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**ANALYSIS OF THE MEMBER STATES REPLIES
TO THE QUESTIONNAIRE II**

QUESTIONS ON ARTISTIC EDUCATION

1. This questionnaire has been analysed on the basis of the sixty-three replies received by 27 May 1997. The replies were spread over the following geographical areas: twelve from the Region of America and the Caribbean, thirty from the Region of Europe and North America (including seven from Canada, one from the Ministry of Culture and Canadian Heritage and those from the six provinces), nine from Africa (excepting Tunisia, grouped with the Arab States) and three from the Arab States. Some countries left certain questions unanswered.

Section A. Legal Context

Question 1. Is artistic education in the hands of a single ministry? If 'yes', which one?

2. Artistic education is very often in the hands of a single ministry. Of the fifty-nine answers supplied, fifty-seven were positive, only Turkey and Germany answering in the negative. In Germany, artistic education is entrusted to the Ministry of School Affairs in the sixteen Länder. It should be noted, nevertheless, that the Canadian ministries are provincial and that, in Switzerland, which replied positively, artistic education falls under the twenty-six departments of national education. It should also be observed that the system of education in countries with a federal structure differs from that in countries where affairs are administered by central government.

3. Artistic education more often than not depends on Ministries of Education (in fifty-one cases) but in twenty-one cases Ministries of Culture also assume the responsibility, notably in the Region of Asia and the Pacific. In fifteen of the twenty-one countries the two Ministries have joint responsibility, in six the Ministry of Culture is solely responsible.

Question 2. At what level is curriculum prepared, federal, central or municipal?

4. With few exceptions, school curricula are prepared at the national level. Even the Canadian answers refer to a 'provincial' central system. The States which have not adopted a central system comprise those with a federal structure, such as Germany, Switzerland, Bosnia-Herzegovina and Nigeria as well as Togo where there is a municipal system. Lastly, in some States this task is carried out at several levels.

Question 3. Is artistic education compulsory?

5. At the primary school level, artistic education is almost always compulsory (fifty-three answers were in the affirmative) although this aspect would appear to be less marked in Latin America where, in four out of twelve countries (Colombia, Costa Rica, El Salvador and Belize) there is no such stipulation. Compulsory artistic education at the secondary level is substantially less (forty replies). Thus, apart from Europe and the Arab countries, there are almost as many countries where artistic education is compulsory as countries where it is not.

Question 4. Approach by discipline

The importance of each artistic discipline within the general school curriculum may be determined at both the primary and the secondary level, by whether it is compulsory, voluntary or non-existent. The trends vary little between primary and secondary schools: fine arts is the discipline most frequently found (in fifty-nine replies) and usually compulsory, especially at the primary level; music and literature are also widely taught but theatre and dance often lag behind while the cinema is mainly studied on a voluntary basis.

7. The chief difference between primary and secondary school is the voluntary nature of artistic education. This is more widespread in secondary schools, which is regrettable in so far as it undeniably contributes towards lowering the status of artistic disciplines in the eyes of older pupils.

8. Without giving an exhaustive list, it may be observed that some countries mention other disciplines in addition to those proposed in the questionnaire. The Czech Republic, Finland, Nicaragua, Pakistan, Swaziland, the Seychelles all organize courses in the arts and crafts. Slovenia, Romania and Brazil offer courses in photography and China teaches calligraphy.

Question 5. Private financing

9. The part played by private financing in artistic education remains marginal as it appears in only fourteen of the sixty-three replies. It is distributed fairly evenly among the different regions, with the exception of Asia and the Pacific, where the contribution is more substantial (almost half of the answers). Sometimes various countries appear to have found it difficult to assess this type of support. According to the rare figures available, private financing accounts for 2 per cent in Kyrgyzstan, 8 per cent in Lithuania, 20 per cent in Mauritius and 25 per cent in Venezuela. Other countries, like the Philippines, state that it is almost impossible to give a reliable estimate of the amount set aside for artistic education in relation to the total budget.

