

CONTENT

I IAA NEWS

The last Bratislava Executive Committee meeting, April 2014

Come back of ex Committees

IAA Europe Conference on the artists' rights

'Condition of the Artist today': 2014 results

II ONE OF IAA GREAT CHALLENGES: ARTS EDUCATION AND THE UNESCO POST 2015 AGENDA

A new philosophy of human relations with 'quantum' basis

About creativity

Spontaneous reactions

Changing the paradigms

III FINDING SOLUTIONS

IAA actions

November 2014 Michaëlle Jean Foundations Forum: "Power of Art"

IV FROM 'ART FOR EVERYBODY' TO 'ART BY EVERYBODY': WAD

The 'godfathers'

WAD 2014: the governments' commitment: a beginning

A new way of educating

WAD 2015: collaboration with the International Dance Council

CONCLUSION:

SWITZERLAND, a model to follow

Call to the Ncs

I IAA NEWS

Bratislava last Executive Committee meeting, April 2014

On April 23 and 24th 2014, the last EC took place in Bratislava, Slovakia, with the IAA President Rosa Maria Burillo.

It was decided that the next IAA General Assembly will take place in Pilsen Czech Republic, in October 2015. Next year, Pilsen will be the '2015 European capital for Culture'. All the NCs are invited to participate to this GA in order to elect the new IAA President, as well as the new Executive Committee.

IAA Europe General Assembly will be welcomed during the same week in Pilsen, and a meeting of the EC will take place there too.

The Drawing Pilsen Biennale will be organised during this week, and will be one of the events of this European Cultural Celebration.

The AG Conference topic which was chosen interests all the artists: following the Pavol Kral's questionnaire, President of IAA Europe, and which was communicated to all the NCs, "*The Condition of the Artist Today*" will be questioned and discussed.

The practical disposals will be communicated later.

Come back of ex NCs

The Executive Committee was very pleased to welcome the representatives of the new Korean National Committee. Mr CHO, President, and Mr JUNG, Vice President, were present when the EC unanimously voted the come back of the Korean Committee. Rosa Maria Burillo and Grete Marstein expressed their pleasure to see Korea reintegrating IAA, and to be able to work with the so active Korean artists again, knowing the importance they have for Arts Education. The President said that she was extremely pleased to see that, all together, the artists will be able to serve the Unesco goals as well the artists' condition worldwide.

The Executive Committee also had news from China, so this National Committee will go on working in the Asia Pacific Region with Japan and Korea.

IAA presents its very warm and enthusiastic wishes to those two Asia-Pacific NCs, convinced of their efficiency in the Region, and being sure of the quality of the exchanges that their presence will recreate.

IAA Europe Conference on the artists' rights

This Conference will take place in Pilsen, Czech Republic, in October 2014. Please, see www.iaa-eu.org/ website for more information. Contact: kozarova@svu.sk

“Condition of the Artist today”: 2014 questionnaire results

The results of this questionnaire will be available on the IAA website: www.aiap-iaa.org.activities

Those results are not definitive: all the commentaries and suggestions are still possible, and they will be analysed again before the definitive presentation of the text, during the next IAA GA, in October 2015. The new suggestions will be mailed to Pavol Kral: kral@svu.sk

More, this text not only concerns the visual artists, but all the kinds of artists (singers, dancers, actors, film-makers, etc.) in order to be able to help each artist when he has to negotiate a contract and to defend his (her) rights.

After the IAA GA, this text will be proposed to Unesco.

II ONE OF THE GREAT IAA CHALLENGES: ARTS EDUCATION AND THE UNESCO POST 2015 ‘ EDUCATION FOR ALL ’ AGENDA

During the Bratislava EC meeting, the President particularly insisted on the importance of Arts Education for building a Culture of Peace. She reminded that, when she met Ms Sabina Colombo, Chief of the NGOs Department, and Mr Patrick Gallaud, President of the NGOs Liaison Committee, last September, in Paris, she evocated the role of an artistic practice in the forming of a ‘New Man’, as well as the power of Art for eliminating violence worldwide. In May 2014, Unesco officially launched the last publication regarding “Global Citizenship Education. Preparing learners for the challenges of the 21st century”. Of course, in this publication, ‘the artistic solution’ is named, but only is present in the title of an article devoted to sportive values. Cf:

www.unesco.org/new/fr/global-citizenship-education

Page 30.

