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The Intergovernmental Foundation
for Educational, Scientific and
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ARTS EDUCATION IN THE CIS COUNTRIES





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ARTS EDUCATION IN THE CIS COUNTRIES

Policy Brief

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**«ARTS EDUCATION IN CIS COUNTRIES:
BUILDING CREATIVE CAPACITIES FOR 21ST CENTURY»**

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Arts education in the CIS countries is a unique phenomenon organically combining tradition and innovation, human and national values, all kinds and genres of arts and cultural practices, and - most importantly - goals of personal and social development.

Despite achievements in the development of the national systems of arts education in these countries many traditional artistic practices, unique examples of folk art, and mechanisms of inter-generational continuity ensuring preservation of national cultures are threatened now with destruction and extinction. Experts point out the reduced number of participants in formal and informal arts education programs and the lack of integration of arts education national systems previously developed in the CIS countries.

In addition, it is recognized that returning to the Soviet model of arts education is objectively impossible. This situation requires a fundamentally new concept of arts education in the CIS countries. Today, new strategic guidelines for the development of arts education in the CIS countries are being developed based on UNESCO's approaches, educational and cultural policy guidelines, and the consolidated opinions of experts in the field of arts education in the CIS countries.

Comparative research on the theory and practice of arts education in the CIS countries, conducted within the project "Arts education in the CIS countries: development of creative opportunities in the XXI century», with financial support from UNESCO office in Moscow and the Intergovernmental Foundation for Educational, Scientific and Cultural Cooperation of the CIS countries (IFESCCO), will help foster comprehension of the challenges of developing arts education programs in the CIS countries.

The Policy Brief summarizes the results of research conducted by groups of experts in Azerbaijan, Armenia, Belarus, Kazakhstan, Kyrgyzstan, Moldova, Russia, Tajikistan, Uzbekistan and Ukraine in 2009-2012, which allow to assess the current state and problems of arts education development in the Commonwealth countries and set strategic goals for its future development.

This policy brief is addressed to public and political leaders in the CIS countries who are responsible for defining strategy and tactics for national systems of arts education and also to representatives of the expert community - cultural and arts education professionals responsible for implementing creative, social and cultural initiatives aimed toward the humanization of social life and the spiritual and creative development of a person.

INTRODUCTION

“...the wide diffusion of culture, and the education of humanity for justice and liberty and peace are indispensable to the dignity of man...”

UNESCO Constitution



The system of arts education historically developed in the CIS countries actively strives for integration into the world educational space.

The Road Map for Arts Education accepted by the world community after The World Conference on Arts Education: Building Creative Capacities for the XXI Century (Lisbon, March, 6-9, 2006) underlines that «culture and the arts are essential components of a comprehensive education leading to the full development of the individual. Therefore, Arts Education is a universal human right, for all learners, including those who are often excluded from education ...»¹.

Yet, despite the openness, support, and earnest efforts, the further development of arts education in the CIS countries is restrained by a number of unresolved issues that affect the successful development of each country's creative potential.

The cultural and educational sphere remains most vulnerable and threatened by the rapidly changing world.

Today it is absolutely clear that close attention and care from governments and societies are required to halt the disappearance of unique creative schools, the loss of original methods of teaching and developing various art forms, and the loss of folklore traditions.

In response to this threat, providing universal access to cultural values and the advancement of arts education for youth have currently become main priorities of the cultural and educational policies of the CIS countries.

¹ Road Map for Arts Education. The World Conference on Arts Education: Building Creative Capacities for the 21st Century. Lisbon, 6-9 March 2006. P.3.

The strategic priorities for the development of arts education included in this policy brief represent a distillation of recommendations from the expert community of the CIS countries. The priorities are as follows:

Arts education in the CIS countries is developing as a widely human-centered practice reflecting the development of a new model of humanitarian cooperation corresponding to the emerging idea of new humanism.

As mentioned by the Director-General of UNESCO, Ms. Irina Bokova «The beginning of new reflections on peace and reconciliation should keep up with the search for a new humanism of the XXI century. In the situation of globalization, the new humanism should incorporate cultural diversity and dialogue during the age of new technologies. It should be really pluralistic and cosmopolitan, it should inspire thoughts of everyone and everywhere, giving all people the opportunity to express their aspirations»².

- integrate the national systems of arts education into the global educational environment while maintaining national cultural priorities, values and traditions;
- further improve legislative support for arts education in the CIS countries;
- improve the infrastructure of arts education, optimizing the existing network of educational and cultural institutions;
- provide wide access to arts education for all groups regardless of age, social status and financial position;
- combine efforts of all interested parties in arts education problem-solving and encourage cooperation in the development of teachers and creative specialists, educational and cultural institutions, creative associations and non-governmental organizations;

- develop new pedagogical approaches, techniques and methods that will contribute to helping the younger generation embrace high ideals intrinsic to arts education, especially given the expansion of mass culture.

The current Policy Brief has been prepared in accordance with the goals of the long-term project “Arts education in the CIS countries: development of creative potential in the XXI century” (2009-2014). The preparation was carried out considering key provisions of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005), recommendations of the First World Conference on Arts Education (Lisbon, 2006), the UNESCO Second World Conference on Arts Education (Seoul, 2010) and other UNESCO documents, as well as the Recommendations regarding legislative provisions for the development of arts education in the CIS countries, accepted during the 34th plenary session of the Inter-Parliamentary Assembly of the CIS member-states (April 7, 2010), the Concept of development of education in the sphere of culture and arts of the CIS member-states (2010), international expert meetings materials (Minsk, 2010, Dushanbe, 2011) and the national reports on arts education development in Azerbaijan, Armenia, Belarus, Kazakhstan, Kyrgyzstan, Republic of Moldova, Russia, Tajikistan, Uzbekistan and Ukraine.

² Towards a New Humanism and Globalization that Rhymes with Reconciliation // <http://unesdoc.unesco.org/images/0019/001923/192362f.pdf>

National researches were conducted in close cooperation with relevant cultural and educational government agencies, including the Ministries of Culture, Ministries of Education, state universities and institutes of culture and arts, as well as non-governmental organizations operating in this area. Studies based on the collection and conceptual analysis of information pertaining to current issues and programs implemented in the field of arts education in the CIS countries were conducted in order to create appropriate recommendations for further improving the system of arts education in each country and to develop partnership relations based on international practices.

