris, France
1955	Lund, Sweden
1958	Basle, Switzerland
1962	Berlin, Germany



1963

— FEA formally merges with InSEA at the Montreal World Congress. The existence of the FEA, overlapping as it does with InSEA, explains the curious numbering of InSEA world congresses – they are numbered, without a great deal of logic, from 1900 and there is also some dispute about which events can properly be designated 'World Congresses'.



Education through Art A Revolutionary Policy London, 3rd January, 1965*

1981

— Insea World Congress, 1981 **



Collections of International Children's art – Ziegfeld collection.*

1985

— Council meeting, 1985 **

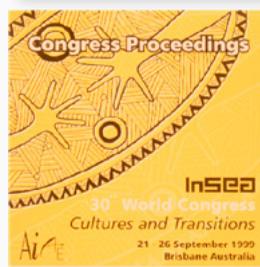
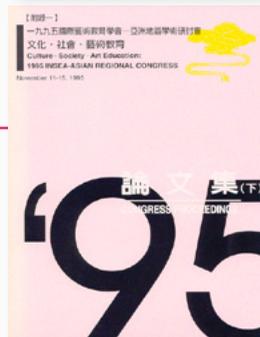
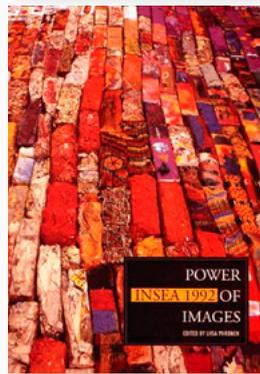
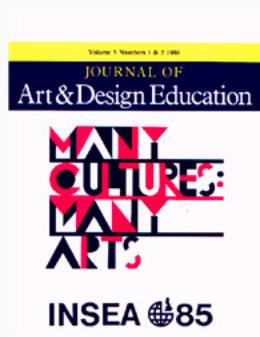
1986

— Conference Planning Committee, Vancouver 1986
Left to right, Kit Grauer (Canada); Graeme Chaimers / Co-chairs.**



*Photograph: A History of InSEA with Dr John Steers

**Photograph courtesy of the International Society of Education through Art – InSEA Archives.



Bretton Hall, West Yorkshire, where some of the InSEA archives are held.*



2011

— Europe Regional workshop, 2011**



2011

— InSEA Congress, Budapest, 2011**

2012

— WAAE, Riovaniemi, Finland, 2012**



2008

— Osaka World Congress, 2008**

2005

— An international list of resource material was compiled and later extended and InSEA published regular newsletters. The ambition to publish a professional peer-reviewed journal was eventually realised in 2005.*



2016

— AmESEEA Congress, April 2016**

2018

— World Council 2019- 21, Vancouver 2019**



2016

— InSEA Publications established.**



2019

— World Congress in Vancouver, July 9-13.**



2019

— Past Presidents reunited Left to right, Rita Irwin (Canada); Douglas G. Boughton (Australia); John Steers (United Kingdom); Kit Grauer (Canada); Diederik Schönau (The Netherlands); Teresa Torres de Eça (Portugal); Marie-Françoise Chavanne (France).**



INSEA
THE FOUNDATION AND EARLY HISTORY

*Photograph: A History of InSEA with Dr John Steers

**Photograph courtesy of the International Society of Education through Art – InSEA Archives.



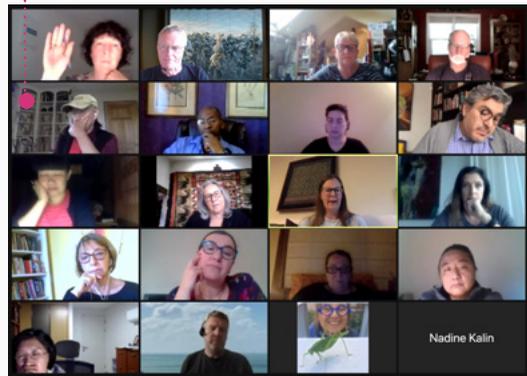
INSEA
THE FOUNDATION AND EARLY HISTORY

2020

— Launch of the InSEA Regional webinar series, World Council term extend to three years (2019-22) in response to COVID-19 pandemic **

2020

— e-world council meeting September, 2020**



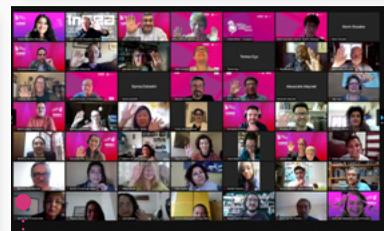
2020

— Redesign of InSEA visual identity**



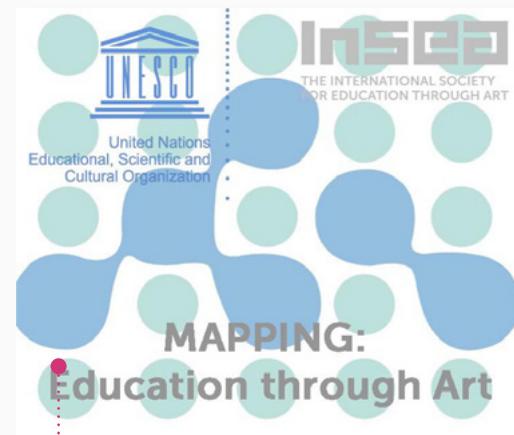
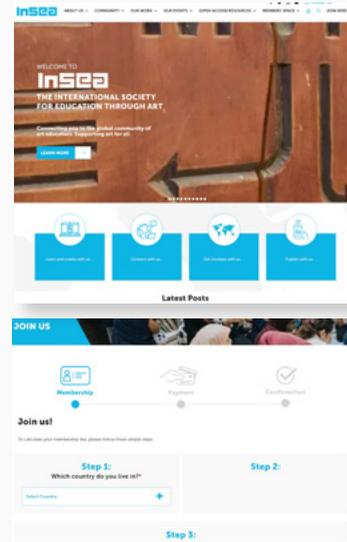
2021

— Cusco, 2021**



2021

— launch of redesigned website and membership systems **

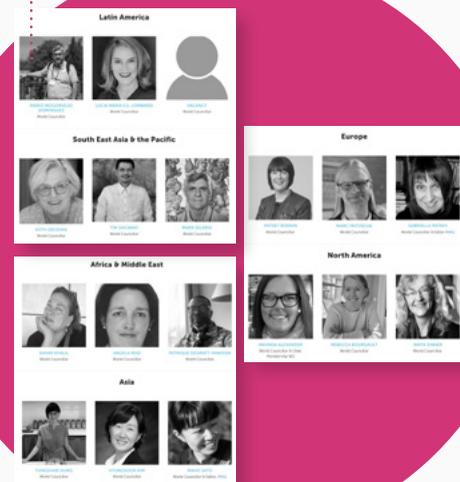


2022

— Online World Forum 'Mapping' **

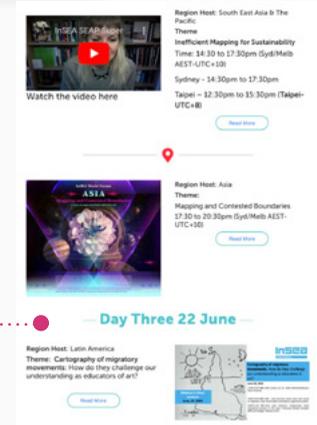
2022-2023

— 2022-2023 One-year World Council **



2023

— World Congress in Çanakkale, Turkey **



2023

— Members' Space Viewing archive passes a milestone of 50 webinar recordings **

2024

— IJETA celebrates 20 years in print with volume 20! IMAG changes its name and celebrates 10 years as an open access publication **





Graeme Chalmers
Kit Grauer
Co-chairs
Conference Planning Committee.



→ The National Art Education Archive

After 70 years, InSEA archive materials exist in more than one location and these images come from the UK based National Art Education Archives which are in a dedicated space at the Yorkshire Sculpture Park. The archive can be visited by appointment, and details are on the website: <https://ysp.org.uk/learn/national-arts-education-archive>

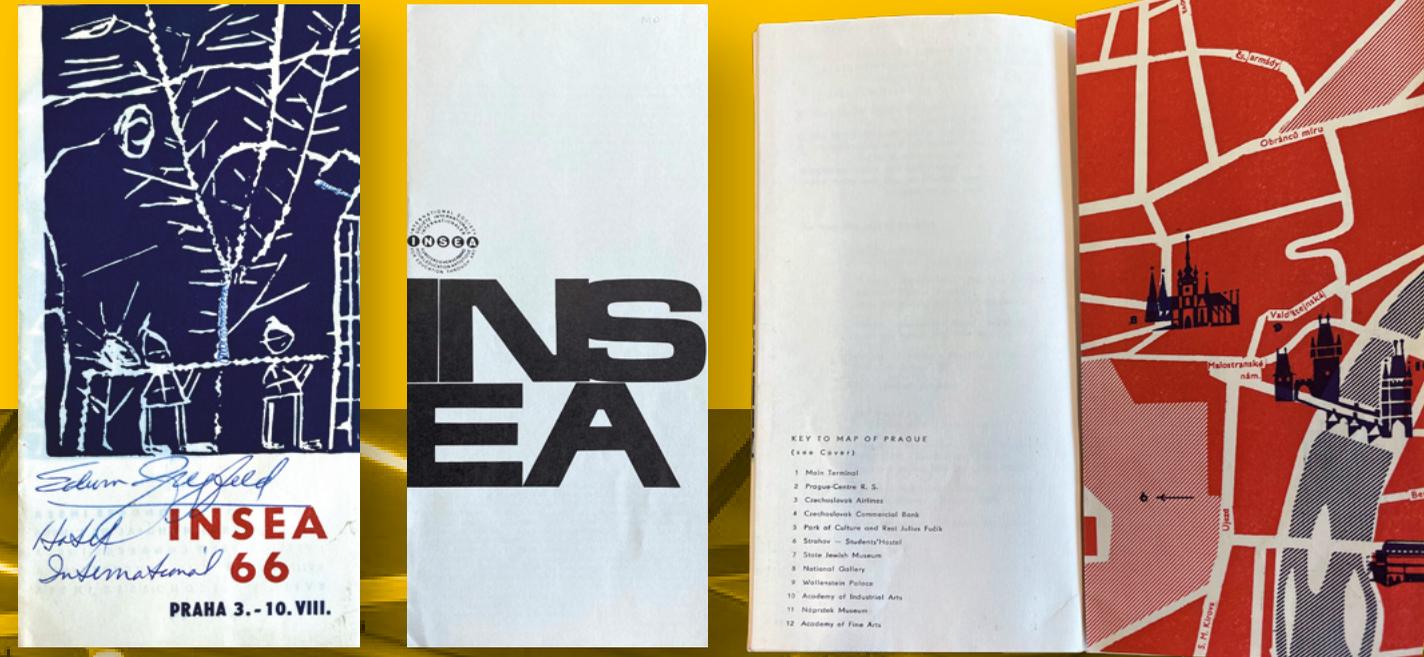
The National Arts Education Archive was established at Bretton Hall College in 1985, as a response to the perceived need for key collections of materials relating to developments in arts education to be brought together in one place and used in the development of teaching, learning and research.

Housed in the purpose-built Lawrence Batley Centre that includes storage vaults, the Bramley Reading Room and NAEA Gallery, the Archive is both a repository and research centre with exhibition, education, and professional development programmes.

The Archive holds over two hundred individual and institutional collections dating from 1870 to the present day, with a core focusing on revolutions in Child Art through the Barclay-Russell and Sir Alec Clegg collections, the Continuing Process through Basic Design and specialist collections from UK and elsewhere, including the work of Franz Cizek. It has many records from InSEA events including personal papers from the first President Edwin Ziegfeld.

The Archive is open by appointment on Tuesdays, for more information or to make a booking, please contact Archive Coordinator Sophie Yaniv, sophie.yaniv@ysp.org.uk. If you know of any other sources for materials, images, records, communications, leaflets, photos, etc please do contact us.

InSEA records are spread around the world. The UNESCO website has this recording, where Sir Herbert Read discusses the first General Assembly of the International Society for Education through Art www.unesco.org/archives/multimedia/document-5445



A major exhibition effort is the OLYMPICS show at Lake Placid, New York, which will eventually travel to Moscow. I have received work from England, Hungary, Australia, and Brazil for an exhibition I prepared for the World Fellowship Conference in Michigan last summer, and will use the same group for the OLYMPICS, but I still need more examples. Please send me one or two examples; all

IN MEMORIAM

I regret to have lost David Friend, "Jock" Campbell, World Council art education

PLEASE NOTE: The World costs \$8.00

It was part of one vote and

After turned because you change

Let me to use my of ever I have accomplish a should have elect Condou our past pre in its devel and look for dent.

Education Abstracts



Education Clearing House

UNESCO CONDITIONS EDUCATIONAL, SCIENTIFIC AND CULTURAL ORGANIZATION 16, AV. KLEBER, PARIS XIV^e 75 MAR 65

APPLICATION Form No. T

(Complete by typewriter or block letters, put a circle round dates and items of choice.)

INSEA

To: All Members
From: Al Hurwitz, President
Dear Friends:

This is the final newsletter you will receive from me, as my year tenure as President will end in April at the National Art Education Association conference in San Francisco (April 15-20), at which time I will officially transfer the office to Jack Condous. I must state publicly that I feel INSEA will make impressive advances under the direction of the new president. Australia, in the 23rd World Congress in Adelaide, has proven its willingness to support an enterprise such as INSEA, and I anticipate that future assistance in the form of travel, office expenses, and secretarial help will be able to improve the opportunities for communication, the development of projects, and the building of memberships. It is difficult just to keep the office open; it is much more difficult to advance the organization. If the record of past presidencies is any indication of what the future holds, INSEA will probably show its greatest gain in Jack's part of the world, and this is as it should be. U.S. membership has grown during my own tenure. Europe grew under the leadership of Aimee Humbert and Eleanor Hipwell, and the conference in Adelaide increased the Australian and New Zealand membership by a hundredfold.