Now, Unesco begins to think about the programmes to be presented in the framework of “Education for All” for the post 2015 Agenda. Thus, it is a duty for the artists to collaborate to this post 2015 Agenda, in the framework of their activities, in order to propose new paradigms. Actually, those paradigms would be able to form, step by step, citizens endowed

with new behaviors able to settle up an evolution of the mentalities. Though the majority of people still keep those old attitudes of mind inherited from others' criteria, and still maintained by the governments through the school programmes and the medias.

The quantum basis of a new human relationships philosophy

The world entered a period of transformation touching all the aspects of life: family, work, education, industry, technology, environment, policy, religion and spirituality.

All the old criteria are blowing up, announcing the emergency of a new conscience based on new paradigms to be invented. The conventional behaviors of the last centuries are not enough to face the unpredictable events which occur more and more often.

“For hundreds of years“, explains Lynne McTaggart, “ our worldview has been shaped by a scientific story describing isolated beings competing for survival on a lonely planet in an indifferent universe... The latest evidence from physics and biology tell a radically different story: that we exist in a dynamic relationship of connection and constant influence – that cooperation, even sacrifice, is intrinsic to the biological makeup of all living things.

This revolution is not confined to physics. Extraordinary new discoveries in biology and the social sciences have profoundly altered our view of relationship between living things and their environment. Frontier biologists, psychologists and sociologists have all produced evidence demonstrating that individual things are far less individual than we thought they were.

Between the smallest particles of our being, between our bodies and its environment, between ourselves and all of the people with whom we are in contact, between every member of every social cluster, there is a *Bond* - a connection so integral and profound that there is no longer a clear demarcation between the end of one thing and the beginning of another. The world essentially operates, not through the activity of individual things, but in the connection between them – in a sense, *within the space between things*.

The most essential aspect of life is not the isolated thing, whether a subatomic particle or a fully fledged living thing. It is the relationship itself: an irreducible Bond. The connection itself – the space between – holds the key to the life of any organism, from subatomic particles to large-scale societies, and indeed the key to our viable future.

In every way, individual things live life inextricably attached and bonded to an 'other'.”

(In Lynne McTaggart. *The Bond. How to Fix Your Falling Down World*. Hay House UK. 2011. Presentation)

The Bond shows that the most important thing in life is to be bonded more than rivaling all the time. The wish to help the others is so strong that it looks like one of our best pleasures.

Actually, our personal fulfilling depends of our capacity to accept ourselves as a part of the whole. All the conflicts arising only can be solved if we do fully accept this bond existing between us. Lynne McTaggart advises us how to develop nicer relationships between us, and more unified social groups... The Bond proposes a new way of living: being harmoniously linked with our real nature and the ones with the others. That means curing our relationships , our neighboring, and our world.

Those changes, preceding the emergency of a new vision of the world in our western societies, already constitute the natural basis of the called 'traditional societies' that consider the world as indivisible. In such societies, the most important element is not the only isolated individual, but the relations between the individuals who are considered as a part of the whole and of Nature.

The Education to Citizenship cannot be understood far from those quantum relationship to the others criterions which lead to the 'living together' in a reciprocal respect.

About creativity

Changing the world presupposes a complete interaction of our tangible dimensions with our 'being superior' - whatever the name which is given to it - source of inspiration, motivation, and creation. This connection authorizing the expression of our potential as well as the way to new paradigms.

So, creating new models is essential to begin this transformation of the psychical frames – and not only of the mental ones – already observed with children connected to this 'field of information'. Behavior analysis of those children were made recently by quite a lot of educators, psychologists, and sociologists. They all confirm that those children are not particularly interested in the individual and his purely materialistic values, as they are enforced almost everywhere worldwide, but that they prefer staying in their creative and innovating world. More, they don't enter the framework of the so appreciated IQ (Intellectual Quotient), source of domination, but the most recent EQ (Emotional Quotient) which helps to understand their so strong tendencies for creation and innovation.