After reviewing the data from the national reports of the CIS countries on arts education and the results of the comparative research conducted by researchers in the Republic of Belarus, the authors of this policy brief, representing the Moscow State University of Culture and Arts, are convinced that implementing the fundamental ideas and approaches of UNESCO in developing the theory and practice of arts education in the CIS countries can lead to clear strategic goals, practical approaches and concrete techniques for creative activity, wide enlightenment, and aesthetic education. An urgent need today is recognizing the important role of arts education in the creative and intellectual development of the individual and the innovative development of society.

The appendix to this Policy Brief contains «Recommendations for the Development of Arts Education and Education through Art in the CIS Member states» addressed to governments, civil society, professional organizations and communities. The recommendations reflect UNESCO's agenda for arts education and call for recognition of UNESCO's main goals. The recommendations call for the implementation of proposed strategies and actions to promote joint efforts



that employ the full potential of quality arts education for the positive renewal of education systems, resolving key social and cultural challenges and, ultimately, for the benefit of children, youth and persons of any age involved in life-long education.

Contemporary arts education in the CIS countries is a unique sociocultural phenomenon. The national systems of arts education created in these countries are defined by the intrinsic affinity between their supporting institutional structures and the content shaped by the differentiation of diverse kinds and forms of art. Nevertheless, the situation still allows for the preservation of unique national systems of arts education defined by the cultural, historical, ethno-cultural and political conditions existing in each country.

Arts education in the CIS countries is widespread and envelops all social and age groups. It is continuous and connects various educational levels. It embraces lofty ideals of humanism and allows personal creative expression.

The arts education system in the Commonwealth countries is open and constitutes an integral part of wider educational and art processes. Arts education has highly integrative potential which can be utilized in developing intergovernmental relations, partnerships, and cultural consolidation in the CIS countries.

The development of arts education programs in the CIS countries is mainly funded by state operational budgets and extra-budgetary funds (tuition fees, sponsorship, etc.).

The current legal provisions, resources, and management of arts education in the CIS countries supports the adoption of conceptual documents developed by the international community, including: Universal Declaration of Human Rights (1948), the European cultural convention (1954), Declaration of Principles of International Cultural Cooperation (1966), the Convention concerning the Protection of the World Cultural and Natural Heritage (1972), the International Covenant on Economic, Social and Cultural Rights (1976), the UNESCO Universal Declaration on Cultural Diversity (2001), the Convention for the Safeguarding of Intangible Cultural Heritage (2003), the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005).

The UNESCO's guidelines for the development of arts education and education through arts provide the methodological basis for arts education program development in the Commonwealth countries..

HISTORICAL AND CULTURAL PRECONDITIONS OF ARTS EDUCATION DEVELOPMENT



Humanitarian cooperation in the CIS countries

Today the CIS comprises a unique regional intergovernmental organization and interaction mechanism for solving key issues of development in the member-states, including issues related to the economy, security, political and humanitarian cooperation, migration, and the development of contacts between citizens of the Commonwealth member-states including Azerbaijan, Armenia, Belarus, Kazakhstan, Kyrgyzstan, the Republic of Moldova, the Russian Federation, Tajikistan, Uzbekistan and Ukraine.

During the twenty years of CIS history, and especially in recent years, humanitarian interaction has become one of the recognized priorities for developing and promoting the Commonwealth, strengthening its innovative potential, and boosting its efficiency.

Cultural development and cross-cultural interaction is a priority, in that it allows the Commonwealth countries to participate actively in constructing the world's new image in the new millennium.

The development of public arts and aesthetic education, programs for gifted children and youth support, developing competitive creative industries, improving national legislation, and philanthropy play an important role in achieving the above goals, following a broad understanding of culture embedded in UNESCO documents.



In May, 2011 the Concept of Cooperation in the sphere of culture and the Concept of Education Development in the sphere of culture and art in the CIS member-states were approved by the Council of the government leaders. «Given the progress made in the development of arts education system in the CIS countries, the UNESCO and IFESCCO joint project «Arts Education in the CIS countries: the Development of Creative Capacities for 21th Century» has been prolonged».

Shared History – a Foundation of Modern Integration

The historical and cultural specifics of arts education systems in the post-Soviet space are defined by the unity of organizational and pedagogical approaches that were formed during the Soviet period in the territory of the present countries. These systems of arts education have a similar infrastructure and a unified system of stages and levels producing a largely uniform methodological basis for the implementation of arts education programs.

Have developed their national education systems, including an arts education segment. Meanwhile the creation and development of arts education systems in these countries have a much longer history connected with the promulgation of national systems of art culture, in which traditions and practices have been passed down to new generations of creators and actors of culture.

Thus, ‘excursions’ into the centuries-old cultural history of the CIS countries presented in the national reports give a bright palette of art

traditions of the countries and people and emphasize national approaches to the education of musicians, artists, and carriers of folklore traditions. In early periods, arts education did not function as a special, multifaceted and functionally separated educational system.

Unquestionably, the approach to arts education as an independent phenomenon requiring special institutionalization and resources formed much later in the middle of the XIX century (with the establishment of art schools) and took its ultimate shape in the Soviet period.

The Soviet period for all CIS countries involved not only a common element of historical time but also a common experience of social and cultural development of nations joined in the Soviet Union. Although education in arts and culture during Soviet times was built on principles of ideological indoctrination, much attention was paid to the education of gifted and creative youth.

The system of education in all CIS countries was unified and attempts to promote national, ethnic and cultural education and upbringing were leveled to a large extent by all-Union programs of preschool, secondary, and professional arts education.

Intensive development of arts education occurred during the 1970s when decisions regarding the wide aesthetic education of school children were adopted and implemented (D.B. Kabalevsky, B.M. Nemensky, L.M. Predtechenskaya and others). National scientific and creative schools of arts education were established.



Ethno-cultural specifics of arts education

Features of arts education in the national republics were connected to the historical and cultural heritages of the nations and resulted in a peculiar blend of classical art traditions with traditions of national art. It turned

Today arts education is not an isolated process but part of a complete education in general at all levels of educational systems in the Commonwealth countries.

out the unique specificity of traditional cultures could not be neutralized by organizing common approaches to arts education practice and the durable traditions became the basis for the development of the unique forms of ethno-art education and upbringing that are essentially different for Slavic, Turkic, and other people.

Therefore, in the CIS countries arts education based on national cultures and traditions is regarded as one of the most effective mechanisms for transmitting and developing cultural identity. It also serves as an effective means of “establishing intercultural dialogue and individual upbringing in the spirit of tolerance.»³.

The programs of arts education in all countries of the Commonwealth have preserved the organic synthesis of traditional culture and classical art enriched by new art forms and cultural practices.

Arts education in the CIS countries is an important part of social life contributing to the reproduction of creative capacities of the countries and their people and securing steady advancement along the path of civilized development. Traditional and contemporary art practices that reflect specifics of national cultures are the foundations of arts education.

