



United Nations  
Educational, Scientific and  
Cultural Organization

## Arts Education

# Questionnaire on the implementation of the Road Map for Arts Education

Drawn up on the basis of deliberations undertaken during and following the World Conference on Arts Education (6-9 March 2006, Lisbon, Portugal), the “Road Map for Arts Education” aims to explore the role of Arts Education in meeting the need for creativity and cultural awareness in the twenty-first century.

The Road Map was especially designed to promote a common understanding among all stakeholders of the essential role of Arts Education by providing an adaptable framework with which Member States can develop their own guidelines in the field of Arts Education. In practical terms, it is meant to serve as an evolving reference document outlining concrete changes as well as measures required to effectively implement Arts Education in different learning environments. The document also aims to establish a solid framework for future decisions and actions in this field. The Road Map is therefore intended to communicate a clear vision and develop a consensus on the importance of Arts Education for building a creative and culturally aware society; to encourage collaborative reflection and action; and to garner the necessary resources to ensure the more complete integration of Arts Education into various social, cultural and historical situations.

Since officially disseminating the questionnaire to Member States in July 2007, UNESCO has promoted the document’s use as a practical template for policy-guiding recommendations in order to implement Arts Education in various specific contexts at national level. In light of the 2<sup>nd</sup> World Conference on Arts Education, hosted by the Government of the Republic of Korea in 2010, UNESCO is particularly committed to undertaking an assessment survey on its implementation in each Member State. This evaluation, whose results will be presented at the World Conference 2010, will also provide an overview of the status of Arts Education and a list of current issues addressed in national Arts Education programmes and the diverse methods and policies used in the area of Arts Education.

Please complete and return this questionnaire and any attachments **by 30 April 2009** via mail, e-mail or fax to:

UNESCO  
Arts Education  
Section of Creative Industries for Development  
Division of Cultural Expressions and Creative Industries  
Culture Sector  
1, rue Miollis  
75732 Paris Cedex 15,  
France

Email: [g.poussin@unesco](mailto:g.poussin@unesco); [d.lee@unesco.org](mailto:d.lee@unesco.org)  
Fax: 0033 (0)1 45 68 55 95

**N.B.**

- Carefully read the instructions for each question: for example, certain questions might ask you to make multiple choices and number them in order of importance.
- If possible, please complete the questionnaire and return it to us in electronic form. The electronic form of the questionnaire will be sent to you by email on request.
- We welcome your comments. If you need more space, please add on extra blank sheets.
- Do not hesitate to contact us for any clarification concerning the questionnaire and the Road Map.

**Date of response:** 09/06/2009 (day/month/year)

**Contact Information**

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## Reminders concerning the 2007 Road Map

1) To whom did you distribute the Road Map?

- Elected officials
- Schools
- Higher education institutions
- Cultural Institutions (museums, cultural centres, theatres, concert halls, libraries, etc.)
- Other (please specify): journals covering the problems of art education
- Not yet distributed (→ go directly to 3)

2) How did you distribute it?

- a) Language
- In its original language ( English / French / both )
  - In your own (or official) language
- b) Means
- By displaying it on a website
  - By correspondence (mail, email, fax, etc.)
  - By organizing an (or several) information meeting(s)
  - Other (please specify) : publications of the materials on the main points of the Road Map

3) How was the Road Map most useful in your country?

- Informing the public on the necessity of Arts Education
- Developing favorable policies on Arts Education
- Establishing specific projects and/or facilitating their implementation
- Other (please specify): developing a common approach to art education

4) Have projects been elaborated and implemented in your country with reference to the Road Map?

- Yes, already in application
- Yes, but not yet in effect
- No planned project for the time being
- No, however there are other projects for Arts Education, without any reference to the Road Map (→go directly to 4-2)

4-1) If **YES**, at which administrative level?

- National
- Local/federal governments (States/province/county/city/etc.)
- Other (please specify):

4-1-1) Brief description of projects (implementation or preparation in progress):

4-1-2) What kinds of obstacles did you encounter in the implementation of projects?

4-2) If **NO**, do programmes for Arts Education in your country elaborated independently from the Road Map nevertheless correspond to the orientation of the Road Map?

- Yes, absolutely
- Yes, in part
- Not exactly

4-2-1) Please specify: There is a Special Fund of the President of the Republic of Belarus in support of gifted youth in our country. School, college and university students demonstrating high achievements in art are given special annual grants.