ADELAIDE

The 23rd World Congress in Adelaide, Australia was an extraordinary success. It was masterfully planned - numerous exhibitions, field trips, lectures, panels, performance by all major ethnic groups of the South Pacific, plus receptions by the mayor, the governor, and many other events. Don Dunston, the Premier of Australia, opened the first General Session and set the tone of seriousness for the occasion. It was a conference we won't soon forget and has set a high standard for others to follow.

The new officers were elected at the final session and President-Elect Jack Condous has since stated in regards to his goals as president:

"I hope to let my beliefs be known and those of the World Council of INSEA; the principle thrust of the body of knowledge gained at our recent Congress, the range of the arts; the place of the arts in life, culture and

Surname: _____ Name: _____ Sex: _____
Address: _____ Country: _____
Member of INSEA from: _____
Profession and Academic Title: _____
Family member(s): _____
Language: Czech, French, Russian, English, German.
I plan to attend lectures and discussions in section (preliminary choice):
A B C Note: _____
I propose to read a paper in the study group on the subject of: _____
I shall use slides (size), film (width)
My contribution will not exceed fifteen minutes.
To avoid duplication, repetition or because of shortage of time, the editors reserve the right to propose a change or amendment of contributions or to refuse contributions if not pertinent to aims of study groups.
I intend to take part in the following social events:
a b c d e f g
I intend to take part in the following excursions:
I. 1 2 3 4 5 6
II. One-day 1 2 3 10th or 11th Aug.
Two-day 1 2
Four-day 11th to 14th Aug. or 12th to 15th Aug.

Obtained December 13, 1965
Corsham, England, JA

Form No. T

INSEA

U.S. Department of State
UNITED STATES, DR.,
To: Edwin Ziegfeld
Address: Teachers College
Columbia University
New York 27, N.Y.

VOUCHER FOR PER DIEM AND/OR REIMBURSEMENT OF EXPENSES INCIDENT TO OFFICIAL TRAVEL

D. O. Vou. No. _____
Bu. Vou. No. _____

PAID BY _____

AMOUNT CLAIMED

FOR-	DOLLARS	CEN
Subistence	7	50
Other	6	75
Travel	14	25
TOTAL	27	50

Amount verified; correct for _____
(Signature or initials)

MEMORANDUM

ACCOUNTING CLASSIFICATION (for completion by Administrative Office)

APPROPRIATION TITLE	LIMIT'S OR PROJ'T (AMOUNT)	APPROPRIATION (AMOUNT)
Salaries & Expenses, Department of State, 1951		

UNESCO/CUA/9
PARIS, 1 March 1951
Original: English

Distribution: general

UNITED NATIONS EDUCATIONAL, SCIENTIFIC AND CULTURAL ORGANIZATION

SEMINAR
ON THE TEACHING OF VISUAL ARTS IN GENERAL EDUCATION
Bristol, United Kingdom, 7 to 27 July 1951
Information Document : ALE/Sem. 1/1

ART-EDUCATION is desired and needed in the world today more than ever before. At a time when advances in technical development frequently involve changes in traditional patterns of culture, there are significant indications of a deep-rooted necessity for creative expression by means of the arts.

Among adults all over the world there is a growing desire and demand for better opportunities and increased facilities for artistic activity and appreciation. People who may never be great masters nevertheless seek some form of creative art which will engage their skill and harmonize their feelings. The visual arts are no longer confined only to the private collections and the public galleries. They have moved out to the youth centres and the factories, the camps and the canteens. The common man has inherited the pleasures and privileges of the patron and with them the responsibilities of ownership. Art-education is essential both for his increased enjoyment and the fulfilment of his new trust.

For children, the first half of the present century has witnessed remarkable changes in the theories and techniques of art-education in schools, from the limits of academic accuracy to the extremes of free expression. From a few isolated but boldly pioneering experiments, a revolution in educational approach to art teaching has arisen. The attitude to the art of children has moved more and more towards a growing recognition, though as yet by no means a complete realization, of not only the fresh and unspoilt qualities of its vivid imagination, but also of the potentialities of education by means of the arts for the richer development of the personality of the child. Now, on an international basis, collections of children's paintings are being circulated and exchanged, pictorial ambassadors of goodwill and understanding, overcoming barriers of language and communication.

INSEA

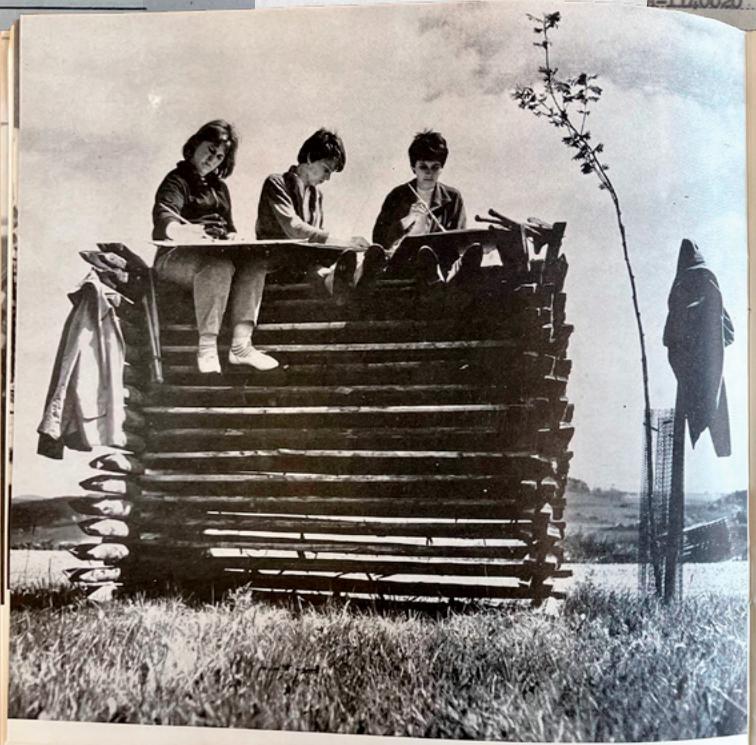
The Czechoslovak National Committee of INSEA in cooperation with the Ministry of Education and Culture, the Czechoslovak Commission for UNESCO and the Czechoslovak Fine Artists' Union

present an invitation to

XVIIIth World Congress of the International Society for Education through Art - August 3rd to 10th 1966

PRAGUE 1966

The Czechoslovak National Committee of INSEA in cooperation with the Ministry of Education and Culture, the Czechoslovak Commission for UNESCO and the Czechoslovak Fine Artists' Union



In the recent years, Czechoslovakia has been witnessing revival of the interest in the aesthetic education of the young generation which has shown itself, among others, in the advancement of the Popular Schools of Arts. These schools concentrate the major part of the talented youth to whom they offer an opportunity to acquire learning and the feeling of satisfaction through various kinds of creative activity according to their respective interests, especially in the field of music, graphic and plastic arts, literature and drama, and ballet. At present, there are almost 220 creative specialities in the Popular Schools of Arts, and the PSA of Olomouc is one of the best. A great number of diplomas and medals won at various shows in Czechoslovakia and abroad gives evidence of the intensive and purposeful work of the school in the field of creative expression both of little children and of the adolescent youth. The school was founded five years ago and is attended by 380 pupils, aged from 7 to 25. Under the guidance of teachers Marie Balochliková, Vladimira Stratilová, Pavel Kotas and Radka Malata, they pursue various kinds of creative activity, which include - besides the classic branches such as drawing, painting, graphic art, and modelling - mainly ceramics and the diverse decorative techniques carried out in material (wood, metal, textile).

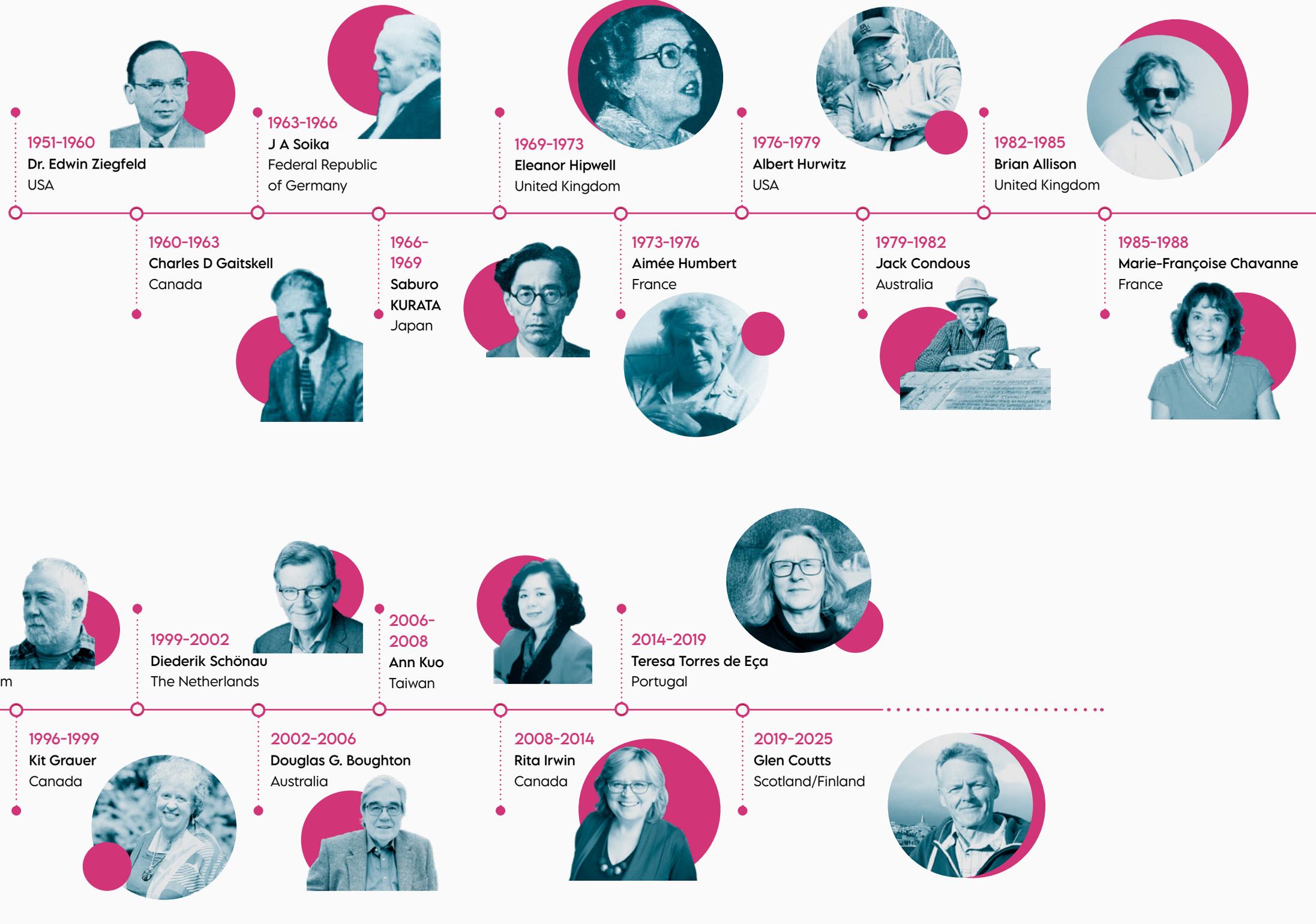
Views on the purport and the aim of the Popular Schools of Arts are not quite uniform and individual schools are at liberty to adopt, within the framework of the curriculum, different methods of work. The staff of the PSA in Olomouc do not see the purport of creative art education only in developing the ability to imitate the visible reality with maximum verisimilitude, but they believe that the development of imagination, inquisitiveness and creative potency is of no less importance, and they aim at creating, in the emotional sphere of the children, an effective counter-balance to the more and more annoying rational reality. It is natural that the expression of older pupils is based on elements taken from the observed reality, but it always preserves the emotional concern and individuality of presentation. The variety of techniques attracts the pupils, intensifies their interest, and the constantly repeated process of creation is a symptom of a never-ceasing emotional contact with everything that surrounds man and that makes him a man in the most beautiful sense of the word.

Dr. MILOSLAV STIBOR
Headmaster

Through Art: INSEA @70

Let me conclude by saying that I have considered it an honor to use my office to build INSEA and to communicate our goals where ever I have traveled. I have many regrets about what I did not

→ InSEA presidents over the years



→ We asked our Past Presidents to share what they were most proud of from their presidency



1985-1988
Marie-Françoise
Chavanne, France

I discovered InSEA in 1975 at the World Congress in Sèvres. InSEA was then chaired by Aimée Humbert, my wonderful trainer. I had the honour of co-hosting a workshop on creativity with Eliot Eisner! I met teachers who had come from all over the world to talk about Arts Education. From this intense experience was born a commitment carried by my passion for plastic arts and education. First designed as an International Adviser, then as Vice-President, I was elected President from 1985 to 1988.

From then on I can't count the number of conferences, congresses during which I represented InSEA, its actions, its values. Fortunately I took part in so many magnificent international events, where I met committed personalities, and above all could strongly support the contributions of InSEA in the major programs of Unesco, thus allowing, by contract, financial support for many projects.

Defend the Right to Education, promote Peace and understanding among peoples, protect the environment, cultural heritage... so many sensitive topics carried by InSEA through the commitment of professors, academics, artists from around the world. Thus, in 1986, UNESCO supported the implementation of the first project of an International Charter for Artistic Education...

Internationally sharing our research, our practices has always confirmed the scope of artistic teachings in human, social, and political terms, promoting the respect for individual identity as much as the understanding and respect for this "otherness" that enlightens all of us.

J'ai découvert l'InSEA en 1975, lors du Congrès Mondial de Sèvres. L'InSEA était alors présidé par Aimée Humbert, ma merveilleuse formatrice et j'avais eu l'honneur de co-animer un atelier sur la créativité avec Eliot Eisner ! Je découvrais des professeurs venus de tous les continents pour parler d'Education artistique. De cette expérience intense est né un engagement porté par ma passion des arts plastiques et de l'éducation. Conseillère mondiale, puis vice-Présidente, j'ai été élue Présidente de 1985 à 1988.