Regarding the observations and analysis, their brain essentially works through the right part of it, in a global and analogical way, with connections pointed in all the directions. "When the right brain is synchronized with the left brain, rational ideas can be visited by ways of thinking more intuitive and more global. In one moment, we are able to have an apprehension of much more hugest dimensions" (Ervin Lazlo.+ Science and Akhashic Field)

What means that the traditional education, based on the 'making' has to replace it by the 'being', creation and innovation being the connection to this infinite basis of information. To come back to Arts Education, it is possible to say that artistic activities strongly contribute to the development of this creative potentiality able to open to different realities. Because

“Human creation can be seen as a simple extension, conscious and refined pre-existing processes “(Simon Powell)

Imagination would invent nothing, but would learn to see the world beyond the reductive rational systems. “No problem can be solved if the level of conscience that created it doesn't change” used to declare Einstein. Thus, a world of peace cannot rise up if the personal and collective creativity doesn't get through a behavior change, then a mentality change, in the search and experiment of a new imaginary practice.

Spontaneous answers

The problem of our societies lay in the fact they refuse any other educative model, and that they do everything they can to go on imposing 'the old world' through politic, economic, and social systems, still based and maintained on materialism and domination.

In 2013, during the 37th General Conference, Unesco received no money from the States members for the Arts Education Programmes. The well-known formula : ' for the others in mutual respect' is well announced with the more perfect good conscious, but the means for developing a more harmonious society are strangely suppressed by the governments with the pretext of the financial crisis. This crisis is voluntarily presented as a simple financial and economic crisis by our politicians (the tree hiding the forest), but the real crisis is a never yet having existed change of civilization. The governments rap out the word 'crisis' through all the medias and use it in any case, hiding with it their lack of solutions for the basic problems it contains, as well as their incompetence to solve them.

The example of the French artist Berthet One reveals this state very clearly.

Coming from the African immigration, the artist is born in a socially difficult suburb near Paris, and is condemned to a 10 years jail sentence at 18 years old. When in jail, he is graduated as a bachelor, then prepares a Communication diploma, and is... enormously boring!!

Because boring so much, he begins to draw and discovers, in one second time, the coloring pencils in his hands, “that Liberty is total”.” When I am drawing, I am travelling. I am becoming a prisoner having recovered his liberty”. The walls of his jail are falling down, and he passes to another dimension. Taking up with his deep being, Berthet finds his coherence of human being again, and beams forth with a new energy, discovering his new capacities. He begins to trust himself. “Since this time, every day, I meet somebody able to help me to change” he writes. Helped by the jail cultural coordinator and his teachers, he wins the very famous Off Festival Angoulême Comics Prize, and then begins to show in the Paris posh galleries.

The self-comments he makes about his experiment tells much more than any specialized analysis, and totally fits with Lynne McTaggart proposals: *“Drawing, not only allowed me to express the whole palette of my feelings, but was a discovery of other capacities.”* *“The enthusiasm of the jail agents, and after, of the people, made me understand that I had there a way to create bond between people.”*

Today, President of the Association “Makadam” that he founded in 2013, he expresses: “We propose to young people – in jail, in the suburbs, or elsewhere – to think about a scenario and to draw it. At the beginning, they think they are not able to do it! But everyone has a creative talent, whatever he is. No knowledge is necessary: observing is enough. The result is wonderful very often. They are so proud when finished the work! They leave trusting them again in their potentialities.” (Cf. Berthet One / L’Évasion. Ed. Indeez. French Version only. In Inexploré. April-May 2014)

This shows that all the existing and imposed systems can be disintegrated by Arts Education practice whatever being the place, and with who it works.

Proposing it is enough to create another mind state, as this was the case in Philadelphia, capital of the ‘Murals’, that gathered people coming from very different circles (in social difficulties most of the time), and who worked with professional artists. The book “More Philadelphia Murals and the Stories They Tell” is as inspiring as it is beautiful. But, the most important is that he tells the life of the residents who were changed by a stroke painting”. (Cf. Jane Golden. More Philadelphia Murals and the Stories they tell. Second prize winner of UCF Jane Jacobs Publication Awards 2006).

“Walls are the skin of the residents” asserts CiteCreation, world mural painting leader, having made more than 600 art works worldwide. (Cf: <http://cite-creation.com>)

Of course, the idea is not new, mural painting being the oldest artistic profession. From the 36 000 BC prehistoric grottos to the antic palaces and temples, passing by the Pompei houses, the cathedrals and the Wall of Berlin, it reveals a collective learning serving a common project, and not only an ego avid of fame and of social celebrity.

The cathedrals builders stayed anonymous.