## The Aims of Arts Education

5) What are the major aims for Arts Education in your country?

(Please number them in order of importance)

- 1 Uphold the human right to education and cultural participation
- 2 Develop individual capabilities, including cognitive and creative capacities
- Improve the quality of education
- 3 Promote the expression of cultural diversity
- 4 Other (please specify): cultural identification; early professional self-definition in the sphere of art

6) Specify the order in which you consider the following elements essential for achieving aims of Arts Education? (Please number them)

- 1 Creating a law, an official text or a directive to implement Arts Education
- 2 Ensuring a budget to implement Arts Education
- 3 Developing specific projects to strengthen Arts Education
- 4 Other (please specify): cultural exchange

7) To achieve these aims, what are the obstacles confronted in the field of Arts Education in your country? (Please number them in order of importance.)

- Lack of funding
- Lack of awareness from actors: teachers, cultural professionals, artists, etc.
- 1 Lack of cooperation among stakeholders
- Difficulty of applying it to current education system
- 2 Other (please specify): lack of projects integrating efforts of bodies of art education

7-1) Further comments:

There are essential differences in the aims of art education of the educational establishments guided by the Ministry of Culture and the educational establishments guided by the Ministry of Education. The first ones are aimed to professional training and the latter – to the development of creativity. There are differences in terms of education and curricula of these establishments, which makes it difficult for students to adopt while changing establishments.

## Concepts Related to Arts Education

### Arts Field

8) What is being done in your country to enlarge the understanding of the arts field and emphasize its interdisciplinary nature at school?

- Creation of new art courses and/or complementary activities for the school curriculum
- Increasing hours of existing art courses or complementary activities
- Creation or enhancement of professional development programmes for teachers
- No action foreseen for the time being
- Other (please specify): educational models based on interdisciplinary approach are being worked out and introduced in practice.

9) Which art fields are currently integrated in schools in your country?

	Primary School			Secondary School		
	School Courses		extra-curricular activities	School Courses		extra-curricular activities
	arts subject	non-arts subject		arts subject	non-arts subject	

Drawing, Painting	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>
Sculpture	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>
Literature, Creative Writing	<input checked="" type="checkbox"/>					
Design	<input checked="" type="checkbox"/>					
Crafts, Ceramics	<input checked="" type="checkbox"/>					
Music	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Dance	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>			<input checked="" type="checkbox"/>
Sport	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Drama	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Film and/or New Media Arts	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
New forms of popular artistic expression (Hip-Hop, Graffiti, B-Boy Dance, etc.)	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>			<input checked="" type="checkbox"/>
Other (please specify) Folk (native) culture	<input checked="" type="checkbox"/>					

**10) Outside of schools, what bodies contribute to Arts Education?**  
Cultural institutions, NGO, national communities

**10-1) Please specify how they contribute:**

Theatres, libraries and cultural centers carry out special projects for children and young people. Cinema and concert halls as well as museums organize series of lectures.

**Approaches to Arts Education**

**11) Are the arts used as a practical method of teaching and learning in certain curriculum subjects?**

	Yes		No
	As teacher's individual initiative	As general practice within curriculum systems with teaching materials	
Primary School	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Secondary School	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

**11-1) If YES, could you give some examples?**

- Using colors, forms and objects derived from the visual arts and architecture to teach subjects such as physics, biology and geometry
- Introducing drama or music as a method to teach languages
- Other (please specify): Using dance movements while teaching sports

**12) Outside of schools, which groups in particular benefit from Arts Education in your country?**

- Senior citizens
- Immigrants
- Indigenous peoples
- Out-of-school children and young people
- Disabled people
- Sick people
- Orphans
- Prisoners
- Military personnel
- Adult vocational trainees
- Other (please specify):

**12-1)** Please specify: Children and young people have an opportunity to spend leisure time in socially accepted forms. Disabled and sick people get an extra possibility to socialize. Immigrants and indigenous people have an opportunity to obtain and save their cultural identity.