At the turn of XX-XXI centuries, it is clear that new trends in art are greatly enriching practices of arts education and building on this enrichment requires detecting issues and developing guidelines for its further development.

³ See: Arts Education in Armenia: Building Creative Capacities for XXI Century. / Gevorg Poghosyan, Team leader. Yerevan, 2010. 80 pages.

THE SOCIOCULTURAL CONTEXT OF ARTS EDUCATION



The Scope of the Problem of Arts Education

The significance of arts education has not yet been fully comprehended by governments and societies of the CIS countries as a priority for social development. The lack of comprehension is evident in the lack of legislative support for the rights of citizens to arts education, equal access to cultural values, and freedom of creative expression.

The development of arts education in the CIS countries is complicated by the lack of financial and resource support, low pay, and the low status of professional pedagogy in this sphere.

Traditional art culture as a foundation for arts education programs cannot yet successfully compete with popular culture widely distributed by the media. Some traditional forms of art practices are disappearing, and the transfer of art experience between generations is disrupted. This situation is reflected in the contradiction between the high demand for arts education programs and the lack of conditions and resources for widely establishing arts education programs.

The once uniform national arts education systems of the CIS countries are separating, leading to weaker interactions between the teachers and artists, educational and cultural institutions, creative unions and social organizations of the different countries. An effective system of academic mobility has not yet been established, and the systems of artists' exchanges and professional training in the field of arts education do not fully function.

Factors and Tendencies

The analysis of expert assessments of problems in the development of arts education in the CIS countries reveals several factors that have a negative impact, including the:

- incomplete solution of financial issues experienced by institutions and organizations implementing arts education programs;
- weak coordination of the cooperation between institutions providing arts education;
- lack of integration of art disciplines and the aesthetic field and weak alignment of programs at the different levels of arts education;
- low level of training and informational support for people involved in the process of arts education: teachers, professional cultural managers, and artists;
- insufficient individualization of arts education and its disparity with the goals of personal development as participants in and contributors to a cultural process.

These factors and their negative consequences in the different countries have varying degrees of severity.

Speaking of the **first group of factors** it should be noted that financial and economic issues related to arts education in the CIS countries have always been critical - during their development as part of the USSR and during the period of cultural development as independent states. These issues have become especially sensitive during the global economic crisis in the first decade of the XXI century.

For example, in the Republic of Armenia implementation of the government policy in the field of arts education has appropriate financial, economic and logistical support, but educational institutions in the field of arts education are supervised by different government agencies (government departments, regional and local governments), which produces spotty execution and an unstable operational environment for cultural institutions. Due to socio-economic conditions most local authorities do not execute arts education activities. Many regional and municipal educational institutions require better conditions or major repairs. Musical instruments and other educational supplies are lacking. The issue of low salaries for teachers in the field of arts education remains relevant⁴. As a result of inadequate social security, low wages and the low prestige of the profession there is a steady drain of professionals from the system, which reduces the quality of teaching and research and teaching staff.

The steady drain of professionals from the system leads to a decrease in the quality of pedagogical and scientific-pedagogical personnel⁵.

⁴ Arts Education in Armenia: Building Creative Capacities for XXI Century / Gevorg Poghosyan, Team leader. Yerevan, 2010. P. 24.

⁵ Arts Education in Armenia: Building Creative Capacities for XXI Century / Gevorg Poghosyan, Team leader. Yerevan, 2010. P. 75.

In the Republic of Kazakhstan there is lack of funding for arts education. “Funds to cover the operational expenditure are insufficient or even absent” and “the facilities of art education are weak”⁶.

The Kyrgyz Republic, which survived a series of social upheavals in the beginning of the XXI century, is also facing the same problems: “a permanent and often chaotic reform of the education system as a whole, lack of funding, infrastructure, art and aesthetic education”⁷.

The **second group of factors** associated with deficiencies in the inter-agency cooperation between participants of arts education is presented in analytical studies conducted in all CIS countries. The main line of non-coordination is departmental disconnection between cultural and educational sectors “inherited” by all the countries from the former Soviet Union.

In the Republic of Belarus an attempt is currently being undertaken to build a system of art and aesthetic education on common foundations that unite segments administered by the Ministry of Education and the Ministry of Culture of the Republic of Belarus. With respect to this effort, experts emphasize the special importance being given to particularly acute issues, including the harmonization of goals and tasks, coordinated planning, and joint efforts to implement the plans. The country already has experienced joint efforts involving the two ministries in the field of art and aesthetic education.



A remarkable example is the model of cooperation between the Ministry of Culture and the Ministry of Education of the Republic of Belarus in support of performing and creative teams holding titles “excellent” and “folk”. There are a number of additional examples of creative collaboration between educational institutions supervised by the Ministry of Education and the Ministry of Culture of the Republic of Belarus. Activities for recognizing and supporting talented and gifted children are not differentiated by agency affiliation.

⁶ Art Education in the Republic of Kazakhstan: Perception of the National Traditions and Rapprochement of the Cultures / Gulmira Issimbayeva, Team Leader; R.Muzafarov, Editor. Almaty, 2010. P. 50.

⁷ Art Education in Kyrgyz Republic: Building Creative Capacities for XXI Century / A. Djakyzbekova, Team leader. Bishkek, 2011.P. 23.

At the same time it should be noted that the potential of such cooperation today is not fully employed. This cooperation currently does not cover the system in its entirety; it is not represented at all levels; and it continues to have a localized and situational character.

The third group of factors covers issues of interdisciplinary cooperation and the meaningful integration of arts education programs.

In the Republic of Moldova, the lack of a legislative framework and a unified regulatory document governing the sphere of arts education creates tensions between the Ministry of Culture and the Ministry of Education. While the curricula of schools of arts supervised by the Ministry of Culture must be coordinated with the Ministry of Education, the curricula and programs of the institutions which report to the Ministry of Education and have art classes or art departments are not coordinated with the Ministry of Culture, which supervises recreational and professional arts education⁸. As a result, there are significant differences in the quality of arts education programs.

In the Republic of Kazakhstan, similar problems in the organization of arts education are registered. The educational and cultural systems operate independently of each other, which leads to the isolation of arts education. Therefore, the participation of artists in the process of arts education has become urgently necessary. Regular teacher training programs pay insufficient attention to the role of arts in teaching and learning. There is an insufficient number of teacher training programs specializing in arts education. In addition, there is no unified approach to the design of curriculums and programs among different institutions, and there is no continuity in the teaching of creative programs at different levels of arts education⁹.