Section B: Training

Question. Teachers

10. In order to judge the quality of the training offered, it proved indispensable to obtain information about the teachers themselves, particularly as regards their specialized knowledge and their personal artistic skills. A number of States gave several answers for both primary and secondary schools, showing that within a single country, and from one establishment to another very different situations are sometimes found.

Although this might seem a complication, a consistency in approach may be discerned. Firstly, it would appear that while more countries have recourse to non-specialized teachers at the primary level (forty-nine as compared with thirty-four), the trend is reversed at the secondary level, where fifty-two countries as against seventeen entrust artistic education to specialized teachers. This phenomenon betrays the concern to provide higher quality education in secondary schools for more advanced pupils capable of a better understanding of the discipline.

11. Although only a minority of countries recruit artists, this occurs to a far greater extent at the secondary school level (twenty-one answers) than in primary schools ((fourteen answers).

12. These observations apply to practically all the regions; in Europe, however, the countries which engage specialized teachers at the primary level are almost as numerous as those which do not.

Question 2. Continuous education for teachers

13. This question seems to have posed some problems as sixteen States failed to answer. Thirty-one replies were in the affirmative and sixteen in the negative, although such figures may be slightly misleading as all the Canadian answers were positive. Answers in the affirmative therefore only concerned twenty-five countries, twelve of which came from North America.

14. Opportunities for continuous education are far fewer in Latin America (three out of twelve countries) or Africa (three out of eight). This state of affairs is almost certainly due to the cost of setting up an appropriate structure to improve the training of practising teachers.

Section C: Content and aims of the curriculum

Question 1. Multicultural and pluridisciplinary nature

15. This question, which concerns the role reserved for contemporary art, local cultures and foreign cultures naturally could only be dealt with by the countries which had replied to Question 4 in Section A, namely whether artistic education was provided in their schools. Consequently the cinema is mentioned in only about twenty answers.

16. Taking into account the respective importance allotted to each discipline, the majority of countries mentioned, in order, the fine arts, music and literature, dance, the theatre and the cinema.

All in all, the three main areas are represented but it would appear, on balance, that local cultures take precedence and foreign cultures are found on practically the same footing as the contemporary arts. A few exceptions occur even so. Thus, education in all the artistic disciplines in Bosnia-Herzegovina or in the fine arts and music in Colombia only covers foreign cultures. In Nepal, on the contrary all the disciplines focus on local culture and, lastly, in the Czech Republic, artistic education is centred on contemporary art.

Question 2. Innovative action and special practices

18. Forty-two countries carry out innovative actions and special practices while twenty-one countries do not. This proportion of two-thirds to one third is more or less even in all the regions, apart from the Arab countries, all three of which sent in positive answers.

19. Certain initiatives were designed to encourage co-operation between cultural and artistic circles and the organizers of activities in the school environment (Monaco, Guyana, Colombia), others to arrange meetings and competitions between schools (Nicaragua, Guyana, Cuba, Germany, Nepal, Syria), others again to introduce special courses and pilot projects in favour of gifted pupils (Germany, Finland, Turkey, Tunisia), or to use the new technologies in artistic education (Germany, Andorra, Spain, Tunisia, France, Quebec, Mauritius, Seychelles, Republic of Korea, Thailand).

Section D: Relations between schools and artistic circles

Question 1. Exchanges foreseen in official documents

20. Many governmental texts provide for exchanges between the artist's world and the world of school since forty-nine replies confirm that this is the case. The proportion is less favourable in this respect in the Regions of Asia and the Pacific (five positive answers and four negative) and Africa (six positive and three negative).

Question i)

Fifty-three replies said that the exchanges took place at the schools, which may seem surprising. In point of fact, although forty-nine States answered the previous question positively, they should not have given specifications. However, this aspect is not uninteresting because it is fair to draw the conclusion that there are exchanges and meetings even where no governmental guidelines have been issued. Further, it appears that in almost all the countries where exchanges are organized, the events are held at the schools and the artists are invited to attend.