Dès lors je ne compte plus le nombre de conférences, de congrès au cours desquels j'ai représenté l'InSEA, ses actions, ses valeurs. J'ai eu le bonheur de participer à tant de magnifiques événements internationaux, de rencontrer des personnalités engagées, mais surtout d'inscrire fortement les contributions de l'InSEA dans les grands programmes de l'Unesco, permettant ainsi, par contrat, le soutien financier de nombreux projets.

Défendre le Droit à l'Education, agir en faveur de la Paix et de la compréhension entre les peuples, protéger l'environnement, le patrimoine culturel... autant de sujets sensibles portés par l'InSEA à travers l'engagement de professeurs, d'universitaires, d'artistes du monde entier. C'est ainsi que l'Unesco a soutenu en 1986 la mise en œuvre du premier projet d'une Charte Internationale pour l'Education Artistique...

Partager au plan international nos recherches, nos pratiques a toujours confirmé la portée des enseignements artistiques sur le plan humain, social, politique, défendant autant le respect de l'identité de chacun que permettant de comprendre et respecter cette « altérité » qui nous enrichit.

www.international-children-art.com



1991-1993
Ana Mae Barbosa
Brazil

After the first meeting of The World Council I chaired in Scandinavia as President of InSEA, the collaborative work and production went very well. We maintained focus on Interculturality, attentive to the contextualization of international decisions that needed to respect differences of economic and cultural conditions of each part of the World and of countries members. To this day, contextualization is key to my work.



1996-1999

Kit Grauer
Canada

My first initiation to InSEA was through 3 mentor/teachers: Sam Black, founding member of InSEA, Graeme Chalmers, InSEA Vice President and Elliot Eisner, InSEA President. After election to World Council, Elliot invited me to the Executive as the Treasurer and Membership person. The organisation was in the red and there was a total lack of accountability in the membership files. I served on the Executive for 15 years and in that time held all positions except Secretary. My department at UBC was extremely supportive in travel grants and provided me with Research Assistants to share the work. We brought stability to the finances and organisations membership files, even producing a much sought after membership booklet. My husband helped revitalize InSEA News and update graphics and membership cards. We convinced NAEA to let the World Council attend NAEA conferences for free and host our World Council meetings there. The computer age was beginning so email and online possibilities lowered InSEA mailing expenses. We were able to reestablish relationships with UNESCO and even get grants.

My greatest accomplishments have always been in building relationships and I highly value the tremendous community and friendships that were possible through InSEA. InSEA was not about what I did but what we did together. Many World Councillors expressed to me how they felt heard and valued when I was involved. I attended InSEA conferences around the world and having a respected female as President was inspiring in countries where the status of women was not equal. In the 2019 InSEA conference I co chaired in Vancouver, we were able to have all living Presidents attend (with the exception of my dear friend Ana Mae Barbosa and Ann Kuo who was not able to travel). All former presidents received a Sam Black print which his daughter had gifted me bringing my InSEA journey full circle.



1999-2002

Diederik Schönau
The Netherlands

Working closely with predecessors and successors makes you aware that one's personal contribution as President is part of a bigger process - and should be so. In my case the next steps in the implementation of the newly introduced InSEA website was brought to its next phase. To strengthen regional activities and communication, I was able to formalize the European Regional Council and supported initiatives in Asia and South America to arrive at comparable organisations.

The regional representation in the World Council was revised, giving each region three representatives. In December 1999 UNESCO started a new initiative with regard to artistic and cultural education. The President of ISME, Einar Solbu, the Vice-President of IDEA, Tintti Karppinen and I were given the opportunity to take the stage for a joint presentation to underline the world wide need for arts education in all its aspects in formal education. This eventually laid the foundation of the WAAE, founded in 2006 in Viseu. The great resilience of our American colleagues after 9-11 gave us a most memorable World Congress in New York in 2002.



2002-2006

Douglas G. Boughton
Australia

I believe the highlight of my presidency was the creation of the World Alliance for Art Education on March 4, 2006 at the InSEA World Congress in Viseu. Given the press by UNESCO to release a curriculum document for the arts that encouraged artists, rather than teachers who were trained arts education specialists, to provide arts education in schools in all of its member nations there was a strong interest among the extant international arts education associations InSEA, IDEA, and ISME to join together and push back against the UNESCO proposal.

Prior to the Viseu conference I contacted Dan Baron-Cohen President of IDEA, and Gary McPherson President of ISME to invite them to attend the InSEA Congress in Viseu. Given that both had previous conversations with Diedrich Schönau (previous InSEA president) on the subject prior to my call they enthusiastically accepted the invitation and we met in a working party to map out a joint declaration which became a memorandum of understanding of the associations to create the world Alliance of Arts Education. The resulting document was ratified at the general assembly of InSEA and signed by all three Presidents on March 4, 2006. A few days following the creation of the alliance the UNESCO world Art summit was held in Lisbon. At the opening session of that summit the creation of the WAAE was announced to the assembly somewhat to the disapproval of UNESCO administrators. Nevertheless, the intention to influence UNESCO plans for immediate release of the curriculum document was effective and important changes were implemented as a consequence of the pressure brought to bear by the new WAAE.



1993-1996

John Steers
United Kingdom

My term of office as InSEA president was from 1993-1996. Time was spent planning the scheduled 1996 World Congress in response to an invitation from colleagues in France. Accompanied by Diederik Schönau and Peter Hermans I visited the proposed venue – a new conference centre in Lille – and was suitably impressed by the facilities. However, as time went on, it became apparent that the promised financial support from the State and City would not be forthcoming and a Plan B was necessary. This took the form of developing and expanding the 4th European Congress planned for

Glasgow in July 1997 to include a World Council Meeting and General Assembly. The event was jointly hosted by the NSEAD in collaboration with the Glasgow School of Art (GSA) and Glasgow City of Architecture and Design 1999. The principal venue was the famous Charles Rennie Mackintosh art nouveau building at GSA. Other venues included Mackintosh's House for an Art Lover, The Royal Scottish Academy of Music and Drama and Glasgow Film Theatre. The five day programme included a research conference, an extensive programme of keynote speakers and other lectures (over 100 proposals were received from 30 countries). The opening took place in the Royal Concert Hall where the opening speaker was the Scottish Secretary of State for Education. A Civic Reception took place at the Gallery of Modern Art. The social programme included one day, midway through the congress, with a choice of visits to Edinburgh, the principal Mackintosh architectural sites, or the Firth of Clyde and Loch Lomond. Organising the event at relatively short notice was a challenging task made easier by the provision of free venues, the local knowledge and help of many people but particularly the late Stuart MacDonald and Jimmy Cosgrove, then the Depute Director of GSA. Feedback after the congress was exceptionally positive and it even managed to break even thanks to GSA settling the very small deficit that arose. It was, I believe, perhaps my most significant and satisfying contribution to InSEA during my sixteen years on the Executive Committee. The Journal of Art and Design Education (JADE), Vol 16, No.3, 1997 contains 21 papers from the Research Conference while JADE Vol 16, No.1, 1997 features a selection of papers from the congress.



2008-2014

Rita Irwin, Canada

The highlights of my two term Presidency may seem hum drum to many but they were essential to the long-term sustainability of the organisation. I would characterize the first highlight as 'the turn to embracing technology.' While we had a website before, it was

nearly non-existent. With a small grant from my university, a lot of volunteer labour, and months of work, we launched the first website that included the capacity to receive membership fees and house other member benefits in a password protected environment. The website also shared many more activities of InSEA members including encouraging, creating, and promoting InSEA online publications. In addition, an online archive, a donation portal, and an online research and professional directory, rounded out the website. Beyond this, we also began regular email newsletters, and we began experimenting with skype executive meetings and even a few world councillor meetings via skype. While world-wide connectivity was not yet available, we tried to use technology to our advantage. The second highlight was establishing InSEA as a charitable organisation in the USA, thus allowing any donations to be recognized with a charitable donation for tax purposes. While InSEA had a history of receiving donations, this was a huge step forward for donors. The third highlight for me was creating a more vital relationship among our world councillors and executive members, by encouraging a much more active world council engaged in regional activities and interfacing those activities with the world. We also extended our reach through the World Alliance for Arts Education. Within and alongside WAAE, InSEA also re-established its long-term relationship with UNESCO and met with UNESCO reps in Paris at least once a year. There are other highlights, yet I will end by saying that we all worked hard to encourage more people from under-represented countries to become involved. To encourage this, we changed the membership fees from a standard form across all countries to one that is tied to the UNESCO Human Development Index, creating 3 levels of membership based on the HDI of one's country of residence. In witnessing the growth and development of InSEA in the decade since I completed my Presidency, I am excited to see how these steps have been built upon and often expanded. I see great hope for the future!

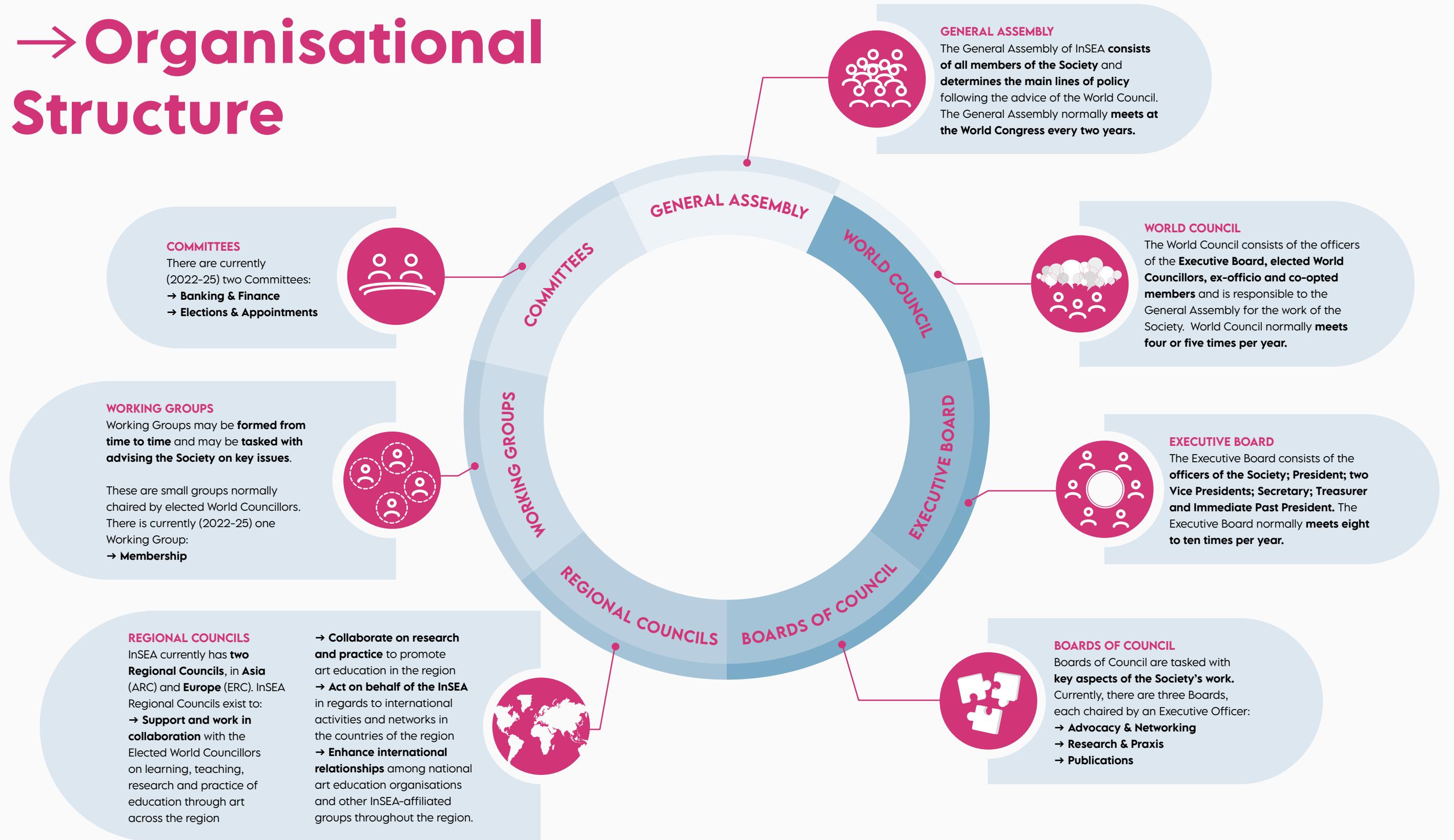


2014-2019

Teresa Torres de Eça
Portugal

InSEA, is more than a network of people working in education through art. As president of the society during five years (2017-2019), I understood the power of being connected to other professionals around the world, in the sense of belonging to a global society who cares about each member by entangling people's dreams and projects. Congress after congress we meet in the most amazing places of the world, such as the seminar in Malta in 2019, the seminar in Walvis Bay Namibia, and in Thessaloniki in 2018; the regional congresses in Lisbon, 2015; Cairo and Vienna in 2016 and Hong Kong, 2018 were connecting sites for sharing ideas, experiences and engaging new international projects with InSEA members.

→ Organisational Structure



→ The InSEA Regions

There are InSEA members in every continent and **InSEA has six world 'Regions'**: Asia; Africa & the Middle East; Europe; Latin America; North America and South-East Asia and the Pacific.

Each Region is represented in the **World Council** by **three elected representatives** of the Region.

In addition, InSEA has two Regional Councils, in Asia (ARC) and Europe (ERC).