Experts note the problem of poor coordination and “departmental splitting” among supervising authorities in the sphere of culture in the CIS countries. Segments of arts education are split among different ministries and departments as well as non-government, informal or so-called “additional structures” of arts education in the form of communal organizations of national and international importance (Uzbekistan)¹⁰.

Overcoming this departmental splitting of supervising authorities in the cultural and educational spheres is a challenge of the near future. Social development in the cultural and educational spheres is reaching the point where the separate departments must develop organizational forms of deep integration considering their fundamentally non-separable natures. Therefore, the development of an integrated approach must be accepted as an immediate practical task for the sphere of arts education in the CIS countries.

⁸ Arts Education in the Republic of Moldova: Building Creative Capacities for XXI Century / A. Strambeanu, D. Ghimpu, V. Melnic, at al. Kishinev, 2010. P.135.

⁹ Art Education in the Republic of Kazakhstan: Perception of the National Traditions and Rapprochement of the Cultures / Gulmira Issimbayeva, Team Leader; R. Muzafarov, Editor. Almaty, 2010. P. 49.

¹⁰ Arts Education in the Republic of Uzbekistan: Building Creative Capacities for the 21 Century / A.A. Khakimov, Team Leader. Tashkent, 2010. P. 7.

The optimal ratio in the process of differentiation and integration is a characteristic of the present stage in the development of art culture and should be represented in the system of arts education.

The Republic of Belarus has developed a system of arts education, but practitioners encounter weak interdisciplinary coordination. After analyzing the various forms of art and aesthetic activity art experts have pointed out “the current offerings of aesthetic courses are separated, not aligned with each other and do not constitute an integrated system”. At the same time, in the institutions of general education the continuity of art and aesthetic education is not implemented in practice. Art culture is not presented in its entirety at each level of general secondary education, and student learning of basic types and genres of art is insufficient. The principle of promoting art and aesthetic development in various age groups is implemented only in children’s art schools¹¹.

Thus, in the current system of art and aesthetic education of the Republic of Belarus the trend toward differentiation obviously prevails over integration at all levels and in all areas. The trend is evident in the prevalence of independently represented different arts (music, dance, visual arts, etc.) and in limited representation of integrated arts (cultural heritage, techno-art, folklore, etc.) as well as in the disproportionate emphasis on the practical component and theoretical knowledge in the content of education. In addition “at the level of higher education the specialties integrating knowledge on new foundations are not adequately represented”¹².

The experts concluded that the current system of art and aesthetic education in selected segments requires adjustments in order to enhance continuity in the content of education.

The fourth group of factors actualizes the necessity to improve the professional competence of teachers, artists, and cultural managers organizing the process of arts education.

For example, in the Republic of Moldova the deficiency of educational services is due not only to the lack of funds but also to the “low commitment of teachers who work with children and youth, the absence or inefficiency of methodological support services,” and the “absence of scientific and methodological centers for training and professional development on the national level”¹³.

The fifth group of factors refers to contradictions between arts education programs on the level of personal development and, more broadly, cultural development.

¹¹ Arts Education in Belarus: Issues and Prospects for Building Creative Capacities for the 21 century Minsk, 2009. P. 28.

¹² Arts Education in Belarus: Issues and Prospects for Building Creative Capacities for the 21 century Minsk, 2009. P. 46.

¹³ Arts Education in the Republic of Moldova: Building Creative Capacities for XXI Century / working group A. Strymbyanu, D. Gimnu, V. Melnik, et al. Kishinev, 2010. P. 155.

Perhaps this problem goes back to existential, life-constituting issues of becoming a socially active person who inherits and follows traditions while at the same time is capable of creativity and innovation.

The creative activity experience provided by arts education indicates that a person possesses an aesthetic attitude toward the world and toward herself or himself, and it also engenders a positive approach to changes and development in the XXI century.

From problems' awareness to a system of coordinated actions

Based on this summary of analytical materials regarding the factors negatively influencing the development of arts education systems in the CIS countries the following conclusions can be made:

- in the value-target component of arts education and its legislative base in the CIS countries a certain consensus between state and society has been reached which creates conditions for a successful solution of issues existing on other levels of national systems of arts education;

- problems are detected mainly on the level of resources (lack of funding, logistical and personnel support of cultural and educational institutions, etc.); on the level of institutional coordination among different organizations; and on the level of interdisciplinary integration, which determines the level of continuity in the content of arts education;

- the highly focused and intense reflection on the theoretical-methodological, organizational, and technological issues related to arts education is a defining factor in developing national strategies and innovative and effective programs designed to overcome the difficulties and emerging challenges.

The challenges can be resolved only if a system of coordinated actions is created and a consolidated strategy for the development of arts education is instituted in the CIS countries in accordance with the priorities of the world community.

ORGANIZATION OF ARTS EDUCATION IN THE CIS COUNTRIES



The current understanding of the role and place of culture and arts education in the CIS countries determines the most important goals of cultural policy. The most important goals are to ensure the rights of citizens to participate in cultural life, ensure freedom of creative expression, create optimal conditions for wider access to cultural values, and improve the quality of cultural services.

“The legislative space of arts education in the CIS member-countries has an integrated character. The government policy in the sphere of education is determined by the laws on education (the Code of Education in the Republic of Belarus). The laws regarding education in the CIS member-countries define the rules and principles that serve as the basis for government policy on education, that guarantee citizens’ right to education, that characterize national educational systems, and that address issues of management and the organization of the educational process”.

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Analytical Review. Minsk, 2012.**

Thus far, the CIS countries have established the legislative framework to protect human rights to education and establish the norms for its functioning in key areas, including the sphere of arts education.

In addition, some CIS countries (Armenia, Russia) have adopted and are offering national arts education programs .

In other countries (Kazakhstan, the Republic of Moldova) there is clearly an urgent need to develop a strategy for the long-term development of national systems of arts education and create institutions capable of implementing projects to improve the situation in the region.

The formal and informal implementation of structural and content changes in the system of arts education in the CIS countries requires, above all, the adoption of relevant policy documents in these countries, i.e. a legislative framework to ensure that government authorities supervising education and culture and all agencies performing activities in the field of arts education operate efficiently and effectively.

Government policy in the sphere of education and culture in the Commonwealth is based on fundamental provisions of the Constitutions of the States and on special laws regarding education and culture that have been adopted in all countries. This legislation is constantly updated: as a rule, laws adopted in the 1990s have been repeatedly supplemented and amended. In recent years some member-states have passed or submitted for approval new laws on culture and education (Azerbaijan, Russian Federation, and others).