Changing the paradigms

The example of the artist Berthet One teaches that is it not the ‘having’ but the ‘being’ that allows to find an inner equilibrium.

_ The whole society, and the education linked to it, is based on a permanent ‘still more’. But growing more and more can take place in an infinite world only. This is not the case on Earth. Earth is limited, and its resources too. The materialistic development consequently exists to

the detriment of the others and of environment. Through competition, will of power on the other- either materialistic or psychological - making fellows slaves of their desires.

_ The whole education is based on the 'remembering', the memory, and not on the development of capacities and of talents. Schools teach the 'orientated knowledge', the justification of what happened. In other words, the policy, somebody's vision who tells what he likes and who imposes his speech to the detriment of the fact. This society already proved that it was unable to evaluate according its own values.

- . the performance instead of the self- rhythm evolution
- . the competition and the domination instead of the inner connection with oneself
- . the learning of judgments and of dogmas instead of inner knowing
- . the submission to 'leaders' with delegation of responsibilities which should be everyone's responsibility
- . the learning of 'how thinking' instead of 'what to think', leading children and adults making their own discoveries
- . the learning of 'knowledge' instead of 'wisdom' which allows to reach one's own truth
- . the learning of the 'official logic' instead of the development of intuition able to apprehend Reality with more complex and more qualified criterions
- . the learning of the 'subject' and not of the concept, this allowing to get closer the archetypes and to live life more acutely.

_ By definition, schools are the ideal place to restructure the values because they theoretically are separated from the values passed on by the parents and that lead to the disaster(s) today faced by our western societies more particularly.

Thus, the learning of Visual Arts Education – or others – parallel to a learning still rooted in the values of the past, precisely allows the development of:

- . imagination
- . pleasure of creation : allowing a better knowledge of oneself and of one's capacities
- . critical thought, source of wisdom

The formal knowledge can be lost and forgotten as long as it has not became a new birth and a new relationship to oneself. Wisdom is never lost neither forgotten. It is the applied knowing and not mental information oriented towards the past.

The child never forgets the experiments he makes. They guide them and food his spirit, leading him to the deeper zones of his being.

Creativity induced by an artistic practice should allow a better self -relationship, and, consequently, with the others. This relationship can lead to its full fulfillment each aspect of the being, in the diversity and in the likeness. The mind stops repeating behaviors schemes and ready- made formulas to become creative and responsible conscience.

Arts Education at school serves to refund values able to bring answers instead of questions which are growing more and more and lead to an impasse.

The child, as well as the adult, and their no limited creativity, are like the energy working in the universe: able to change the negative into the positive in a short time, able to eradicate the violence exuded from the societies themselves.

III FINDING SOLUTIONS: THE IAA ACTIONS

NOVEMBER 2014 MICHAELLE JEAN FOUNDATION FORUM: "POWER OF ART"

Since its foundation, IAA is aware of the Arts Education challenges and devoted a great part of its activities to this topic. Once elected, the President Rosa Maria Burillo dedicated a very particular energy to the settlement of Arts Education, making the IAA Mexican Committee an example in this matter.

The Mexican Committee organized:

- Workshops gathering social communities hating each other for a long while. Drawing and painting together allowed to get peace between the children of those communities and to establish respect between the social groups.
- Workshops for people having severe Parkinson disease and living in specialized clinics. After a while, they all had no more trembling
- Workshops for socially and psychologically difficult teenagers, living in specialized houses, separated from their families
- Workshops in schools working with Unesco, this action going on with private schools
- The making of 'Murals' by orphans is very successful and lead the children to the learning of a collective work as well as a shared pleasure.
- In all Mexico, the artists are very active and propose to the poorest communities of children activities able to develop their creativity as an help for trusting them.

In Chile, the IAA Committee very regularly and very often actively organizes workshops in several towns of the country, welcoming children and adults coming from all social categories. Those activities gather several hundred of people.

The Committee has a bus allowing the diffusion of Arts Education in the most remote regions, with discussions, meetings, and exhibitions.

The Committee of Brazil steers its action towards children from 4 to 18 years old as well as adults of all ages, assembling all the social categories groups through visits of Museums, free workshops in several collectivities, educative supports, and partnerships with institutions.

The Swedish Committee is preparing the 30th birthday of the 'Arts Education Week' which is the pretext of quite a lot of manifestations throughout the country, and Arts Education is one of the great commitments of this Committee.