Elected World Councillors for 2023-2025:

- 1

NORTH AMERICA (NA)
Amanda Alexander
Allan G. Richards
Anita Sinner
- 2

LATIN AMERICA (LA)
Gonzalo Vicci Gignotti
Rosa Lavelberg
Mario Mogorvejo Dominguez
- 3

EUROPE (EU)
Leticia Balzi
Rolf Laven
Anniina Souminen
- 4

AFRICA & MIDDLE EAST (AME)
Sahar Khalil
Angela Reid
Patrique Degraft-Yankson
- 5

ASIA
Yungshan Hung
Aya Katagiri
Jun Hu
- 6

SOUTH EAST ASIA & THE PACIFIC (SEAP)
Tim Dacanay
Sarah Healy
Kath Grushka

→ Meet the World Council 2023-25

INSEA EXECUTIVE BOARD



Patsey Bodkin
Secretary



Susan Coles
Vice President & Chair, Advocacy & Networking Board



Glen Coutts
President & Chair, Publications Board



Teresa Torres de Eça
Past President & InSEA Representative to WAEE; Chair, Elections & Appointments Committee



Celia Ferreira
Treasurer & Membership Secretary



Mira Kallio-Tavin
Vice President & Chair, Research & Praxis Board

INSEA TEAM (ex-officio)



Tara Winters
Principal Editor IJETA



Jonathan Silverman
Principal Editor IMAG



Viola Rekvényi
Designer / Editor IMAG



Moira Douranou
Designer / Editor InSEA Publications



Marie-Françoise Chavanne
UNESCO Liaison

REGIONAL COUNCILS (ex-officio)



Andrew Ash
(2022-24)
Chair, InSEA Europe Region Council



Jun Hu
(2022-24)
Chair, InSEA Asia Region Council

Elected World Councillors for 2023-2025

→ AFRICA & MIDDLE EAST (AME)



Sahar Khalil



Angela Reid



Patrique deGraft-Yankson



→ ASIA



Yung Shan Hung



Aya Katagiri



Jun Hu



→ EUROPE (EU)



Leticia Balzi



Rolf Laven



Anniina Suominen



→ LATIN AMERICA (LA)



Gonzalo Vicci Gignotti



Rosa Lavelberg



Mário Mogrovejo Dominguez



→ NORTH AMERICA (NA)



Amanda Alexander



Allan Richards



Anita Sinner



→ SOUTH EAST ASIA & THE PACIFIC (SEAP)



Tim Dacanay



Sarah Healy



Kathryn Grushka



→ What we do

Boards of Council 2019-2025

InSEA's purpose is to **promote and advance education through art, design and crafts** in all countries, in addition to **nurturing intercultural understanding**.

“**Connecting you
to the global community
of art educators:
Supporting art for all!**”

BOARDS OF COUNCIL 2019-2025

→ ADVOCACY
& NETWORKING



→ RESEARCH
& PRAXIS



→ PUBLICATIONS



→ Advocacy & Networking Board



InSEA makes **continuous efforts to represent and advocate** for, art teachers and art educators of **all learners, at national and international levels.**

- We will **endeavour to create a harmonious Board, who represent a spread of regions,** and agree on our aims.
- **Increase the visibility of best practices in visual art education** through signposting and highlighting these.
- **Increase our reach and followers on social media platforms,** to share our advocacy.
- **Actively promote the international celebration of education through art.** We will share our Manifesto statements to support all art educators in their advocacy for the importance of what they do in their own roles.



InSEA World Congress 2019, UBC, Vancouver, Canada

→ Research & Praxis Board



Our research and praxis publications **seek to promote good practice and cutting-edge research in the field**, which is electronic and has **open access** to the website.

→ **We promote a wide range of research and praxis from a diverse set of educational contexts** from community-based art to a more formal university and school praxis in addition to arts-based educational research. Art in this context **applies to a wide range of applications** to include but not limited to art, craft, and design.

→ **We recognize the importance of the interdisciplinary nature of our practices** and we invite research and praxis that includes other disciplines and **how these interact, inform, or influence art practices and the arts communities.**



WHAT WE DO
BOARDS OF
COUNCIL 2019-2025

Artist Salon: Sonja Ahlers on Going Down the Rabbit Hole. Sonja Ahlers in her 2021 Vancouver studio.

→ InSEA Publications Board



InSEA Publications is a non-profit publisher, established in 2016, that publishes books and articles about visual art education and education through art (we also publish conference proceedings for InSEA congresses, exhibition catalogues and symposia). Our publications share the most successful approaches to teaching and researching education through (visual) art worldwide. They are normally open-access and available to download from our website.

The Publications Board handles oversight of:

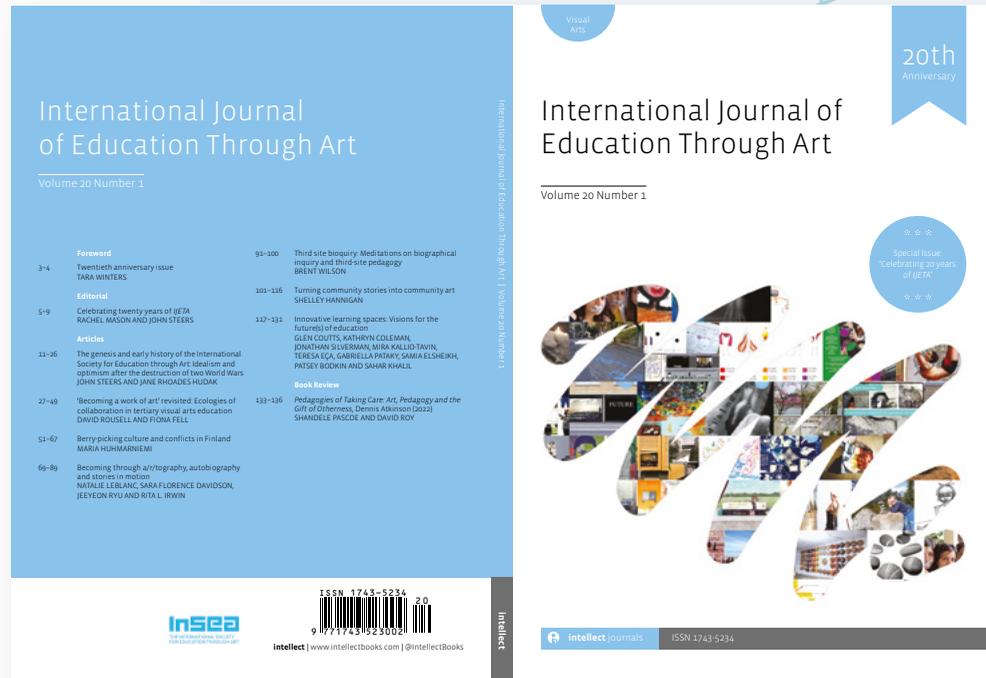
- **International Journal of Education Through Art (IJEtA)**
(published in partnership with Intellect Books. FREE as a member benefit in the Members' Space of our website).
- **IMAG: International VISUAL JOURNAL for Art Education**
- **InSEA Publications**
(peer-reviewed monographs, anthologies, proceedings and catalogues).
- **The InSEA Members' E-news**
- **Endorsed publications**
(selected members' publications)



InSEA banner at the WAEE summit, Madeira 2023, designed by Moira Douranou.

→ International Journal of Education through Art (IJEtA)

IJETA INTERNATIONAL JOURNAL OF EDUCATION THROUGH ART

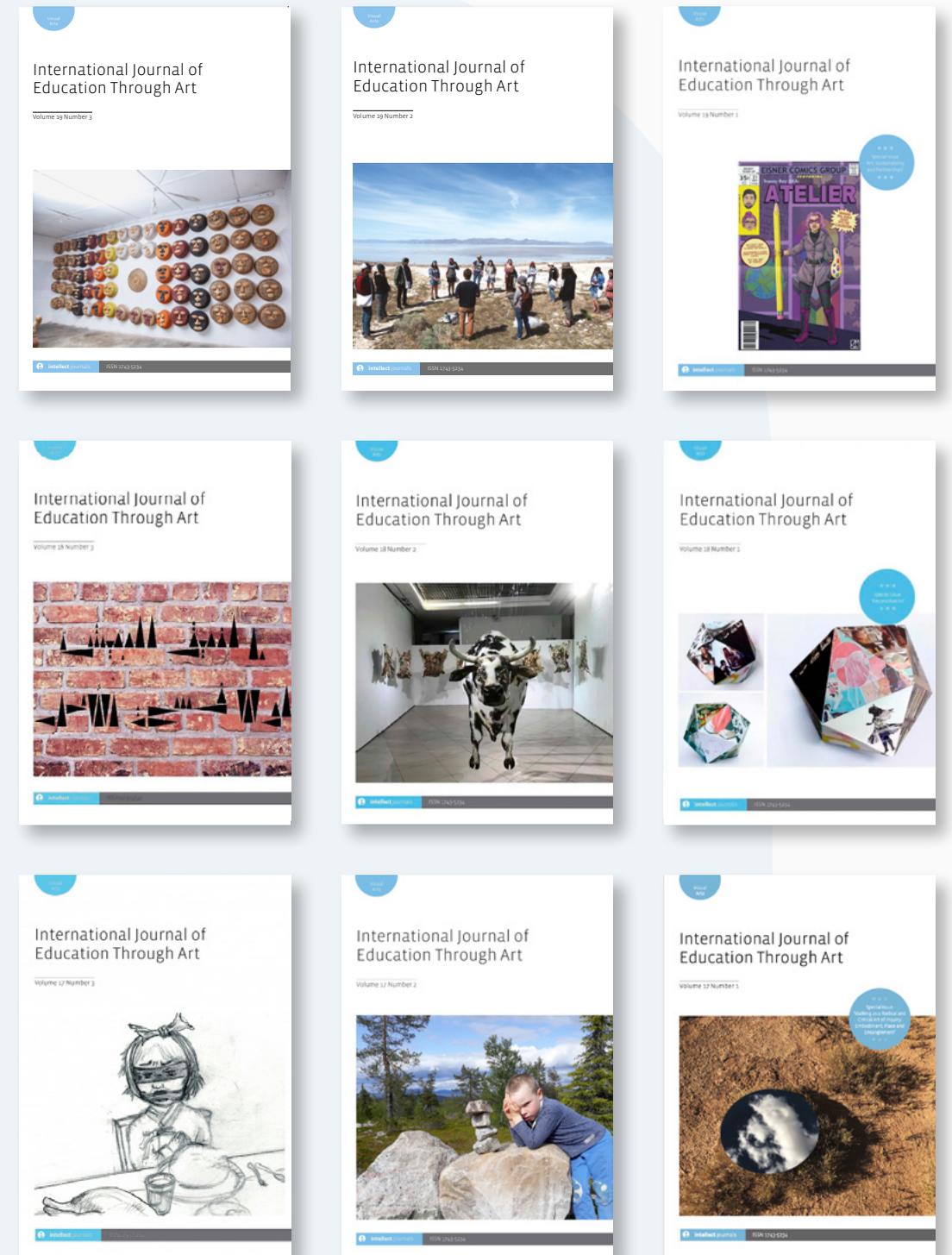


INSEA PUBLICATIONS

The *International Journal of Education Through Art* celebrated its 20th year in press with a special issue in March, 2024. From the first issue in 2005, IJETA has maintained a clear vision of bringing creative people and ideas together to support the sharing of knowledge and awareness from a truly international perspective. ‘Education through art’ challenges the imagination, broadens our understanding of other cultures and histories, and promotes social and emotional wellbeing.

Our editors, authors and reviewers generously volunteer their time and energy to the development of art education and research, challenged by the question ‘how well does art education know itself?’. Across 21 volumes and 60 issues to date, the journal has sought to act as a forum for the publication of voices from all over the world, enriching existing literature and ways of knowing, reflecting the richness and complexity of human experience.

Tara Winters
Principal Editor, *IJETA*

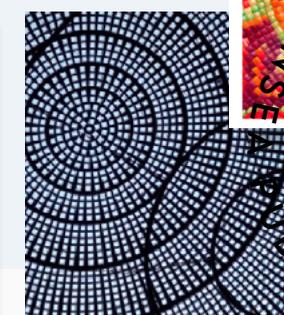
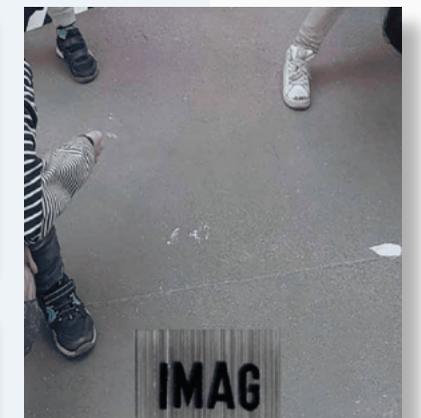


→ IMAG: International VISUAL JOURNAL for Art Education



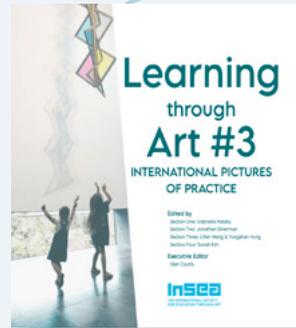
IMAG, InSEA's *International Visual Journal for Art Education*, honours the 70th anniversary of InSEA. Since 2014 IMAG has offered a peer reviewed publication of visual essays designed to challenge our paradigms; offer new ways to envision teaching, curriculum, and collaboration; inspire us as artists; and provoke us to be conscientious and engaged members of a global community. The 16 issues of IMAG have included such themes as resiliency, diversity, climate literacy, mapping, disability, transformation, sustainable learning environments as well as issues reflecting novel work from a country or region. The quartet, IMAG's principal co-editors, attribute the journal's success to the initial vision of Teresa Torres de Eça, dedicated peer reviewers of submitted visual essays, authors committed to sharing their practice, and our devoted readers. 70 years ago it would be hard to imagine an on-line professional publication that visually reflects the art in art education. In the spirit of a vibrant history we welcome submissions and ideas that will continue to enrich the InSEA community.