The Russian legislation in the area of culture and education is constantly being improved to reflect changes in understanding the social role of arts education, its importance for personal development and its potential for resolving the challenges facing the modern culture. Uzbek colleagues emphasize that “during the policy-making process for arts education, it is important to consider not only the immanent, internal laws of its development as a training system for arts and crafts skills, but also as a significant component in the process of social progress”¹⁴.

Representatives of other countries involved in the study also note the gradual development of the legal framework for arts education (Armenia, The Republic of Moldova, Ukraine, Tajikistan) which meets the prerequisites for

¹⁴ Arts Education in the Republic of Uzbekistan: Building Creative Capacities for the 21 Century / A.A. Khakimov, Team Leader. Tashkent, 2010. P. 5.

creating the legislative and legal preconditions for securing citizens' rights to education, including the preconditions for enculturation.

Thus, the high social importance of arts education creates a special socio-cultural situation which, in turn, shapes the legislative and legal framework for arts education, enriching its organizational and structural-functional forms, its content and pedagogical techniques, and, most importantly, shaping public opinion by creating favorable conditions for new generations to embrace cultural values in the process of broad arts education.

“Basic arts education has a multi-level structure in both general and professional programs. The first levels constitute pre-school and general secondary education (or similar venues); the second levels include special secondary education, vocational education, and higher/postgraduate education.

Basic art education is based on the approaches of “education through art” (pre-school, general secondary education) and “learning art” (special secondary, vocational, higher/post-graduate education).

The basic education can be either compulsory or optional. In the CIS countries there are levels of nine- and twelve-year long compulsory education which include art and aesthetic courses. In most cases, basic education programs are regulated by state standards.

While the structures of basic education system and the systems of arts education differ in the CIS member-countries, all systems include levels corresponding with pre-school, general secondary, special secondary, higher professional, and post-graduate arts education”.

**Arts education in the CIS countries:
Building Creative Capacities for XXI Century /
Analytical Review. Minsk, 2012.**

Elementary Education

The level of general secondary education is represented in all national education systems. This level has a three-stage structure in Armenia, Azerbaijan, Belarus, Kazakhstan, Kirghizstan, Russia, Tajikistan, and Ukraine. In the Republic of Uzbekistan, secondary education consists of two stages; in the Republic of Moldova it also includes two stages: gymnasium and lyceum education.

In all CIS countries, except the Republic of Moldova, elementary education constitutes the first stage of secondary education. In the Republic of Moldova, elementary education constitutes a separate level of the educational system and lasts for four years.

Courses in the arts and aesthetic segment are represented to the fullest extent in the first stage of secondary education.

In general, the range of art activities is quite wide, including painting, sculpture, applied arts, dance, choral singing, playing musical instruments, drama, ikebana, and many other forms.

The space of arts education in secondary schools can be enlarged through use of variable components determined by an educational institution (non-compulsory and elective courses).

Currently, a sufficiently large number of children are involved in extracurricular arts education organized in schools.

Secondary Professional Education

The structure of professional arts education contains the following elements:

- art (academic segment);
- cultural, educational, and sociocultural activities;
- traditional culture and folk arts.

The academic segment of professional arts education and has a multi-level structure and typically includes:

- studying in a children's art school (pre-professional);
- studying in a secondary special educational institution;
- studying in a higher education institution.

The traditional segment of professional (vocational) education is carried out in the "teacher-student" system; it is more individualized and, therefore, more flexible.

Higher education

The CIS educational space has a wide spectrum of higher education institutions that provide professional training in the sphere of culture and arts, as well as instructors for arts education:

- conservatories;
- academies;
- institutes;
- universities.

Higher education in the CIS countries is funded by the state budget, state study grants, and student tuition fees.

Post-graduate education in the sphere of culture and arts in the CIS member-states may take the form of:

- assistantships, internships;
- post-graduate programs that require defending an obligatory dissertation;
- creative post-graduate programs that do not require defending a dissertation;
- doctoral programs.

Post-graduate and doctoral studies that require defending a dissertation are available for teachers in arts education.

Learning art and learning through art

The UNESCO «Road Map for Arts Education» (Lisbon, 2006) underlines two basic approaches to arts education, both of which are relevant today. Both can be applied simultaneously and they are closely related. (1) Art forms can be taught as separate subjects within the course of study of different art disciplines, thus developing students' creative skills, susceptibility and understanding of art; and (2) art forms can be considered as teaching and training methods, providing for the inclusion of art and cultural aspects in all subjects of the program.

The thesis presented in the UNESCO documents has special significance for the successful integration of national systems of arts education in the CIS countries. This thesis calls for the development of two approaches – «learning art» and «learning through art».

Experts note that implementing these two approaches will make it possible to:

- “extrapolate unique didactic capacities and techniques of art in other areas of education; create integrated programs of different types; and thus expanding the esthetic space of education as a whole” (Ukraine)¹⁵.

- “provide for continuous reproduction in the sphere of arts education sphere; strengthen the representation of art in the educational system as a whole; and thereby strengthen the capacity of the national educational system”¹⁶ (Armenia).

Authors of the report on Uzbekistan also emphasize the importance of considering the international experience in implementing the “learning through art» principle. Having recognized this principle is insufficiently developed in Uzbekistan, they provide specific examples where it is being implemented¹⁷.

The analysis shows that the contemporary practice of arts education in the CIS countries integrates both approaches, providing an organic combination of “learning art“ and “learning through art” which fully corresponds to the ideas reflected in the “Road map for arts education”. For example, the Russian Federation has implemented four pedagogical approaches that strongly correlate with the approaches implemented in other countries and can be understood as an efficient integration of “learning art” methods:

- the *mono-art approach* is based on the general or profound study of separate art forms (music, fine arts, choreography, etc.) within the mandatory curriculum or extracurricular art activities. It is implemented within the general secondary education system, in the institutions of primary professional education (music, art, choreographic schools), and secondary and higher professional education;

¹⁵ Arts education in Ukraine: Building Creative Capacities in the 21st Century: Analytical report. – Kiev, 2012.

¹⁶ Arts education in Armenia: Building Creative Capacities for the 21st Century / G. Pogoyan, team leader. – Yerevan, 2010. – Page 5.

¹⁷ Arts education in Uzbekistan: Building Creative Capacities in the 21st Century: Analytical report / Manager of the working group of experts A.A.Khakimov. – Tashkent, 2010. – Page 5.

- the *poly-art approach* does not focus on specific subjects (music, graphic arts, a word, etc.) but rather engages the child in a poly-art experience with the nature of childhood in the center of the process. The training within this approach supports the harmonic development of a growing person through different types of children's creative activities - musical, graphic, theatrical, choreographic, etc. This approach stimulates the development of creative imagination in children, which is a precursor of success in further educational activities.