The Slovak Committee opens its doors three times a year to the children and to their families to teach them drawing and painting. It supports High Art Schools, Art schools projects, organises exhibitions with the visual arts students, conferences, and give free advices to quite a lot of High schools. It collaborates with European experts for the evaluation of the arts educational programmes .

The Committee of Latvia cooperates with the Art schools of the country. It organises conferences regarding the Unesco programmes, so that exhibitions in relation with the Unesco Commission in Latvia. The Committee of Latvia works with the government in the framework of the official programmes.

The Committee of Turkey, initiator of the World Art Day, and in the framework of this celebration, settles up workshops, conferences for children, discussions with the artists in the whole country. Conferences and exhibitions in the universities and Art schools, 'Murals' in a teenagers penitentiary center as well as in the Child Rights Center. Meetings and discussions in several schools of the country. Support to artistic students projects. Art books are sold in the street.

The new Algerian Committee is very aware of the challenges of Arts Education also and is preparing projects which will be proposed to some schools of the country. The choice of 'Constantine, 2015 capital of the Arabic Culture', is the opportunity to mobilize all the artists of the country and to work with them.

The French Committee proposed ATD ¼ World to work in collaboration with some of their libraries : a gallery belonging to an IAA artist will regularly organize exhibitions for the children of the street in order to make them aware that exclusion is not the norm, and that their talents are able to be recognized by professionals.

This experiment is already followed in Zambia by Alice Art Gallery (Cf: www.aliceart.co.za)

The Israeli Committee proposes an unique Arts programme for all the children in distress: Isarelis, Palestinians and immigrants from all countries. This programme teaches all the existing medias to young people, all social categories mixed, independently of political or religious origin.

The South African Committee closely works with a great number of universities, institutions and galleries, to spread Arts Education all over the country, and the Pretoria Museum organizes for years moving closer workshops for different communities of children.

The South African government wrote a very precise and interesting report regarding Arts Education in South Africa.

The Japanese Committee, very concerned about the tendency of outback on the number of art classes at primary and middle schools, conducted research and study on the current status of art education and made an appeal for the importance of art in compulsory education. They studied measures to promote art and to work out environmental arrangement with such groups as copyright associations and performers' associations. They made proposals to the legislature also.

_ Nevertheless, in most of European countries, partnerships between professional artists and the educative system is far from being easy. The study made by EACEA in September 2009 underlines that "professional artists are rarely allowed to teach their art(s) in schools unless they possess appropriate teaching qualifications. When they do so without professional teacher training, it is usually on a temporary basis (section 5.3). In addition, their participation in teacher education and training programmes is rarely encouraged by governmental projects".

(Cf: www.eacea.ec.europa.eu/education/eurydice/documents/.../113en.pdf)

_ In Canada, **the Michaele Jean Foundation**, ex- Governor General of Canada, "supports arts to 'enable underserved youth to use the arts to change their lives and their communities...Through those programmes, hundreds of young people are being empowered to use the arts to build new solutions to the pressing issues affecting them. Through their actions, these young leaders prove that the arts can change lives and give hope to communities hit by such problems as delinquency, crime, violence and suicide.

In doing so, they are catalyzing innovative community renewal projects...and kick starting cutting-edge business ventures, all over the country. '

In 2014, from November 7 to 9, the Michaëlle Jean Foundation organizes a Forum on the **“Power of Art”**. The main subject will be: **“Acting in 2014 to a social change”**. Will be more particularly discussed the influence of the artistic practice on the following topics:

- . Mental and Physical Health
- . Democratic Participation
- . Economic Development, Entrepreneurship and the Social Economy
- . Cultural Institutions and Community Integration
- . Public Safety and Access to Justice
- . Community and Urban renewal
- . Diversity and Social Inclusion
- . New technologies and Social changes

The main objectives of the Forum are to reinforce a Pan Canadian and multi-sector network of researchers, practitioners and organizations using the arts as tools for social changes.

Those items are developed on the Foundation website:

<http://www.fmjf.ca/programs/power-arts>, where the inscriptions can be registered.