Jonathan Silverman, Gabriella Pataky, Maho Sato, Viola Rekvényi
IMAG Editors

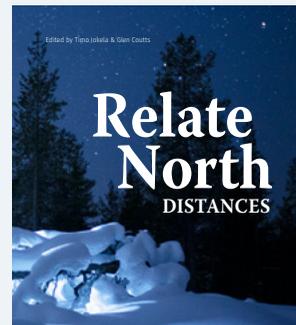
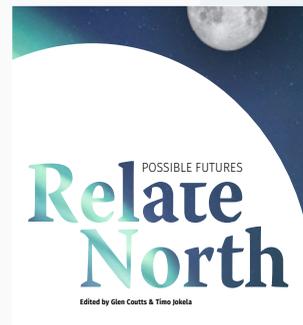


→ InSEA Publications

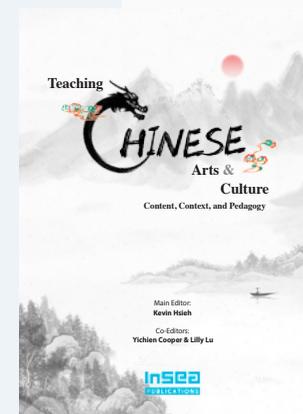
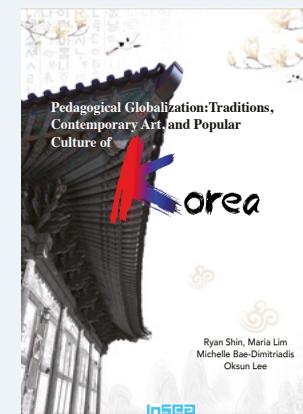
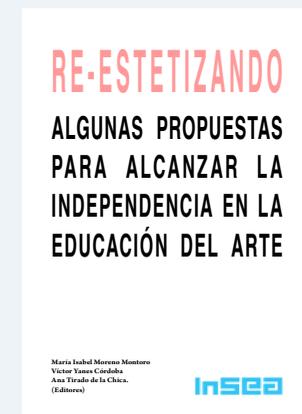
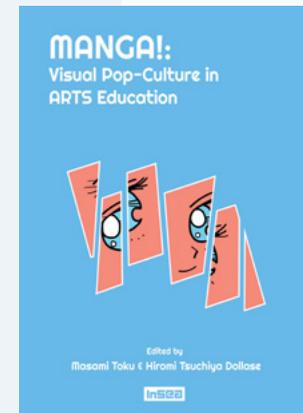
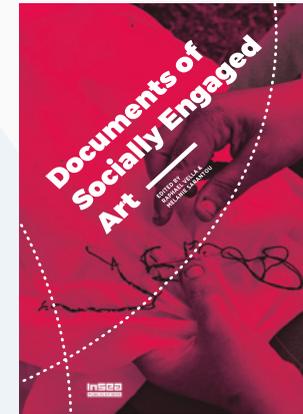
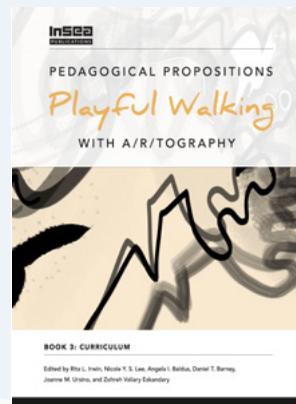
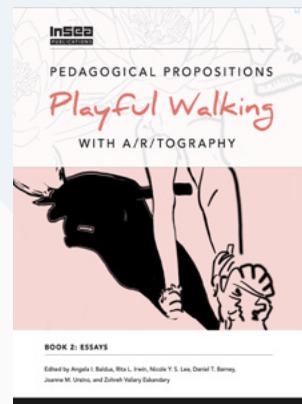
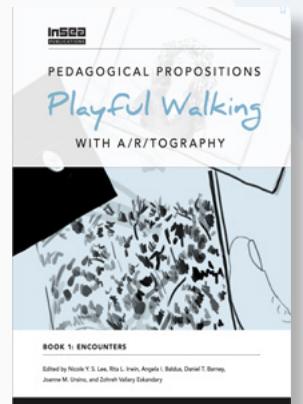
INSEA PUBLICATIONS



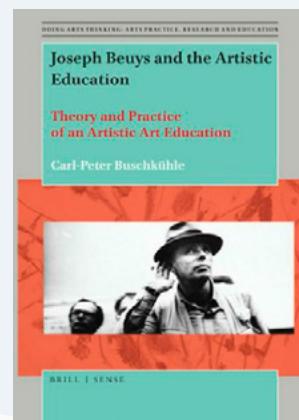
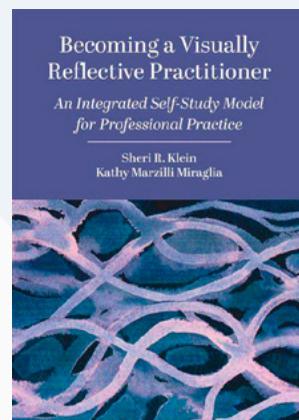
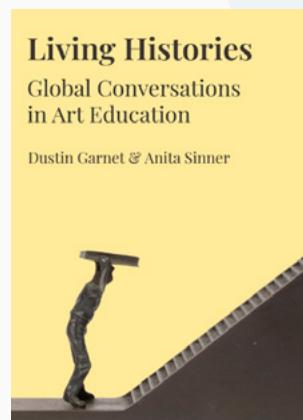
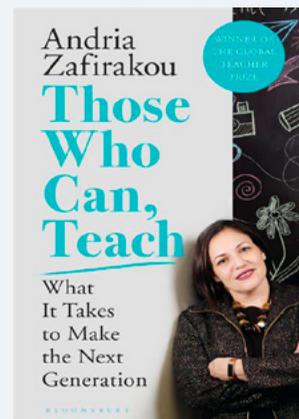
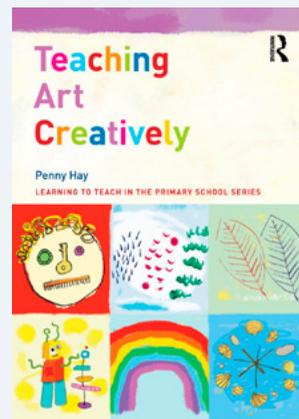
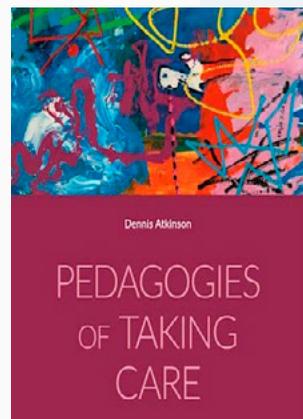
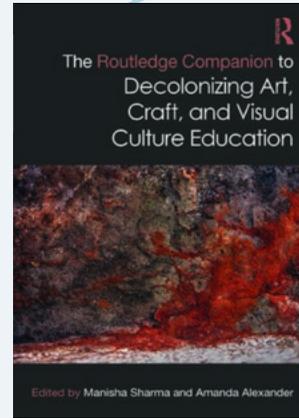
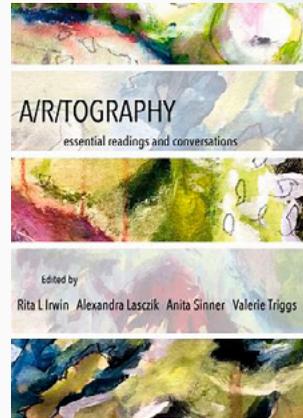
Learning Through Art series



Relate North series



→ Endorsed Publications



INSEA PUBLICATIONS



InSEA World Congress 2023, Çanakkale (Western Turkey)

→ InSEA Members' E-news



2024



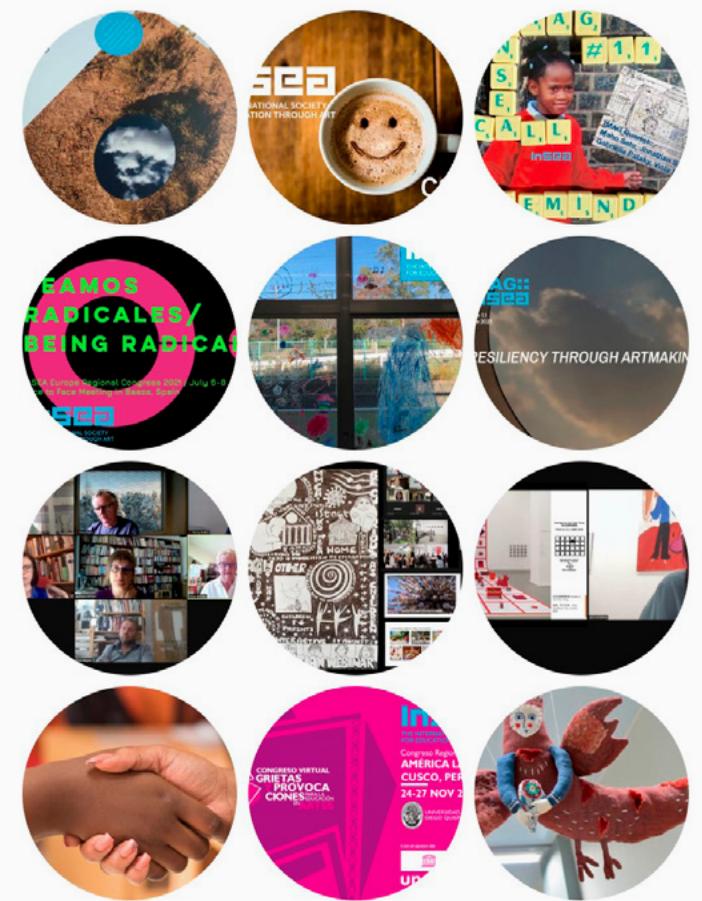
2023



2022



2021



Members of InSEA receive a regular E-newsletter packed with the latest international news on education through art. The E-news is delivered direct to each member's email address.

Note: The archive of Members' E-news is only available to members in the Members' Space of our website.

Dancing at the final dinner

Andreas Efessopoulos (right), Cyprus Regional Councillor, with Ken Baynes.



Maro Socratous, one of the founders of the Cyprus Society for Education through Art, and a main organiser of the Cyprus Congress

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InSEA is the International Non-Governmental World Organization for Education through Art in consultative relations with UNESCO

INSEA NEWS



A man chasing me in my dreams • Marijana Jurisic, Croatia

U.S. DEPARTMENT OF EDUCATION
EDUCATIONAL RESOURCES INFORMATION CENTER
Full Text Provided by ERIC

VOLUME 2, NUMBER 2, 1995
Editorial: Community - Enlarging the Definition
Kit Grauer •

Homage to Eleanor Hipwell - Ameer Humbert & Al Hurwitz

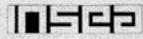
Theme: Community

- The Children's Bridge is Not Destroyed: Heart in the Middle of the World
Emil Robert Taray • Croatia
- Making Bridges: The Sock Doll Project
Anami Nath • Canada
- Community Arts: Society & Culture
Maro Socratous Tozzetti • Australia
- Teacher Education in Eatonville, Florida: Building on Zona Neale Hurston's Legacy
Kristin G. Congdon • USA
- Reggio Emilia: Early Childhood Education Links Community, Learning & Art
Sally A. Myers • Italy
- A Community of Teachers: Anything that is worth doing is worth Overdoing
Enid Zimmerman • USA
- A Community Context into Art Classes
M. Cristina Biazz • Brazil
- Educacion Para El Siglo XXI
Olga Blinder • Paraguay
- The Outing of School Art: Art, Design & Community
Stuart MacDonald • Scotland
- A Regina Community Project with National Flavour
Tanya McEree • Canada
- Community, Identity, & Japanese Aesthetics: Culture of being "cute" (Kawaii)
Itsuro Ikeuchi • Japan

REPORTS & NEWS • RAPPORTS ET NOUVELLES
• NAEA honours InSEA members • InSEA Congress Taiwan, 1995 • InSEA WORLD CONGRESS 1996 Call for PAPERS •

Coming InSEA Conferences
InSEA Asian Regional Congress November 10-15, 1995 Taiwan, R.O.C.
WORLD CONGRESS 1996 July 8-14, 1996 Lille, France

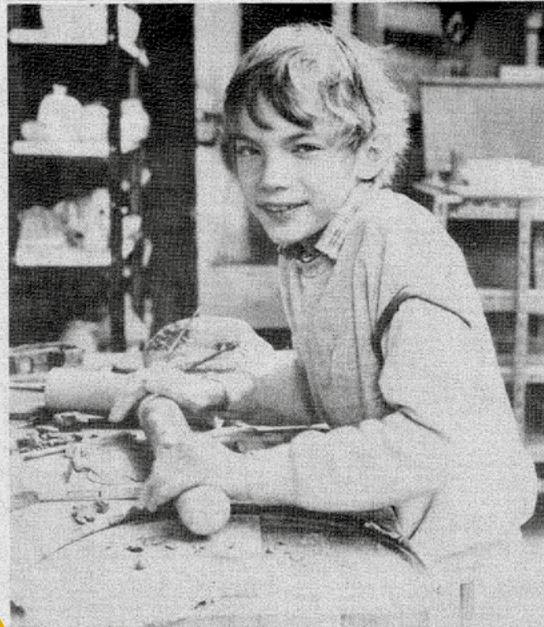
INSEA NEWS • August 1995



INSEA is the International non-Government World Organisation for Education through Art in consultative relations with UNESCO.

INSEA NEWS

August 1985



Voluntary Ceramics Workshop for Children, Leicester Polytechnic, U.K.

ED ART EGYPT - FINLAND

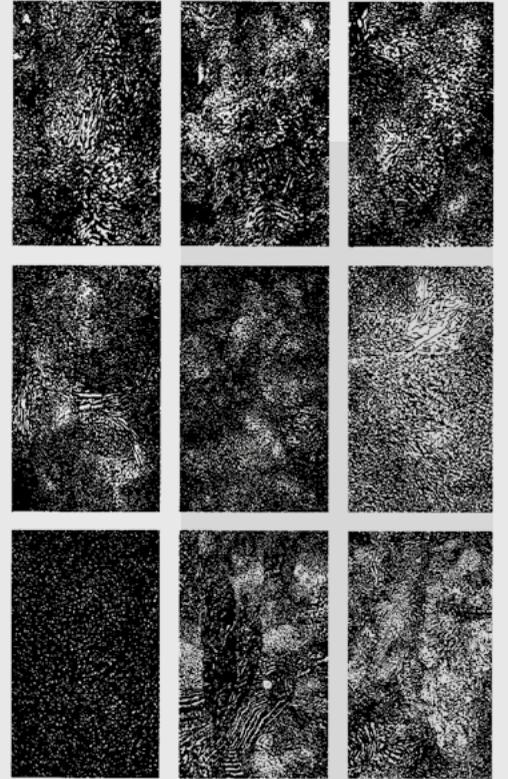


INSEA is the International non-Government World Organisation for Education through Art in consultative relations with UNESCO.