- *using art as a teaching method* is based on the use of art for teaching humanitarian, natural-science, and mathematical subjects;

- the *universal method* is based on teaching all subjects in a uniform cultural and historical context, drawing on the general laws and relationships of scientific and artistic knowledge. In this approach, art is not used to illustrate subjects unrelated to it. Art becomes a means to comprehend and the result of comprehending any phenomenon, its natural manifestations and objective properties, such as physical, chemical, or biological laws. The universal approach allows for creating an integral pattern of the world in all its diversity and unity for the young generation¹⁸.

It is necessary to note the “learning through art” (“art in education” - abbreviated AiE) principle has not received adequate circulation and has not been implemented in the CIS countries.

The expert community unanimously recognizes the efficiency of this approach, but there are not yet appropriate preconditions to implement its wide use in the Commonwealth countries. Moreover, it is necessary to note the AiE approach is a priority in the innovative pedagogical system of V.A. Sukhomlinsky and his followers.

The “learning through art” approach uses different types of art (and the praxis and cultural traditions related to each type) as means of teaching general subjects and as a method for ensuring their deeper understanding. For example, colors, forms and objects taken from graphic art forms and architecture may be used to teach such subjects as physics, biology and geometry. Drama or music may be used to teach language. The AiE approach is based on the theory of “multiple intelligences” and focuses on all students experiencing the benefits of arts education while embracing all subjects. The AiE approach also contextualizes the theory through practical applications of art disciplines. To be effective this interdisciplinary approach requires changes in teaching methods and teachers' preparation.

Overall, national systems of arts education in the CIS countries are multi-level systems possessing continuity between separate levels of primary, secondary special (vocational) and higher education and also providing conditions for implementing teaching aims through art.

¹⁸ See: Arts Education in the Russian Federation: Development of Creative Potential in the XXI century: Analytical Report / L.L. Alekseeva, etc.; Editor-in-Chief: K.E.Razlogov. – M, 2011. – Pp. 30-32.

STRATEGIES FOR THE DEVELOPMENT OF ARTS EDUCATION IN THE CIS COUNTRIES



The analysis of the goals of arts education in the CIS countries, reflected by the authors of the national reports, reveals a very high level of coherence. The primary goal, prevalent in all the arts education systems, is the development of personal abilities, both cognitive and creative. Other goals offered by the «Road Map for Arts Education», such as improving the quality of education and supporting cultural diversity, complement the primary goal. In general, the legislative, infrastructural and technological conditions in the CIS countries reflect a commitment to protect the human right to education and ensure access to involvement in cultural activities.

Comparing the goals of arts education in the Commonwealth countries shows that in many respects they match the goals proclaimed by the world community during the Second World Conference on Arts Education, which produced the “Seoul Agenda: Goals for the Development of Arts Education» (UNESCO, 2010). The alignment between the regional and international goals makes their achievement one of the most important tasks for the CIS member-states as well as civil society.

The Seoul Agenda establishes three goals to be achieved by national systems of arts education. The Seoul Agenda also provides practical strategies and specific actions to augment each goal. The three goals are:

GOAL 1: Ensure that arts education is accessible as a fundamental and sustainable component of a high quality renewal of education.

GOAL 2: Assure that arts education activities and programmes are of a high quality in conception and delivery.

GOAL 3: Apply arts education principles and practices to contribute to resolving the social and cultural challenges facing today’s world.

**«Seoul Agenda:
Goals for the Development of Arts Education».
The Second World Conference on Arts Education,
May 25-28, 2010, Seoul (Republic of Korea).**



The Commonwealth of Independent States (CIS) is a space where different civilizations and cultures have historically coexisted. The essential feature is cultural diversity and intercultural dialog is a key factor in developing cultural identity, personal feelings of cultural belonging, and psychological comfort. Solidifying national cultures and overcoming the negative consequences of globalization have become one of the main priorities of national cultural policy in the Commonwealth states. The role and value of arts education in this process is hard to overestimate.

All CIS countries interested in the successful development of arts education programs need to solve the main problem, which is the fact that arts education is considered less important and supplemental compared to general education.

The analysis of approaches to arts education in the CIS countries and the fundamental aims of UNESCO strongly support a new level of research. However, to change the public attitude toward arts education—for the public to appreciate the value of arts education—it is necessary to apply the research in practical actions and defend arts education as a priority in the general educational process.

The legislative, resource and organizational basis of arts education in the CIS countries, which needs objective enhancement, should fully support the implementation of the first goal of the Seoul agenda.

Legislative adoption of special normative and legal documents pertaining to arts education in the CIS countries will secure the multilayer training system for professional specialists in the spheres of music, choreography, graphic design, circus performance, and other art forms; it will bolster systems for professional

education in oral traditions; and it will strengthen the system of postgraduate arts education, which has its own specific requirements.

The second goal of the Seoul Agenda aims to ensure high quality conceptualization and implementation in arts education programs. Meeting this goal requires a new level of integration and enhanced communication between the national systems of arts education in the former Soviet Union countries.

The problem of *insufficient financing for institutions and organizations which implement arts education programs* also requires solution. In this regard, CIS countries should develop general pay standards for specialists in the field, corresponding to different skill levels, and establish minimum requirements for major and minor arts education programs to ensure quality and efficiency.

The problem of insufficient coordination among institutions providing arts education should be solved by providing a package of intergovernmental agreements. These agreements should define and establish the correlations between levels and programs of arts education in all the CIS countries. They should establish educational standards for arts education programs; provide for academic mobility; and facilitate the transfer of knowledge and skills for performing creative activities. In the end, the agreements should create an intergovernmental system of certification in arts education and a standardized assessment system.

The preparation and acceptance of the intergovernmental agreements will become the basis for integrating arts education into the integrated educational space of the CIS member-states.

In addition, a special system of festivals and competitions for talented youth and teachers should be created in the Commonwealth countries to support the system for allocating state grants.



To further integration and improve the quality of arts education in the CIS countries, priority should be given to creating a network for sharing information and resources. This network is being created with support from The Intergovernmental Foundation for Educational, Scientific and Cultural Cooperation and a popular science magazine on arts education, published in the CIS region.

Broad intergovernmental research focused on the content and techniques of teaching courses in arts and creativity at all levels of arts education should be conducted. This research will facilitate the integration of art-aesthetic courses into basic education and it will serve to bring different levels of arts education into alignment. Such work will increase the individualization of arts education and it will strengthen the orientation toward personal development as an aspect of cultural development.