IV FROM 'ART FOR EVERYBODY' TO 'ART BY EVERYBODY' : THE WORLD ART DAY

www.iaaworldartday.org

www.facebook.com/worldartday.iaa

As also underlined on the 'Culture-Action Europe' website, (Cf: www.cultureactioneurope.org/lang-en/component/content/article41-general/601) during a while, arts education was limited to very formal frameworks. Without denying the importance of school, (in spite of its still formal framework), it is important to be realistic and to note that the governments, worldwide, with the pretext of a crisis, suppressed all their credits from this budgetary line while the arts business is growing more and more.

The 'Godfathers'

In Rome, once a year, Cesar used to gather and to show the artists of the time, inviting each citizen to admire, and to buy the exhibited artworks.

Renewing with this tradition, once a year, IAA proposes to celebrate the World Art Day on April 15th, date of Leonardo da Vinci birthday. Dabbling in everything with genius, he makes understand that art is not limited to painting or to engraving, but reveals that all the forms of life are, or can be, the expression of an artistic vision, and are not locked away in a museum or in a gallery.

Keith Haring, when drawing in the New York and in the Paris metro was saying “Art is for everybody”. He very well understood the validity of artistic creation and the need to share it. For this reason, he could be the second godfather of the World Art Day. “The public has a right on art. Most of contemporary artists haven’t taken in account the public” was he adding.

That's why IAA decided to have Art put down in the streets instead of confining it in intimidating places like museums or galleries. The Indians would never had the idea to lock up their sculptures in a museum to see people turning around them with interrogative questions: they were a part of their daily life and of their environment. They had a function.

This ‘Day’ – lasting for 8 or 10 days in some countries – comes up like the contrary of an elitist participation, but is addressed to all the social categories. Exhibitions in the metro, in the commercial centers, in the little stores, in the streets, in the institutions, aim to make closer the citizens and the artists through direct contacts with the works and their makers.

2014 WAD: the governments begin to be committed

This year, 21 countries celebrated this event which is called to have more and more importance in the next years: Turkey (with 400 manifestations), Mexico (with 600 manifestations), Chile, Argentina, Peru, Venezuela, Panama, Costa Rica, Puerto Rico, Austria, Sweden, Norway, Cyprus, Slovakia, France, Italy, India, South Africa, Mauritius, Japan, USA (Chicago).

In India, some artists discovered the existence of the WAD through the web, and organized a celebration in their state for and with the population.

This year, the Mexican Committee got the support of the Mexican government for this celebration, and, in Sweden, the politicians understood the fame they could get from it, the press and the medias having relayed the event. They are thinking about the possibility of giving 0,5% of the budget to help the artists instead of the today 0,07%. Those proposals will be presented to be voted for the Swedish 2015 budget.

If those proposals are voted in Sweden, they will be presented to The European Community in order to have them voted and applied in the European countries.

A new way of educating: Art by everyone

It is not by accident if WAD in Mexico is so successful: instinctively, people understood the importance of such manifestations, and the populations, deprived of arts education, put up imagination at the top level.

In France, some years ago, the advertising of one of the most powerful financial groups, was announcing for Christmas time: “Buy inimaginary”. The walls of the metro of Paris were covered with “inimaginary”. A skilful way of doing things, but poetic also, and, above all, revealing tendencies which only wait for drawing forth: the supremacy of creativity and of the freedom of being.

In April 2014, President Rosa Maria Burillo was amazed to see the overflowing enthusiasm of the Mexican people during the 2014 30 Mexican WAD celebration *days*, requiring for more and more manifestations, eager to do artistic practices and not of artistic 'learning'.

The WAD stands out as at the service of a popular, spontaneous, direct education: an education free from formal frames, free from ideology or from any political orientation. It appears like a huge need of existing, all ages and social categories mixed, in the spontaneous wish of living together. The goal is not 'to have a party' for 'having a party', but to allow everyone to discover one's own creative possibilities in a satisfying context and with a common aim. It is not necessary to know drawing or painting to create. Creating is a natural act and everybody can have this innate knowing. Being present to oneself is enough to welcome what is spontaneously coming and being created between the canvas and the psyche explains Curt Källmann, a Swedish artist inspired by the Indian Vedic Tradition. (Cf: www.vedic-art.fr/) Everyone can find out one's own expression, one's unique and free way of expressing inner images. By stimulating the right brain, essential answers regarding life or choices to do become more obvious.

