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**WORLD CONGRESS ON
THE IMPLEMENTATION OF THE RECOMMENDATION
CONCERNING THE STATUS OF THE ARTIST**

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

QUESTIONS ON ARTISTIC EDUCATION

This analysis of the answers to the questionnaire concerning artistic education allows a certain amount of information to emerge on the way it is conceived and organized throughout the world. However, while the replies show the trends, they cannot be regarded as providing complete statistical data.

Artistic education is usually dependent on a ministry, more often than not the Ministry of Education, but sometimes the Ministry of Culture, and is organized by central government, except in a few States with a federal structure. It is compulsory at the primary level almost everywhere in Europe and the Arab countries. But it is not compulsory in at least half of the countries which answered the questionnaire.

Fine arts is the discipline most frequently taught, followed fairly closely by music and literature. Next is the theatre, then dance, while the cinema is mainly voluntary in the majority of States. Some countries also organize courses in the arts and crafts and photography. Although it is rather difficult to assess the share of private financing in artistic education, this seems fairly marginal and concerns barely more than 20 per cent of those who replied to the questionnaire. Private financing is markedly more substantial in Asia, where it is found in almost 50 per cent of the countries.

Outside Europe, artistic disciplines are more often taught by non-specialized teachers at the primary level. This trend is reversed at the secondary level, where artistic education is more generally entrusted to specialized teachers. At that level, too, rather than at primary schools, professional artists are sometimes engaged. However, a teacher's qualifications may vary in the same country from one establishment to another. Possibilities of continuous education for teachers are very unequal, depending on the Region. There are few in Latin America, but such opportunities are more frequently found in Europe and North America.

Contemporary art, local cultures and foreign cultures are all represented in artistic education. However, local cultures would appear to predominate.

The innovatory action and specific artistic practices carried out in about two thirds of the countries include meetings and competitions between schools, the setting up of pilot projects in favour of gifted pupils, the use of new technologies or co-operation between activities in the school environment and artistic circles. This type of co-operation is set out in many governmental

texts, but exchanges or meetings take place where there are no particular guidelines; artists visit schools and pupils attend cultural institutions. Other possibilities of co-operation between the world of school and artistic centres include festivals, artistic workshops or inter-establishment meetings. Further, in about 60 per cent of the States, public authorities organize programmes of cultural initiation on television and radio. This concerns about 75 per cent in the case of cultural institutions.

The implementation of official texts is not easy owing to the financial difficulties experienced in about 80 per cent of the countries, especially in Africa and in Asia and the Pacific. Another difficulty arises owing to the failure to adapt the programmes and the objectives promoted to social conditions. Lastly, in a third of the countries, the preparation of the teachers leaves much to be desired. This affects even 50 per cent of the States in Latin America, Africa and Asia and the Pacific. Even so, the evolution of artistic education in the last ten years is encouraging on the whole. Thus, more than 50 per cent of the States consider that the situation has improved, particularly in Latin America, and in the Arab countries. Conversely, it would appear to have worsened in Asia and the Pacific. Given this situation, 60 per cent of the States confirm that the UNESCO *Recommendation concerning the status of the artist* of 1980 has brought new ideas in favour of the promotion of artistic education. Nevertheless, only 20 per cent of the States acknowledge any real impact.

The States have undertaken many original initiatives in order to develop relations between the world of school and the artist's world. The majority have organized exhibitions, theatrical performances or entertainment, produced either by the pupils themselves with the collaboration of artistic institutions, or by artists for their benefit. Other countries have organized competitions, artistic meetings or programmes of co-operation, as soon as sufficient financial resources become available.