Improving the professional qualifications of arts education specialists and participants (teachers, art professionals, and creative specialists) requires the creation of intergovernmental standards for career development as well as retraining personnel in the arts education system, including financial support from the Intergovernmental Foundation for Educational, Scientific and Cultural Cooperation and other intergovernmental organizations.

The third goal of the Seoul Agenda is directed toward increasing the social significance of arts education and strengthening its role solving social and cultural tasks facing the modern world.

In the interest of developing a long-term strategy for arts education to strengthen the capacity for creativity and innovation and to nurture a new generation of creative citizens it is necessary to recognize and maintain the special status of arts education and its connection to social and cultural wellbeing. The value of all forms of traditional and modern art experience includes medical and recreational aspects of education in the field of arts; the potential of arts education in the development and preservation of identity and cultural heritage; arts education as a means to support diversity and encourage dialog between cultures; and the regenerative aspects of arts education in post-conflict situations and after natural disasters.

Clarifying and amplifying the role of arts education in conveying principles of social responsibility, social unity, cultural diversity, and intercultural dialog is an important task for the CIS countries.

An important trend in the development of arts education in the CIS countries is the emerging consolidation of the expert community and arts education specialists of these countries, which resulted in the recommendations for further development and improvement of arts education at the level of intergovernmental cooperation.

RECOMMENDATIONS FOR THE DEVELOPMENT OF ARTS EDUCATION AND EDUCATION THROUGH ARTS IN THE CIS MEMBER STATES*

Recommendations for the development of arts education and education through art constitute one of the main working results achieved through implementing the current UNESCO and IFESCCO pilot project “Arts Education in CIS Countries: Building Creative Capacities for 21st Century” (2009–2014).

The strategic objective of the project is to assist in the development of arts education and education through art in the CIS Member States¹⁹, taking into consideration regional peculiarities as well as international best practices. The project is included in the UNESCO “Sustainable Development of Arts Education to Promote the Diversity of Cultural Expressions” additional programme.

During Stage I of the project, research was carried out and analytical reports were prepared, an assessment was made of the current state of the national arts education systems, and main policies and trends for their further improvement were identified. The present integrative recommendations were worked out based on a review of recommendations introduced by the countries involved and are aimed at the development of arts education in Azerbaijan, Armenia, Belarus, Kazakhstan, Kyrgyzstan, the Republic of Moldova, the Russian Federation, Tajikistan, Uzbekistan and Ukraine.

The recommendations are based on “The Universal Declaration of Human Rights” (1948), “The United Nations Convention on the Rights of the Child” (1989) as well as international documents specifying strategic development of arts education, including:

- *the UNESCO “Road Map for Arts Education” adopted at the 1st World Conference on Arts Education (Lisbon, March 2006) and the Questionnaires on its implementation;*
- *“Seoul Agenda: Goals for the Development of Arts Education”, adopted at the 2nd World Conference on Arts Education (Seoul, May 2010);*

* At the 25th meeting of the Council for Cooperation in the field of Education of the Commonwealth of Independent States, held in Yerevan on 19 October, 2012 the issue of «The IFESCCO project activities and results of the joint UNESCO and IFESCCO project “Recommendations for the Development of Arts Education and Education through Arts in the CIS Member States”» was discussed. As result of the discussion, it was recommended to use the “Recommendations for the Development of Arts Education and Education through Arts in the CIS Member States” during the learning process and the development of a new generation of educational programs, including arts education and culture by the educational institutions of the CIS member states.

¹⁹ The Commonwealth of Independent States (CIS; Russian: Содружество Независимых Государств, СНГ, tr. Sodruzhestvo Nezavisimyykh Gosudarstv, SNG) is a regional organization whose participating countries are former Soviet Republics, formed during the breakup of the Soviet Union, including Azerbaijan, Armenia, Belarus, Kazakhstan, Kyrgyzstan, the Republic of Moldova, the Russian Federation, Tajikistan, Uzbekistan and Ukraine.

- *the UNESCO Universal Declaration of Cultural Diversity (2001);*
- *Convention for the Safeguarding of the Intangible Cultural Heritage (2003);*
- *the UNESCO 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions;*
- *the Concept of Education in the Field of Culture and Arts of the CIS Member States (May 19, 2011); and*
- *the Recommendations on Legislative Provision of the Development of Arts Education adopted at the 34th Plenary Session of the Inter-Parliamentary Assembly of the CIS Member States on April 7, 2010.*

Recommendations prepared by the participants and international experts in the 1st Regional Expert Meeting on “Arts Education in CIS countries: Building Creative Capacities for 21st Century” (Minsk, February, 2010) the resolution of the V International Symposium “Universities of Culture and Arts in the World Education Area; and professional Training in the Field of Culture and Arts: National Traditions and Modern Trends” (Dushanbe, Tajikistan Republic, October 2011) were also considered in developing these recommendations.

Arts education is developing as a broad humanistic oriented practice which reflects the formation of a new model of humanistic cooperation corresponding with the emerging idea of a new humanism. UNESCO Director-General, Irina Bokova, has called for “Rethinking peace and reconciliation resonate with the quest for a New Humanism for the 21st Century”. In the context of globalization, new humanism should become an integral part of cultural diversity and dialogue in the age of new technologies. “The new humanism has to be an authentically pluralist cosmopolitanism, inspiring reflections and expressing aspirations from everyone everywhere”²⁰.

In preparing the recommendations the above mentioned countries:

- highly appreciated the potential of arts education to solve social and cultural problems and to promote diversity and dialogue among cultures;
- acknowledged the significant role of arts education in enhancing synergy between the different aspects of personal development and the innovative development of society;
- emphasized the contribution of arts education to upbringing of a new generation of citizens and the training of a creative and adaptive workforce in the context of post-industrial economies;
- underlined the constructive role of arts education in transforming the existing education systems and contributing to the phenomenon of lifelong education;
- recognized the existence of a socio-cultural dimension of arts education and comprehended the potential of arts education in correction, adaptation and rehabilitation;

²⁰ Towards a New Humanism and Reconciled Globalization // <http://unesdoc.unesco.org/images/0019/001923/192362f.pdf>

indicate the necessity to:

- develop at the state level an attitude that recognizes arts education as a significant area of human activities;
- integrate national arts education systems into the global arts education system, provided that national cultural priorities, values and traditions of the national culture are preserved;
- preserve and further the development of the previously established institutes of arts education in the CIS Member States which are distinguished by a high level of effectiveness;
- search for new ways to familiarize the younger generation with the values and high ideals of arts education under the expansion of mass culture;
- detect artistically gifted children and adolescents, create conditions for their education and creative development;
- promote wider use of mass media to support, popularize, and solve the tasks of arts education in training of concerned and competent audience;
- form and develop aesthetic needs of different groups of population, involve them in activities aimed at mastering basic artistic skills;
- expand the sociocultural dimension of arts education.