22. Of the positive answers, forty-two indicate regular actions, while seventeen mention actions conducted over the long term (fourteen); both types of activity are found simultaneously in certain countries (Austria, Canada, Croatia, France, Lithuania, Norway, Czech Republic, Russian Federation and Benin).

Question ii)

23. Exchanges between schools and cultural institutions, on the contrary, take place on the premises of the said institutions. There again the positive answers go slightly further than those to Question 1 of Section D for the reasons already mentioned above. All the countries replied along the same lines as previously, with the exception of Togo, the Seychelles, the Republic of Korea and New Brunswick (Canada) where there are no facilities for arranging visits for pupils to cultural institutions.

24. In this particular case, specific actions are largely in the majority but not to the same extent (thirty-eight answers compared with twenty concerning long-term actions). Here, too, both types of action are found in certain countries: Germany, Canada, France, Latvia and the Russian Federation.

Question iii)

25. Thirty replies describe other possibilities for co-operation between schools and artistic institutions. In this respect, eight out of twelve countries in Latin America may be distinguished, like Peru which mentions the 'Festij' festival for schoolchildren or like Costa Rica which has drawn up agreements between schools and civil associations. France, in turn, has set up workshops for artistic practice, Thailand links schools and the arts through the new media, Benin holds continental and international forums where pupils rival one another in drawing competitions and poetry contests, etc.

Question 2. Cultural initiation programmes

26. A number of governments or public organs finance programmes of cultural initiation on television (thirty-nine), radio (thirty-nine) and even more in cultural institutions (fifty cases).

27. The proportion is very high in the Region of Asia and the Pacific (eight out of nine on television and radio and nine out of nine in cultural institutions, high in Europe and North America (seventeen out of twenty-four on television, nineteen out of twenty-four on radio and twenty out of twenty-four in cultural institutions) and in Africa (six out of nine on radio and television, seven out of nine in cultural institutions). In Latin America, on the other hand, there are sharper contrasts between the media (five out of eleven on television and radio) and cultural institutions (eight out of eleven).

28. Moreover, some countries like Venezuela, Guyana or the Philippines mention the role played by the private sector in financing such programmes.

Section E. Others

Question 1. Implementation of official documents

29 Often, this is not easy owing to persisting difficulties: the problem most frequently invoked concerns the financial reasons mentioned in fifty-two answers. Even if all the regions are affected, the extent varies with the area envisaged. Thus Europe appears comparatively spared (fifteen out of twenty-one countries include this reason) while in Africa (eight countries out of eight) and Asia and the Pacific (nine countries out of nine) the situation seems particularly serious. Naturally, the most industrialized countries should suffer less from financial difficulties, yet this criterion may seem very relative where there are no definite figures, in so far as it is directly related to the cost and importance of the projects planned. A country like Germany gives this reason although it possesses more substantial financial resources than Venezuela, for example, which does not include this aspect.

30. The next difficulty is linked with the discrepancy between mentalities and the actions and objectives promoted. Twenty-seven countries raised this point, notably in Latin America where seven countries out of eleven mention the problem. The Region of Europe and North America, on the contrary, appears to have been little concerned by this difficulty (six countries).

31. Lastly, the majority of countries do not put into question the degree of preparation of their teachers (twenty-four have done so). However, while this difficulty is only mentioned by six countries in the Region of Europe and North America, the figures are more significant elsewhere. Thus, six countries in Latin America doubt the commitment and motivation of the teachers of artistic disciplines. Four countries in Africa, five in Asia and the Pacific and one Arab State likewise draw attention to this aspect.