**12-2)** Among these groups, can you observe any gender distinctions?

Yes (please specify):

No

**12-3)** What are the major goals of this type of Arts Education? (Please number them in order of importance.)

2 Complementary to school education

1 Social integration and cohesion

4 Promotion of the cultural diversity

3 Leisure activity and recreation

Others (please specify)

**12-4)** What kind of bodies deals with these projects outside of schools?

Ministerial offices or affiliated organizations : Ministry of Education, Ministry of Culture

Cultural Institutions (museums, cultural centres, theatres, concert halls, libraries, etc.)

Associations and/or foundations

Communities

Other (please specify):

**12-5)** Do they have joint collaboration with the education system?

Yes

No (→ go directly to 13)

**12-5-1)** If yes, how? The bodies collaborate through signing agreements in the sphere of art education, coordinating projects and programs and carrying out common projects expertise.

## Dimensions of Arts Education

**13)** Which term is used in your country to indicate what we call “Arts Education” in the Road Map?

Arts Education

Cultural Education

Arts and Cultural Education

Education in Arts and/or Education through Arts

Other (please specify): art–aesthetical education

**14)** What type of activities are organized for implementing the following three complementary pedagogical streams?

• Study of artistic works

Museum or art gallery visits: exhibitions

Attend performances: dramas, music concerts, dance performances, films, etc.

Visits and/or workshops in libraries

Long-term collaboration with cultural institutions

Courses in theory and history of arts

Practices of the arts in class and/or outside of class

Encounter with artists in class and/or outside of class

Other (please specify): folk expeditions

• Direct contact with artistic works (such as concerts, exhibitions, books and films)

- Museum or art gallery visits: exhibitions
- Attend performances: dramas, music concerts, dance performances, films, etc.
- Visits and/or workshops in libraries
- Long-term collaboration with cultural institutions
- Courses in theory and history of arts
- Practices of the arts in class and/or outside of class
- Encounter with artists in class and/or outside of class
- Other (please specify): cooperation with folk traditions holders

- Engaging in arts practices
- Museum or art gallery visits: exhibitions
- Attend performances: dramas, music concerts, dance performances, films, etc.
- Visits and/or workshops in libraries
- Long-term collaboration with cultural institutions
- Courses in theory and history of arts
- Practices of the arts in class and/or outside of class
- Encounter with artists in class and/or outside of class
- Other (please specify): participation in folk events and holidays

**14-1) What kind of difficulties did you encounter when you tried to apply these three streams together? (Please number them in order of importance.)**

- Lack of budget
- Lack of qualified teachers
- Lack of resources (information, network...)
- Lack of partnerships
- Lack of allocated time to Arts Education activities
- Lack of participants' interest
- Other (please specify):

## Essential Strategies for Effective Arts Education

### *Education of teachers and artists*

**15) What kind of education is provided for making Arts Education actors (teachers, artists, arts educators) aware of the issues of Arts Education and developing their knowledge and skills in the fields mentioned in the Road Map?**

	Continuous training: internships, conferences, seminars, discussions, hands- on workshops, etc.	Dissemination of written resources	No specific education for the time being	Other (please specify)
Teachers of general subjects	■	■	<input type="checkbox"/>	
Arts teachers	■	■	<input type="checkbox"/>	
Artists / cultural educators	■	■	<input type="checkbox"/>	

**16) How do you choose artists who intervene in classes or programmes of cultural institutions?**

- Through competitions or examinations

- After participation in training seminars or workshops
- Through certificate and degree programmes at universities or institutions
- Other (please specify): many of the artists offer projects on their initiative which are fulfilled after being checked.

## *Partnerships*

### Ministerial level or municipal level

**17) Is there a (or several) ministry(ies) in charge of Arts Education in your country?**

- Yes
- No (→go directly to **18**)

**17-1) If YES, which one(s)?**

- Ministry of Education (or equivalent. Specify:
- Ministry of Higher Education (or equivalent. Specify:
- Ministry of Culture (or equivalent. Specify:
- Other (please specify):

**17-2) If there is more than one single ministry involved, in what way do they cooperate with each other?**

- Joint development of law or policies
- Co-elaboration of common budget
- Co-elaboration of common programmes
- Other (please specify): The ministries have different functions and spheres in art education
- No cooperation for the time being (→go directly to **17-5**)

**17-3) Please explain how such inter-Ministerial cooperation is being sustained: The curricula realized in the establishments of the Ministry of Culture get admission in the Ministry of Education. Art groups acting in establishments of the Ministry of Education are qualified in the Ministry of Culture.**

**17-4) Please describe some cross-border, trans-national cooperation that the above-mentioned Ministry(ies) is/are undertaking for Arts Education:**

The Second International Scientific session "Integration of Art in the system of continuous education of children and young people" held by The Ministry of Education together with the Russian Academy of Education took place in October 14-16, 2008.