INSEA NEWS

Published by Leicester Polytechnic - England

February 1984



EFFECT I by Kees Visser, Netherlands. Part of a series of works drawn according to a principle he explained at the Research pre-conference at the VIIIth Regional Conference at Sofia.

NIGERIA
PORTUGAL
NOUVELLE ZELANDE



INSEA is the International non-Government World Organisation for Education through Art in consultative relations with UNESCO.

INSEA NEWS

Published from Leicester Polytechnic - England

November 1984



February 1983

Art & Environment - the Cyprus Themes

The Sixth Regional Congress of Europe, Africa and the Middle East took place in Cyprus during the second week of August. The packed programme of exhibitions, papers, workshops and visits attracted INSEA members from all over the world. There were large contingents from the United States, Scandinavia and, of course, Europe but it was good to welcome art educators from as far afield as West Africa, Japan, India and Australasia. As a result, the event really had the favour of a World Congress.

Organised superbly by CYSEA, the Cyprus Society for Education through Art, the Congress looked at the role of art education in encouraging environmental consciousness. This was pursued through three congress themes -

1. Using the environment as a basis for art and design activity.
2. Using art and design activity as a way of understanding the environment.
3. Helping people to be involved in making decisions about the environment through art and design activity.

In a final plenary session, the Congress adopted a draft policy statement which it forwarded to UNESCO. It then decided to set up a small working group to continue the work which had been started. As a result, INSEA members will be hearing more of the Conference themes next year in Bulgaria and again at the World Congress in Rio in 1984.



Marie-Francoise Chavanne at the closing dinner.



Brian Allison talking to Hanne Wahrbj at the Cyprus Congress.



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INSEA NEWS

Published by Leicester Polytechnic - England

July 1983



'Geef Vrijheid in 1983'. Poster design by Ben Schalkhout

InSEA Newsletters. Courtesy of the International Society of Education through Art - InSEA Archives.

→ InSEA Members' space

INSEA MEMBERS' SPACE

Members' Space includes:

→ Reading Space

- Members' E-News
- International Journal Of Education Through Art
- InSEA Publications
- Endorsed Publications Members Space

→ Information & Forms For Members

- Planning An Event
- Information & Forms For Members

→ Viewing Space

→ Members' Directory

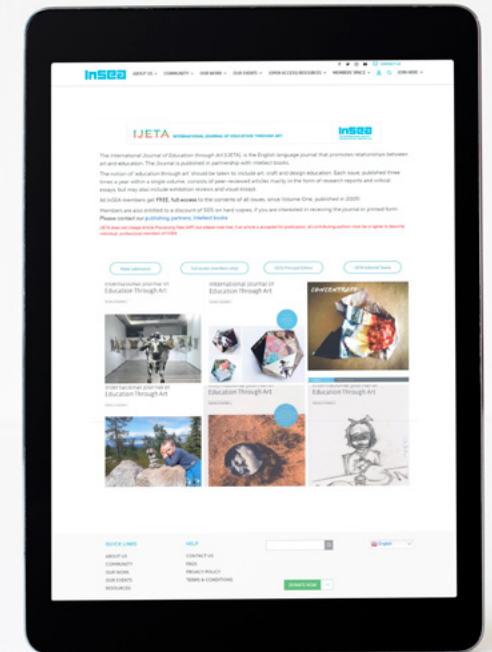
As part of the redesigned website launched in 2021, a dedicated space for members was introduced. This space includes video records of Regional and international webinars, access to IJETA and discounts for members on endorsed publications in addition to essential information for members.

Our webinars allow art educators to share and discuss important topics locally and globally: Essential professional development for all concerned with education through art

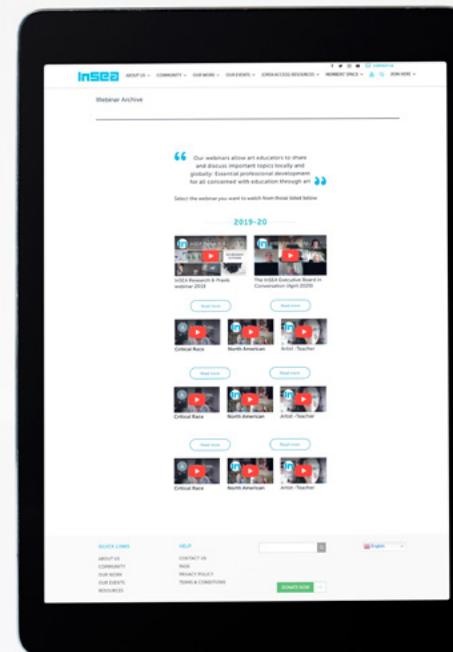
READING SPACE



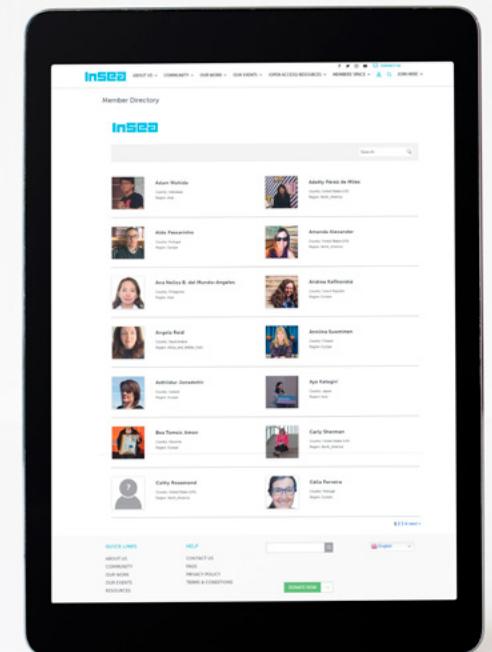
INFORMATION & FORMS FOR MEMBERS



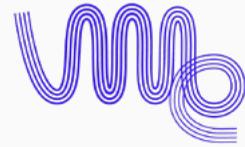
VIEWING SPACE



MEMBERS DIRECTORY



→ WAAE - World Alliance for Arts Education



WAAE
World Alliance for
Arts Education

In 2024 the World Alliance for Arts Education (WAAE) is a network of four organisations:

- International Drama/Theatre and Education Association (IDEA),
- International Society for Education through Art (InSEA),
- International Society for Music Education (ISME)
- World Dance Alliance (WDA)

InSEA; IDEA and ISME had a pivotal role in the conception of the Alliance. Starting in 1999 with conversations following UNESCO's appeal for the promotion of arts education and creativity at schools as part of the construction of a culture of peace. On March 4, 2006, during an InSEA Congress in Portugal, the three Presidents of IDEA, InSEA and ISME signed a joint declaration to join forces to dialogue with UNESCO and advocate for arts education worldwide. The three Organisations were active in discussing the UNESCO Road Map for Arts Education (2006) and its implementation and subsequent Goals for the Development of Arts Education of Arts (Seul Agenda, 2010). In 2012 WDA joined the Alliance. Since its inception WAAE have been advocating for strong arts education by:

- Cooperating with UNESCO in matters of arts education
- Disseminating the International Arts Education Week⁽¹⁾.
- Writing declarations and letters supporting the members of the four organisations to promote arts education.
- Providing places for constructive discussions summits, conferences and webinars.



WAAE Summits are spaces for dialogue and sharing policies and practices in arts education. Nine world summits were conducted in Hong Kong; Bogota; Newcastle; Taipei; Rovaniemi; Hangzhou, Auckland; Frankfurt and Funchal and we invite all members of InSEA to attend the next one in Athens, in 17-19 October 2024 ⁽²⁾.

WAAE Frankfurt declaration⁽³⁾, issued after the 9th WAAE summit in 2019, has been an important advocacy paper for arts education in the world. During 2023 and 2024 the Alliance has collaborated in the consultation process for the UNESCO Framework for Culture and Arts Education. More than ever the Alliance is involved in discussions and pledges for arts education, and as a strong network of organisations from different fields of arts has a voice in global dialogues.

(1) According to the decision of the 36th session of UNESCO's General Conference in 2011 (36/C Resolution 38), the 4th week of May was proclaimed as the International Arts Education Week. <https://www.unesco.org/en/weeks/arts-education>
 (2) <https://www.waae.online/waae-summits.html>
 (3) <https://www.waae.online/uploads/1/2/9/2/129270960/waae-2019-frankfurt-declaration.pdf>

→ UNESCO International Arts Education Week

“Art, in all its diversity, is an essential component of a comprehensive education for the full development of the individual. Today, the skills, values and behaviours promoted by arts education are more paramount than ever.”

(UNESCO website)



InSEA is an active participant in this annual event, which takes place during the 4th week of May each year. The images on these pages show some of the themes we have explored over recent years.



UNESCO International Arts Education Week, Czech, 2024

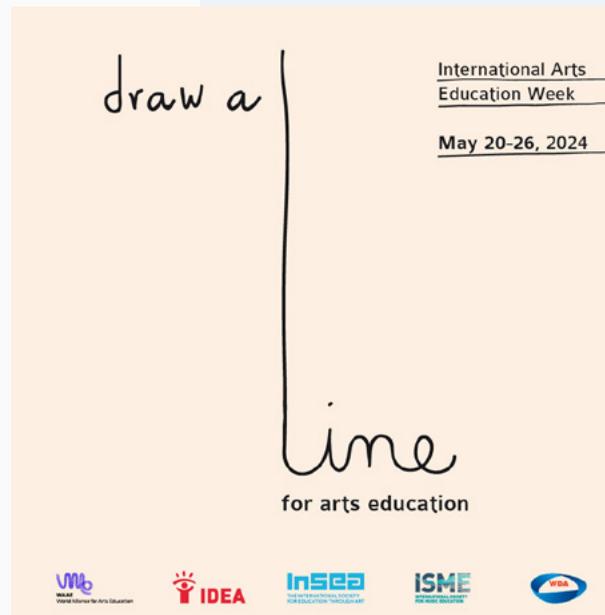


ART EDUCATION

More than EVER **We need** arts in education to **KEEP** questioning ConstRuct utopias
 EXPERIMENT SEARCH the **impredictible** Increase **CULTURAL** Conscienciousness
FEELing express **EMOTIONS** **Engagement** Thinking **WAYS** **Cooperation** tools **DISCOVER**
 worlds **Making** **Creating** new Paths **COMPrmise** Carrying Out Ideas **Living ARTS in**
education gives you **PASSION** skills and competences that will **enrich your LIFE** gives
 you **tools to learn** Creativity **KNOWledge** about different **cultures** learning tolerance and
 democracy **Freedom** **better understanding** of different cultures contribution to **PEACE**.

→ Classroom Portraits

UNESCO's International Arts Education week 2018



In 2018, as part of UNESCO's International Arts Education week, we asked our members and supporters to send in images inspired by the photographer Julian Germain and his series Classroom Portraits <http://www.juliangermain.com/projects/classrooms.php>

InSEA wanted to celebrate visual art education around the world by asking contributors to send in a photo of their own teaching "space", wherever that was, whoever it was with.

Teachers/facilitators were encouraged to choose how to do this and be as creative as they wanted.

As a member of the World Alliance for Arts Education, InSEA has taken part in this global celebration week for the Arts since it began in 2011. In 2024, this was through 'Draw a Line for Art Education' and we shared images, inspired by the theme, on a Padlet Board. We have also used Padelt and Facebook for art educators across the world to share images from their classrooms and art spaces.







→ What does InSEA mean to you?

InSEA é partilha, criação, descoberta e comunidade.

—Tiago

InSEA enables me to learn with amazing art educators and researchers worldwide.

—Shelley

InSEA teaches me that art education transcends borders.

L'InSEA m'apprend que l'éducation artistique transcende les frontières.

—Nathalie

InSEA is being part of a great community of art educators.

—Ana

InSEA is my doorway into the wider art education world. I love it.

—Susan

Partake in a global effort to change the lives of young students.

—Vanessa

InSEA is creating community through cooperation and collaborative learning opportunities.

InSEA skaper fellesskap gjennom samarbeid og læringsmuligheter.

InSEA significa crear comunidad a través de la cooperación y la colaboración de oportunidades de aprendizaje.

—Leticia

Peer support and sharing of ideas and experience.

Cítit podporu a moci sdílet nápady a zkušenosti.

—Hana

InSEA and WAAE made me WORLD ARTIST. Been a member is a dream come true, making my dreams reality.

—SMAJEKODUNMI

Conhecer e aprender com os professores de arte de todo mundo, compartilhando o que sabemos. Ganhamos todos com isso!

—Ju

InSEA creates global kinship for passionate artist - educators!

—Lucy

InSEA: Advocacy, Alliances, Challenges, Collaboration, Exchange, Endorsement, Empowerment, Networking, Resilience. Socializing, Social Entrepreneurship, Togetherness, Treasure(s), Voices.

— Rolf

Being connected to the world of creative learning past, present and future.

— Angela

Being an InSEA member is a commitment to the sustainability of art education.

— Anita

InSEA: uncompromising artful, resourceful, collaborative, global/social/environmentally responsive, recklessly joyful with purpose.

— Jonathan

Discover the power of Insea - a perfect platform to showcase your unique personality. By volunteering, you can not only make a positive impact on society but also bring contentment and happiness to your life.

— Sahar

InSEA is a community that connects brains through art and its education and research.

— Jun

Making art supports my cognition, socio-cultural learning, identity development, personal health and well-being.

— Kathryn

InSea situates me in a familiar realm of thought and empowers me to articulate my beliefs with strength.

— Patrique

It means connecting with art educators around the world and giving collective power to our work.

— Sarah

Passion for art education, global connections, inspirations, collaborations, exposure, diversity and growth.