Question 2. Recent development

32. The development of the status of artistic education over the last ten years has been encouraging in so far as thirty-three answers confirmed that the situation had improved against eight which stated that it had deteriorated. Twenty answers mentioned a stable situation. These estimates nevertheless bring out the contrasts among the regions. There had been marked improvement in Latin America and in the Arab countries, where the situation was very favourable (in the first case, ten improvements and two stable areas and in the second three improvements); in Europe and North America and in Africa it was also favourable (in the first instance there had been eleven improvements, nine areas were stable and in three, standards had dropped, and in the second case six improvements, two stable situations and one deterioration); in Asia and the Pacific, however, progress had been weak (four improvements, two stable areas, three where matters were worse).

33. There is no scope here for a detailed account of why the States reached these judgements in so far as explanations are scanty and not always explicit. However, it may be helpful to give some examples of deterioration and some of improvement:

In Kyrgyzstan, in remote villages, music schools have closed and at the secondary level the number of music lessons has dwindled while at the same time the lack of adequate funds has had repercussions on artistic curricula. In Croatia, the number of hours a week devoted to the fine arts and to music has been halved. The Republic of Korea and the Philippines also mention a reduction in the number of teaching hours in the artistic disciplines. Lastly, artistic education has suffered from certain dramatic events; in Bosnia-Herzegovina, the situation had been improving before the war and has deteriorated since.

In Venezuela, four university institutes have been set up to provide professional training, while appointments of art teachers have increased by 45 per cent, and finally the budget granted to schools of art has augmented at a rate of 30 per cent a year. In Guyana, the number of pupils benefiting from artistic education has increased by about 300 per cent in the last three years. In Tunisia, new institutions and new channels of artistic education have been created. In Romania, the number of secondary schools of art has multiplied by eight since 1988. Ten years ago, more than 50 per cent of primary schools in China had no teachers capable of giving courses in the fine arts or music, whereas more than 90 per cent of these schools have qualified teachers today, etc.

Question 3. Contribution of the UNESCO Recommendation

34. In the face of the current situation, Member States view the role played by UNESCO and the effects of the *Recommendation concerning the status of the artist* adopted in 1980 as follows: on the one hand, thirty-six answers as compared with twenty-six consider that the Recommendation has brought new ideas in favour of the promotion of artistic education but only twenty as against forty-two believe that it has had any real impact. The same proportions are found to a great extent in the different regions. It may therefore be concluded from the replies that the majority of States deem the Recommendation of interest, and even good but unfortunately too few States are in a position to implement the proposals it contains.

Question 4

35. Many answers describe original initiatives undertaken in favour of the development of relations between the world of school and artistic circles. It would be hard to sum up all the inventive actions carried out by the States as they are so many and so varied. However the broad lines may be traced: most of the large number of countries which answered this question referred to exhibitions, performances or entertainment produced either by the pupils themselves with the collaboration of artists or artistic institutions, or by artists for the benefit of pupils from the schools. This type of co-operation may take very different forms and appears to be extremely well adapted to the development of relations between school life and artistic life.

36. Some countries also organize competitions or artistic meetings, (for example Nepal, St. Lucia, Seychelles, Nigeria or Togo). Others expand programmes of co-operation between artistic institutions and schools (for example, the 'Paints' programme in Nova Scotia, co-operation with the national Opera and the museum of modern art in Finland, the project for a dance forum in Portugal or cultural workshops in schools in Austria).

A Cuban initiative of interest to artistic teaching aims to set up territorial commissions capable of assessing and responding to the needs of centres of education. Many other initiatives deserve mention, which illustrates the extent to which the necessity of co-operation between the world of school and the artist's world has been understood by the States.

37. Yet, certain countries are at pains to set up such co-operation owing to the lack of adequate means. This is the case in Swaziland where the government wishes to raise the status of artistic education by making it compulsory throughout the country and by finding sufficient resources to entrust the teaching to artists.

38. The questionnaire ended with a question relevant for the Congress by asking whether the States would be prepared to present their initiatives within the framework of a global exhibition. The response would appear to be very positive as thirty-five States have accepted.