Based on an analytical survey of the recommendations introduced by the countries involved, the following integrative recommendations were prepared for further discussion:

– for the preservation and further development of the existing systems of arts education in the CIS countries it is necessary to:

- improve the legislative basis of arts education in the CIS countries and to introduce the basic concepts and essence of arts education into normative legislative acts;
- ensure proper state backing for arts education, support public and private initiatives aimed at furthering and improving arts education and to elaborate a package for developing sponsorship and patronage;
- adopt state goal-oriented programmes aimed at the development of arts education, ensure the implementation of high educational standards in the field of culture and art, and to diversify state support and other support for people with high levels of artistic gifts;
- consolidate legislatively a multilevel system of training for professional staff in the field of culture and art and provide an opportunity for professional training in characteristic forms of traditional culture;
- ensure resources are available to conduct fundamental and applied research in the field of arts education and to develop national strategies of the development of arts education;

- improve the infrastructure of arts education, optimize the existing network of establishments, promote the development of institutes that provide lifelong arts education and encourage them to open branches in remote and rural areas in accordance with national legislation of the CIS Member States;
 - monitor regularly the need for specialists in the field of culture and art and adjust a list of professions in accordance with the current level of cultural development;
 - ensure permanent professional training of specialists in the field of arts education, develop new directions and programmes of training and retraining for professionals considering the needs of modern society and individual educational needs of the trainees, promote the development of mechanisms of academic mobility, and to ensure access to profile educational programmes abroad;
 - extend an interactive network of educational establishments and communities, consider the possibility including institutions of higher education that provide professional training in the field of culture and art as well as teachers of arts in the CIS Network University, and develop criteria for universities of corresponding profiles to help them become members of the CIS Network University Consortium;
 - employ emerging innovations in communication technology as a source of critical and creative thinking, promote wider use of cutting-edge technologies and hardware in arts education, include academic subjects and disciplines in ensuring IT-competence and the mastery of interdisciplinary artistic practices in the curricula, and promote the development of distance learning programs in arts education;
- to reinforce the sociocultural dimension of arts education it is necessary to:**
- ensure extensive access to arts education for all population groups regardless of age, social status, and circumstances;
 - view arts education as a basis for the development of the creative and innovative potentials of a person, ensure that academic subjects and disciplines in the arts are included in the compulsory part of the curricula at all levels and stages of education, and to emphasize artistic and cultural functions of other academic subjects and disciplines;
 - promote the spread of a culture of creativity among administrators and practitioners in the education system and to include arts education principles and practices in training and retraining programmes;
 - raise awareness of the impact of arts education on the innovative development of society, initiate the creation of new educational programmes and projects, use the potential of mass media for transmitting effective practices in the field of arts education, and to use public service advertising as a means for meeting artistic and educational needs;
 - use the potential of UNESCO arts education observatories for further improvement of arts education in the CIS Member States, and to ensure further

development of the “Web-Observatory of Arts Education of the CIS Member States” information resource;

- use the potential of arts education for safeguarding cultural heritage and promoting the diversity of cultural expressions, and to ensure encouraging traditional forms of art;
- promote intercultural dialogue through understanding various forms of cultural and artistic self-expression, and to develop educational practice adapted to the needs of representatives of ethnic minorities and migrants;
- encourage the inclusivity of arts education, implement correction and rehabilitation programmes by means of art, and to ensure more extensive access to arts education for people with special needs;
- use arts education to increase social wellbeing and reinforce social unity, use the potential of artistic activities to improve the adaptation, rehabilitation and re-socialization of people in hard life situations, and to use the rehabilitating potential of arts education for overcoming the aftermaths of social conflicts, natural and anthropogenic disasters.

– **to enhance partnership and collaboration it is necessary to:**

- combine the efforts of all stakeholders to accomplish the tasks of arts education; ensure the interaction of state structures, establishments of education and culture, professional and public associations, teachers and representatives of creative professions; to encourage various forms of cooperation; and to render every kind of support to cultural and educational initiatives;
- stimulate the formation of arts education departments in the education systems of the CIS Member States; develop means for effective cooperation among national education systems; ensure the adoption of educational standards and programmes; further the academic mobility of students and teachers; and adopt measures for reciprocal recognition of certificates of education, academic degrees and ranks;
- create an arts education research centre for the CIS Member States, and promote comparative studies and monitoring procedures in the field of arts education;
- identify major directions of international cooperation; disseminate qualitative proofs of the positive impact of education in the field of culture and art in the development of a person and society; standardize arts education in educational establishments and communities; develop distance learning programs of arts education and interdisciplinary artistic practices; and develop quality evaluation systems;
- extend intergovernmental cooperation in the field of arts education, further

ⁱ The World Alliance for Arts Education (WAEE): http://www.idea-org.net/en/articles/World_Alliance_of_IDEA_ISME_and_InSEA/;

International Society for Education through Art (InSEA): <http://www.insea.org/insea/about>;

International Drama/Theatre and Education Association (IDEA): <http://www.idea-org.net/>;

International Society for Music Education (ISME): <http://www.isme.org/>

the development of mechanism of academic mobility, establish an arts education association of the CIS Member States to disseminate effective educational practices; provide for meetings of the Council of the arts education association of the CIS Member States under the framework of the Forum of the intellectuals in the field of science and art of the CIS Member States;

- further the creation and interaction of UNESCO chairs, networks and observatories to promote the goals of arts education, disseminate unique practices, and enhance arts education awareness;

- promote and support the participation of representatives of the CIS Member States in international associations that monitor arts education issues (such as World Alliance for Arts Education, International Society for Music Education, International Society for Education through Art, International Drama/Theatre and Education Association) and conduct international cultural and research programmesⁱ.

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Arts Education in the CIS countries

Policy Brief

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in the XX century”

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Arts education in the CIS countries is a unique phenomenon organically combining tradition and innovation, human and national values, all kinds and genres of arts and cultural practices, and - most importantly - goals of personal and social development.

This Policy Brief summarizes the results of research conducted by groups of experts in Azerbaijan, Armenia, Belarus, Kazakhstan, Kyrgyzstan, the Republic of Moldova, the Russian Federation, Tajikistan, Uzbekistan and Ukraine in 2009-2012, which allow to assess the current state and problems of arts education development in the Commonwealth countries and set strategic goals for its future development.

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