— Andrew

→ What does it mean to be part of the InSEA World Council? (notes from current and previous world councillors)



Sokféle szemlélet, különböző életpályák, szakmai megközelítések; az egyesületen keresztül inspirálóan színes utakkal szembesülök közös helyzeteink aspektusainak áttekintéséhez. // There are various perspectives, different life paths, and professional approaches; through the association, I am confronted with inspiring diverse paths to overview the aspects of our shared situations.

— Gabriella Pataky



Es una gran oportunidad para conocer colegas y proyectos de arte/educación de todo el mundo, que amplían ideas sobre cómo la educación a través del arte promueve personas más creativas y críticas. // It is a great opportunity to meet colleagues and art/education projects from around the world, which expand ideas about how education through art promotes more creative and critical people.

— Lucia Pimentel



Officially partnered with the peace building work of UNESCO, for me, the International Society for Education through Art always brings together committed and passionate visual art educators regionally and globally, advancing pedagogies, praxis, and scholarship in and through the visual arts, craft and design as extraordinarily powerful human modalities of expression, revealing a wonderful variety of situated ways of knowing, understanding, respecting and appreciating one another across ontologies and epistemologies. I deeply value our entangled history, our sense of interconnectedness, and our sense of community and belonging across time and space.

— Fiona Blaikie



Working and learning with community & colleagues that become firm friends; during the pandemic this creative connection to other artists, educators and researchers inter culturally showed me new ways of being in the world.

— Kate Coleman



With InSEA, I experienced an intelligent understanding and recognition of the profound impact of art on my life. Join InSEA to explore my experience.

— Christiana D. Afrikaner



My vision for future art education is to focus on creativity, empowerment, and extensive international collaboration. As Chairman of BÖKWE (Art and Craft Educators of Austria) I champion a curriculum that integrates service-learning, embraces diversity, and fosters visual competency/ literacy and social sculpture. My engagement for the InSEA World Council underscores my commitment to making art a fundamental part of both education and broader society.

—Rolf Laven



InSEA is my way of connecting, collaborating, and creating with artist-educators globally.

—Glen Coutts



I was a bit nervous at my very first Council meeting (face to face) in Daegu, Korea, because I didn't really know many people. Then I was tasked with working with others to co-ordinate and create the InSEA Manifesto, and so began a journey of sharing and collaboration with international colleagues on educating through Art. The journey has been empowering, inspiring and so very important. I have found my tribe in InSEA and the World Council and I like them!

—Susan M Coles



Being an InSEA World Councillor is vital to me because it allows me to actively contribute to shaping the future of arts education globally, fostering cross-cultural understanding, and advocating for creativity in education.

—Amanda Alexander



It is an honour and privilege to be part of the InSEA World Council sharings thoughts, ideas and plans collectively for the future of Art education globally, hoping we can make a positive difference! While we work hard, we also get to make great friends for life and have a little fun along the way! I would recommend it to everyone!

—Patsey Bodkin



團結世界藝術夥伴，
為和平幸福的下一
一個70—同努力。

Unite art partners around
the world for a peaceful
and happy future
@ 70 - working together

—Yungshan Hung

→ What has been the most significant change in your life time that has influenced your work in art education?

We put this question to our members and here's what they said...

Globalisation!

In my time, in North America, a capitalist system and political sphere that's run amok, which has had several effects. We need to see educational focus on the environment, we are dealing with more socio economic issues in our classrooms, students struggling with mental wellness, and we are having to navigate political narratives about education and its purpose, e.g. what we teach and funding are both affected.

The shadow of AI which is always there and because of which the future is uncertain for artists.

Political interference within some global regions around art education and one which doesn't recognise the true value of it.

Being in a small country and rural area, I can virtually visit galleries, museums, theatrical performances, across the world. Not as good as the real thing but for me that's been so enjoyable.

Strangely enough, the Covid pandemic. It made people look at their surroundings more and do creative things and it pulled us all together for a short time. Short term win though.

Access to the internet, It opened worlds of Art History and gave a universal access to knowledge both academic and applied. Particularly in the Middle East where historically there was limited access to any.

Photography becoming digital, taking photos anywhere and anytime and not needing to load a film into a camera and then remember to get it developed. It has made us camera wise a bit too trigger happy though!

Joining InSEA. Before this I was just a lonely art educator.



Art being harnessed in the battle to make people aware of global warming and dangerous state that our planet is in etc.



Personally, my training as Biodanza facilitator and its extension: training on biocentric education (Biodanza System, Rolando Toro Araneda, Chile, 1924-2010, creator of the Biodanza System)



It was not a thing but a chain reaction. Learning how artists represented social issues. Realising that there was something wrong with visual culture in advertising. Becoming a teacher thanks to two amazing mentors in New York.



When I was a child myself, you had to be so quiet in galleries and museums. Now they are so much more inclusive, and are often welcoming places for neuro diverse people, offering accessibility for all, activities for children and young people, conversations around art and objects being encouraged. It's been a real treat to take my own children and then my grandchildren there. In some countries they are all free to visit and I hope that extends to my own country one day. Governments must fund cultural opportunities for their populations and communities.



Inclusion in action: seeing the amazing work that museum and gallery educators do to engage diverse audiences with art, craft and design, our heritage and culture, starting from the very youngest babies and toddlers, to the youth groups, community projects and work with older generations, much of which has a life - long impact



Officially partnered with the peace building work of UNESCO, for me, the International Society for Education through Art always brings together committed and passionate visual art educators regionally and globally, advancing pedagogies, praxis, and scholarship in and through the visual arts, craft and design as extraordinarily powerful human modalities of expression, revealing a wonderful variety of situated ways of knowing, understanding, respecting and appreciating one another across ontologies and epistemologies. I deeply value our entangled history, our sense of interconnectedness, and our sense of community and belonging across time and space.



The Covid 19 pandemic and all the upheaval to life and the world, which we are still affected by and will be for many more years.



Art teaches all the value we need in the world ,morals, national value and patience, smartness, etc just name it...If Art is well studied and understood and thoroughly understudy the WORLD WOULD BE A BETTER PLACE FOR EVERYONE...



Art being recognised as having meaning for young people in conflict situations and countries

→ Favourite moments



I was so proud to be a Southeast Asia and Pacific WC with Kim Snepvangers and Rob Hayden! This is me in the Harald Herlin Learning Centre at The European regional InSEA Congress June, 2018 at Aalto University.

—Kate



InSEA friends in Istanbul en route to World Congress 2023 in Canakkele, Turkey - hopefully lifelong friends made through Education through Art!

—Patsey



Connecting with special InSEA art friends Susan and Lexi across the miles and years, just after sharing a cup of tea and chats in Daegu, South Korea InSEA#2017.

—Kim



Canterbury 2013 European Congress. Friendships.

—Maria



Love this team photo- this marked the beginning of my two elected terms as InSEA SEAP World Councillor - with WC friends at the 35th InSEA World Congress. Daegu, S. Korea, August 2017.

—Kate



Malta Seminar 2019, memorable moment.

—Maria



Insea@70. My last photo in the last but not least, InSEA congress, Canakkale, Turkey TR. I received the world award of Mahmoud Elbasiouny. Great memories.

—Samia



InSEA@70 - another favourite photo from World Congress 2019!!

—Rita



Very successful seminar in Thessaloniki in 2018.

—Maria



I love that diverse forms of presentations are offered on conferences. Turkey 2023.

—Ásthildur



I love how people are willing to take different roles to save the day! Turkey 2023.

—Ásthildur



Loved our time learning new cultural customs and ways of being at the InSEA Congress in Turkey 2023.

—Bronwen



With my colleagues as the three newly elected South East Asia and Pacific World Councillors, Kate Coleman, Rob Hayden and myself such happy times planning events together with InSEA#2017.

—Kim



InSEA@70. Conducting several STEAM workshops and presenting at 2018 Asia Regional Congress and the 7th World Chinese Arts Education Association Symposium in Hongkong. Enjoyed reunions with dear colleagues from afar. Thanks to colleagues from Hongkong Society of Education Through Arts and The Education University of Hongkong, it was a memorable experience.

—Yichien



Melbourne 2014.

—Aya



Conducting several STEAM workshops and presenting at 2018 Asia Regional Congress and the 7th World Chinese Arts Education Association Symposium in Hongkong. Enjoyed reunions with dear colleagues from afar.

—Yichien



There's only one way to keep the noise down in Valetta, Malta Seminar 2019.

—Susan



InSEA@70. Vancouver 2019. Traveling exhibition ARTEspacios Prizes.

—Ángeles



InSEA Europe Regional Congress Baeza, Spain. 6-9 July 2021.

—Ángeles



Welcoming gala during the InSEA seminar in Namibia, 2018. Participants traditionally represented their respective countries.

—Christiana



End of a long day, feeling a cool breeze with a magnificent view of Valetta' Malta 2019.

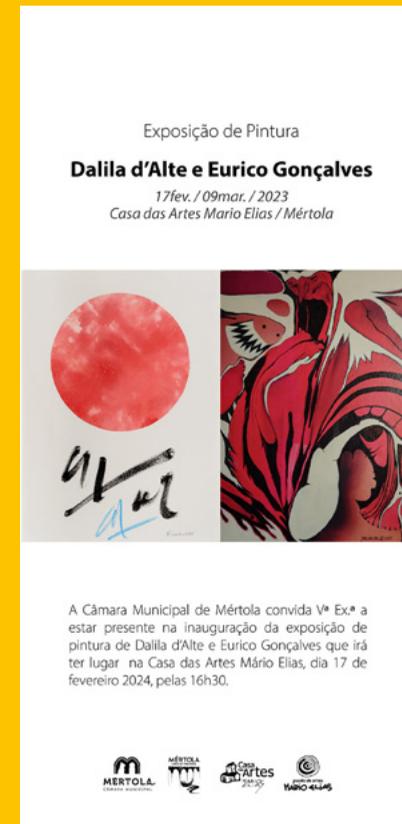
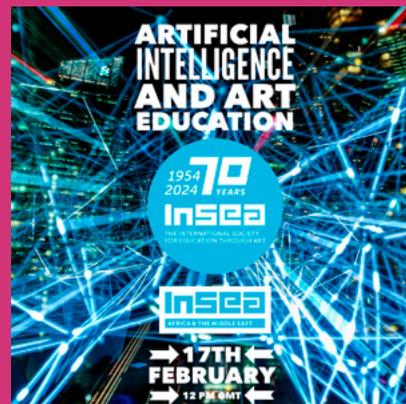
—Susan



Turkey World Congress 2023 'My attempt to look serious, in a serious setting, with my fellow members of the Executive Board.

—Susan

→ Recent InSEA projects and initiatives



→ ABCDE Interdisciplinary workshops in Botanic Gardens

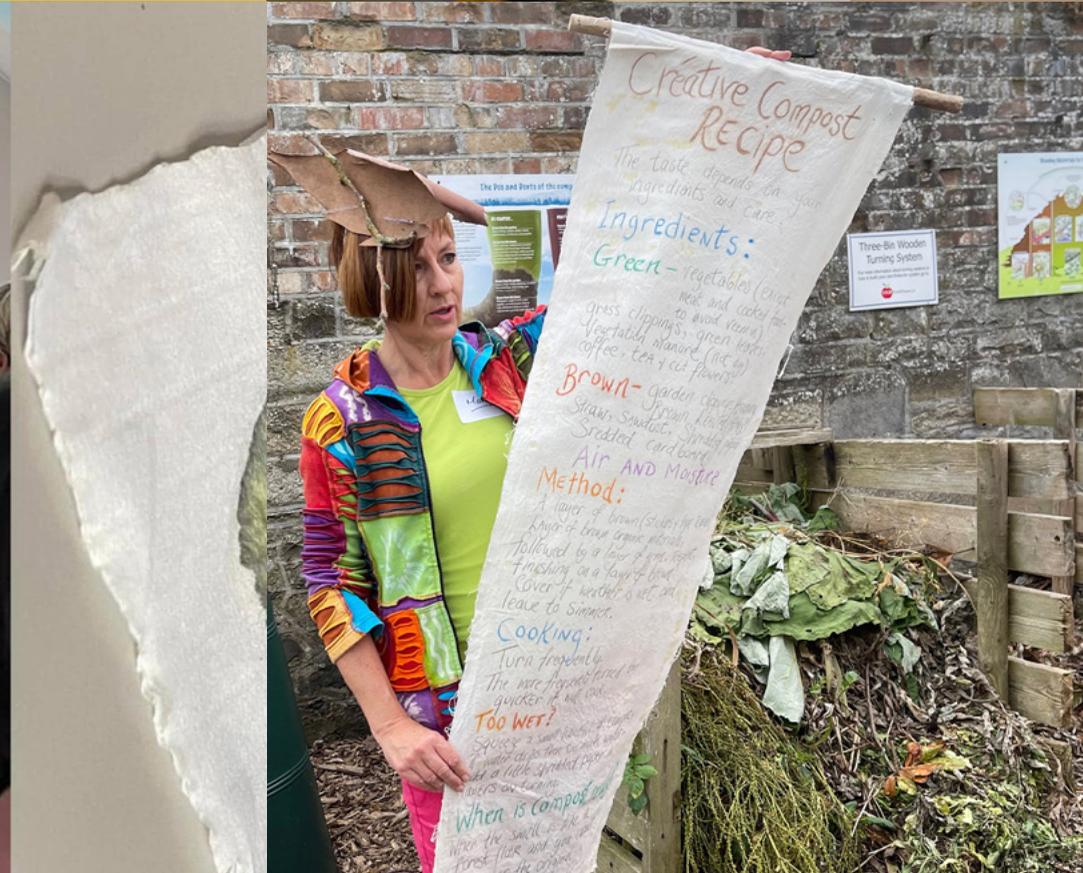
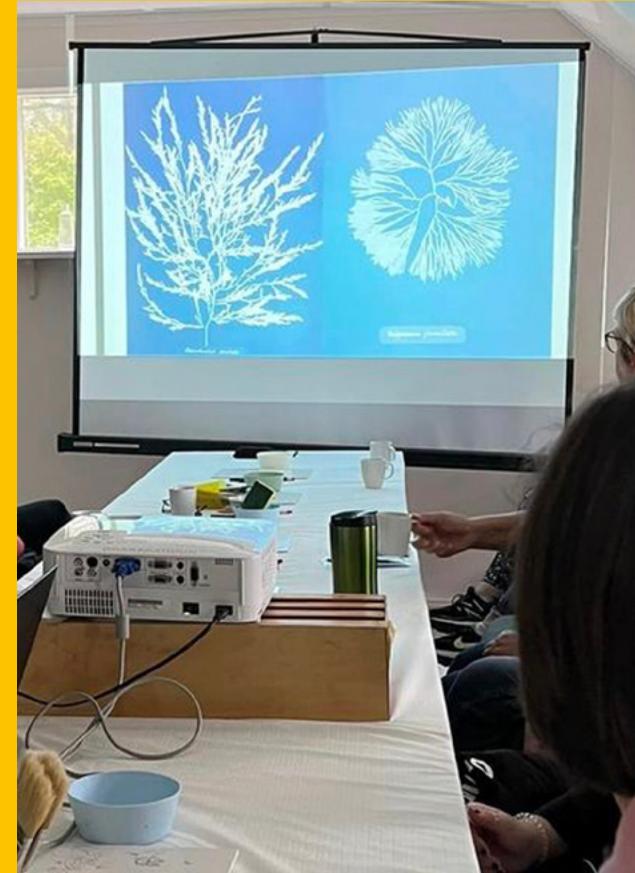
The project *Artists & Botanic Gardens Creating and Developing Educational Innovation* (ABCDE) was an attempt to integrate experiential learning, participatory pedagogy, and artistic actions in botanical gardens to create innovative educational material for primary schools. ABCDE aimed to develop teachers' self and collective efficacy for action competence. The focus on action efficacy was in the spirit of becoming a better individual who can contribute to collective actions for sustainability.