It is more than probable that this craze, because of its no orientated approach, looks like a gentle 'art therapy', the Mexican people passionately declaring they wanted to “live art”. Not to 'learn' art. They naturally understood that the time arrived to pass from the theoretical knowing to another level of conscious: creativity.

This creativity is the basis of the civilizations renewing. This change is no more a psychological change, but an ontological mutation. Shared, it can institute a social harmony, Reality being apprehended differently.

Reality becomes what we do with it.

The systems don't change the world, and the children, considering the restrictions imposed by the society, finally become individualistic. Thus, making an art practice accessible to everybody stands out as a priority for having dawned, step by step, this education of the inner freedom leading to the individual autonomy.

An international artist like JR very well understood the impact of collective projects as well as the freedom expression they were conveying. More than ever, he is looking for the sense of his projects, and thinking about the way of transmitting his process of creation, freedom and commitment for more people as possible. (Cf: <http://www.jr-art.net/fr/jr>).

In 2012, he was declaring to the Magazine *KAISEN*, *changer le monde pas à pas (changing the world step by step. N° 1, 2012) (1)*

“ Question: can an artist change and has to change the world ?

JR: not necessary. But he has the responsibility to question and to make ideas arise in the public debate. During my short 10 years experiment, I noticed real changes after some projects, but this wasn't the goal I had when imagining them. The basis of my projects concerns the relation with oneself, the relation of the people with their dignity. Changing that is changing the quality of the world already. If there are some more physical, social, economic evolutions, then it's great!

Question: What affected you the most during the reports you did?

JR: what affects me is not only my energy which made all those projects possible in Brazil, in Kenya, or in another country, but the real need of the people. And this is not easy to explain because other people say: 'You don't think that when you go there, people have other wishes, and need something else?' Those experiments are the proof, through the pictures, that this project has sense for them. 'Inside-Out' shows that it is a problem of motivation and the will to share ideas. And, when you give means to everybody, everybody is not ready to do the same thing.”

In France, “The movies fabric”, project managed by the film-maker Michel Gondry shares the same experiment in the world, with children and with adults, and proposes the amateurs to create their own movie. What is an enormous success, the persons taking part in the project being able to express themselves totally. (Cf: <http://if-maroc.org/spip.php?article242>)

WAD 2015: collaboration with the Dance International Council (CID)

Its President, Prof. Dr Alkis RAFTIS, accepted with a great enthusiasm to join this WAD celebration, the International Dance Day taking place on April 29th every year. A more than fruitful collaboration should reinforce those popular manifestations of citizen art in a

bringing closer of artistic ways, the dancers being able to get inspiration from visual works to create a choreography, to dance among the art works, or among specific installations. They can propose all kinds of dances, free ballets, all the proposals being interesting to examine.

The IAA NCs and the CID sections will be called by the Presidents, through an official letter, to take contacts in order to elaborate a common programme.

V CONCLUSION : SWITZERLAND, AN EXEMPLE TO FOLLOW

CALL TO THE NCs

In September 2012, the Federal Parliament of Switzerland voted (72% of the voices), all the 'cantons ' together, a new article of the Constitution (Art. 67 a) making of the Music teaching a part of it.

The juridical process will end in December 2015, and the law will be active at the very beginning of 2016.

This initiative, made possible by the fact that each citizen has the right to deposit law proposals to the Parliament, was supported by the Swiss Associations of the Schools of Music which presented a petition to the Chancellery.

Thus, IAA calls to the mobilization of **all the artistic practices** (schools of visual art, dance, music, theatre, associations, institutions, museums, orchestras, theatres, etc.) in order to introduce to the Constitutions - in all the countries where the juridical structure allows this procedure - an article making *Arts Education* compulsory.

IAA insists on the fact that Arts Education doesn't have to be a part of Education Rights, but has to appear as a distinctive article, after Education Rights. A fully fledged article.

It will be specified that this article will be added to the existing National Constitutions *first*, and won't be presented as a new law which is never applied, because the statutory order is never signed !

All the projects and the results of the petitions will be presented to the IAA President for information and approval before the next IAA GA, October 2015. That means in September 2015, deadline.

IAA already suggested, through the questionnaire received from Unesco about the preparation of the post 2015 Programme, that « Arts Education » has to be considered as one of the Human Rights.

(1) In Japanese, 'Kaizen' means change. It is also a method of progressive amelioration. It considers that the greatest transformation begin by doing a first step.