Three international teacher training workshops were held, in the three different botanical gardens, one in each participating country, Iceland, Ireland and Lithuania. The core participants in all the workshops included the project manager from the Iceland University of the Arts who also is the author of this article, one expert from the Reykjavik Department of Education and Youth, three artists, three scientists, three botanical garden specialists, and three teachers from each participating school.

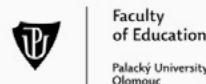
The goal was deep learning in the botanical gardens with challenging academic content where different scientific experts in the field worked with artists in creating learning experiences that were supposed to be engaging, experiential, and innovative.

The workshops created a dialogue between natural scientists, artists and teachers focusing on settings that welcomed experiential learning and participatory pedagogy. The in-service teachers worked with artists and natural scientists to create assignments that were based on the United Nations Sustainability Goals working with the themes water, biodiversity, and soil. Three multiple-event conferences were held, one in each participating country, that introduced the project findings and reached out to local communities. The project was funded by Erasmus+.

InSEA project leaders: Asthildur Jónsdóttir (Iceland) and Patsey Bodkin (Ireland).

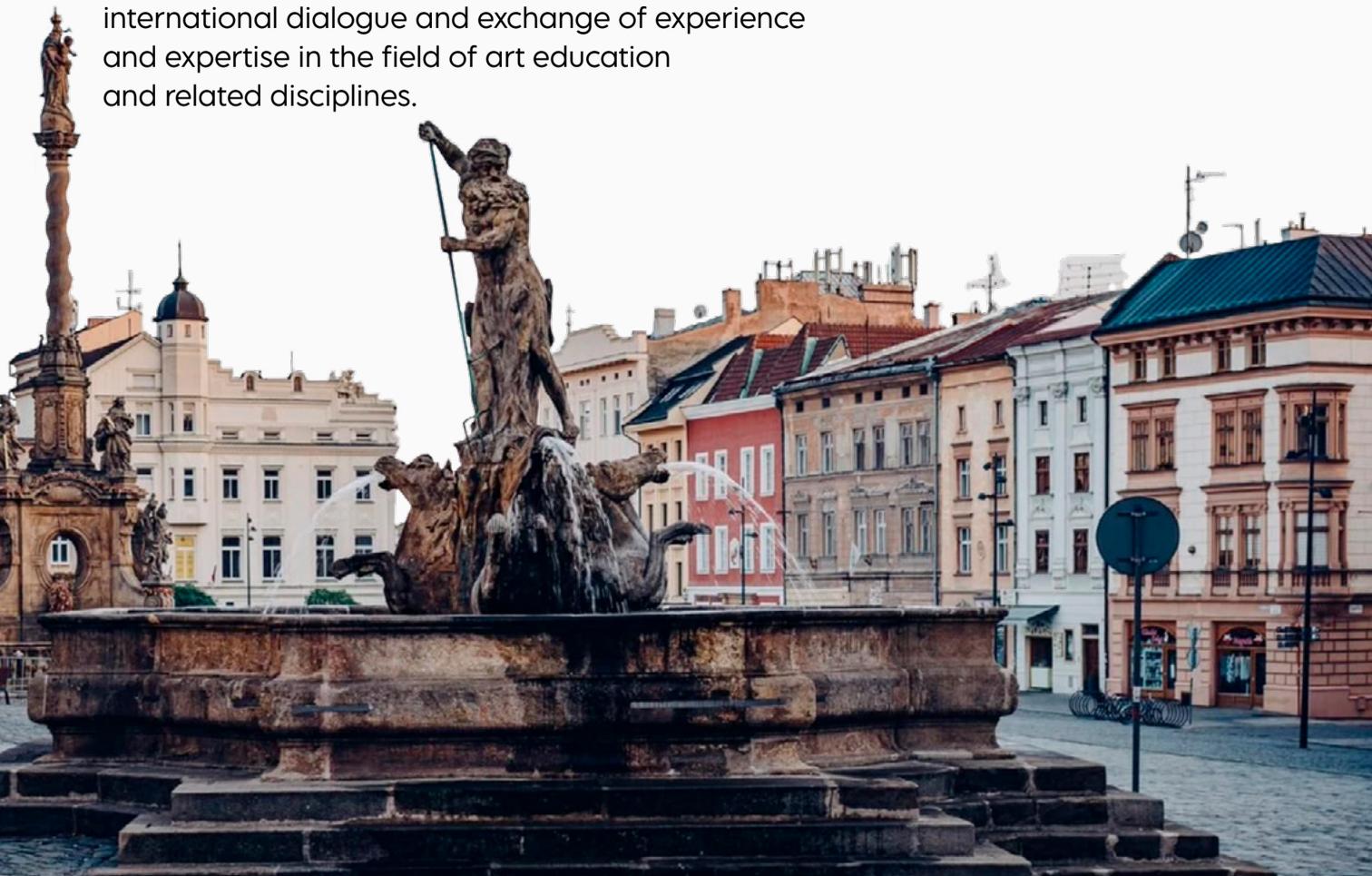


→ 38th InSEA World Congress in the Czech Republic, 2025

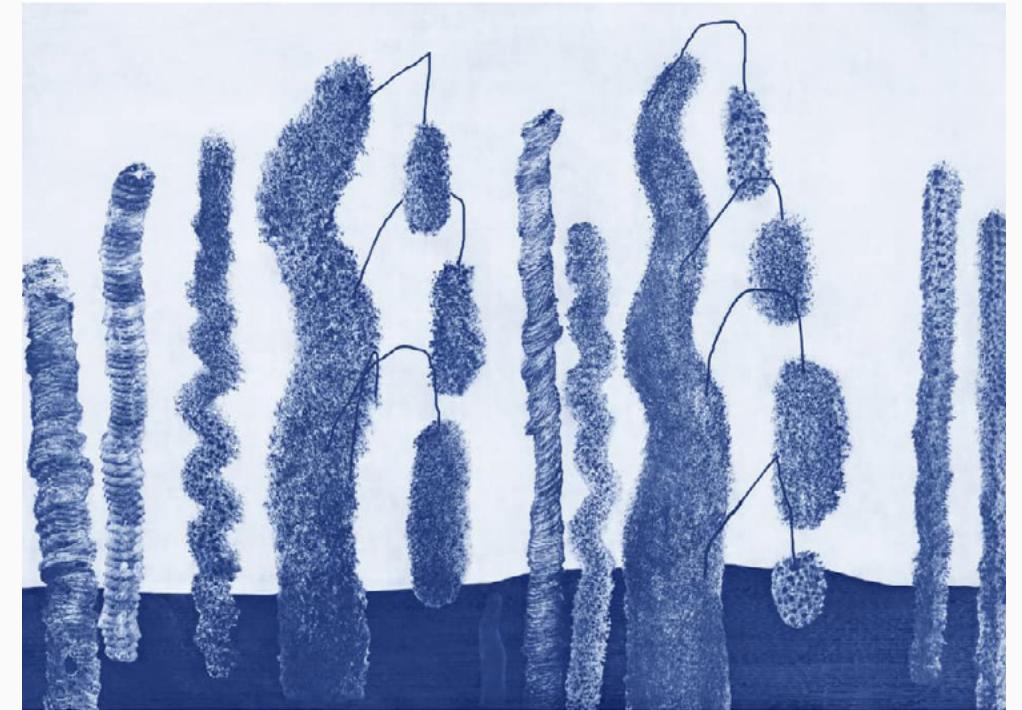


Permanence, Shifting Grounds, and Unexpected Territories in Art Education July 21–25, 2025
38th InSEA World Congress Olomouc, Czech Republic

The 38th InSEA World Congress will aim to promote international dialogue and exchange of experience and expertise in the field of art education and related disciplines.



Olomouc, Czech Republic



Unknown Fruits, a print by Ondřej Michálek.

The title of the congress offers a metaphor that can be applied to many *unexpected territories*, primarily those we discover in art and in the *image*. The image is not understood here only as one of the historical forms of representing the world that has a material basis, or, as an expression of creativity and human imagination, but it is also a mental image, an unbounded concept – an unexpected territory. Through the image, we think and feel, we seek, find and express our identity, uniqueness, subjectivity – our inner territory. Through the image we interpret and perceive not only ourselves, but also society, the visible and spiritual world. Special territories can be also found in the art of new media or through immersive technologies and generative tools of artificial intelligence. However, we can enter unexpected even dangerous territories through visual culture that is broadly understood and applies principles that can lead to deceptiveness and false reality, addictive behaviour, imitation of models and that create pressure on self-perception – all with dire consequences for today's world.

The 38th InSEA World Congress focuses on topics that reflect on what is permanent and what is subjected to change within art education including the following topics: the disembedding of tradition and its rediscovery, continuity and discontinuity, the deconstruction of own cultural practices, reflection on paradigmatic changes brought about by modernity and digital technologies, new structures of knowledge and new methods of learning that find its expression in the field of digital humanities, the permanent establishment of one's own value systems and identities through art production and art reception. Into the realm of unexpected territories are cordially invited all colleagues from the field of art pedagogy, museum and gallery education, as well as those who work in related disciplines including professionals and students, practising teachers and early career researchers.

→ Hopes for the future of Art Education: Young Voices

'Self-expression is an essential aspect of perception and reflection. Arts education happens to be an universal and uniting language, including our senses and the bound to our mind, body, soul. In my future-vision, arts education, aesthetic education and their immense creative potential are recognized and acknowledged, thus, fostered in every age-group of our society.'

— Anastasiya Maria (Austria/Ukraine)

'Be the bird, set yourself free, create from your heart, and speak with your art'

— Carmela. (Philippines)

'I really hope the future of art will represent all that is now, and all that is past. Truly a mirror to humanity and history.'

— Matúš (U.K/Slovakia)



InSEA World Congress 2023, Çanakkale (Western Turkey)



'My future hopes are that your school grades should not define the acceptance rate to get into your desired Art course'

— Harmony (Scotland)

'I want the future of Art to represent all those who are not represented. All those who do not have a voice. Art is a language that translates across a multitude of places and I want it to shine light on those who need it most.'

— Jood (Saudi Arabia)

'Maybe that people stop over analysing art and just start to enjoy it instead?'

— Gracie (Northern Ireland)

'I see art education as a tool to spark interest in the arts for generations to come- as a preservice art educator, I carry my past experiences with art in the classroom with me in my own teaching. The ways that my art teachers communicated their love for art with such passion has inspired me to do the same for others, and I hope to continue that cycle with my future students.'

— Isa (USA)

→ InSEA Membership: 'How to Join' & 'Why Join'



PROFESSIONAL

WHO

Arts Professional
 → Artist / Maker
 → Museum / Gallery Educator
 → Curator / Exhibition Designer
 → Creative Industries Producer
 → Independent / Freelance

Pre-school/early education / Primary / Middle/Secondary School
 → School-based art, craft, design teacher
 → Teaching Assistant
 → Additional Support Needs/ Special Educational Needs

Tertiary / Further / Higher Education
 → Academic
 → Initial Teacher Education
 → Professional Staff / Technician

Other
 → Retired Art Professional / Teacher / Technician

WHAT

All professionals involved in education through visual art and in creative and cultural industries.

Teachers and teaching professionals involved in education through art in schools.

Teachers, academics, and researchers developing research and/or supporting research in visual art, museum studies/ education, and cultural practice institutions.

Previous members of the workforce who have been involved in education through art.

WHEN

2 or 4 Year Membership

ORGANISATION

All institutions
 → Non-profit arts organisation
 → Art School / University
 → Museum / Gallery
 → InSEA Affiliate

Organisations, institutions, and groups with charitable status broadly concerned with education through art. Membership may be granted to those organisations that meet the requirements stated in the InSEA Constitution and By-Laws.

Please note: Each organisation is entitled to two representatives with full membership rights. Other members of the organisation do not become InSEA members.

2 or 4 Year Membership

STUDENT

Primary / Middle / Secondary School
 → Student / Artist (Ages ~14-18)
 → Home-School Learner

Students and learners in all grades who are engaged in education through art.

Tertiary / Further / Higher Education
 → Student / Preservice Teacher
 → Adult Learner

Students who are completing studies in teacher education, studio art, art history, design, museum studies / education, cultural studies

1 Year Membership



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