**17-5) Please give the names of ministerial offices and/or affiliated organizations working for Arts Education in your country:**

National Institute for Education, National Centre of Children and Youth Creativity

**18) How do the different municipal organizations collaborate in your country for Arts Education?**

- Develop policies at state/local level
- Elaborate projects together
- Share networks and information
- Other (please specify):
- No collaboration for the time being

**19) What are the main sources of funding for arts education in your country? (Please number them in order of importance.)**

- National government funding
- Local government funding
- Public/private foundations
- Individual donors
- Other (please specify):

## School and Teacher Level

**20)** How do schools take advantage of the activities of cultural institutions (museums, cultural centres, theatres, concert halls, libraries, etc.)?

- Participate in their programmes as out-of class learning
- Integrate their programmes as a part of the school's regular curriculum
- Visit these institutions for exhibitions or performances
- Other (please specify):

**21)** Where do these activities, in collaboration with cultural institutions and/or artists, generally take place?

- At school
- At cultural institutions
- In artists' studios
- Other (please specify):

**22)** Through which channels do teachers collaborate with artists/arts educators (and vice versa)?

- Through the mediation of ministerial organizations
- Through cultural institutions
- Through associations and/or foundations
- On their own initiative (direct contacts...)
- Other (please specify): through NGO

**22-1)** Please elaborate on the experience of collaboration between artists/cultural institutions and teachers at school level in your country and on the advantages of this type of collaboration:

Belarusian State Philharmonic Society organizes concerts in which school students take part. National Art Museum organizes exhibitions of students' and teachers' works.

## **Research on Arts Education and Knowledge Sharing**

**23)** Is research on Arts Education undertaken in your country?

- Yes
- No (→go directly to 25)

**23-1)** Where is this research generally conducted?

- Ministries
- Universities
- Foundations or associations
- Other (please specify): Research institutions

**23-2)** At what level is this research undertaken?

- National
- Local (States/province/county/city/etc.)
- Other (please specify):

**24)** What are the primary subjects of research on Arts Education in your country? (Please number them in order of importance.)

- Evaluation on arts education related policies
- ③ Assessment of the impact of Arts Education
- ④ Links between Arts Education and academic achievement in school subjects
- ② Socio-cultural empowerment of Arts Education
- ⑤ Training for Arts Education actors: teachers, cultural professionals, artists, etc.
- Partnerships for Arts Education
- ① Other (please specify): Working out of a model of national system of art education

**25)** What measures are undertaken to further encourage research?

- Financial support
- Clearinghouse on Arts Education
- Publications featuring research in Arts Education
- Conferences and symposiums on Arts Education
- Establishment of networks of Arts Education researchers
- Other (please specify):

**26)** Among the following expected outcomes of Arts Education, which would serve as the priority values of Arts Education in your country? (Please number them in order of importance)

- ⑥ Acquisition of theoretical or historical knowledge
- ⑤ Level of competence in artistic skills and practices
- ② Creativity
- ④ Active participation of beneficiaries
- ③ Personal and social development of participants (ex. team work)
- ① Encounter between different social groups (ex. generations): Art education provides forming of tolerance and cultural succession of generations
- Other (please specify):

## **Recommendations**

**27)** Which part(s) of the Road Map Recommendations could be readily applied and introduced into the Arts Education situation of your country? (Choose several boxes if necessary and number them in order of importance)

Recommendations for Educators, Parents, Artists, and Directors of Schools and Educational Institutions

- ① *Advocacy, Support and Education*
- ② *Partnerships and Cooperation*
- ③ *Implementation, Evaluation and Knowledge-sharing*

Recommendations for Government Ministries and Policy Makers

- ① *Recognition*
- ② *Policy Development*
- ③ *Education, Implementation and Support*
- ④ *Partnerships and Cooperation*
- ⑤ *Research and Knowledge-sharing*

**27-1)** If you have faced any difficulties during the application of the Road Map Recommendations, please specify.

## **Case Studies**

**28)** Have the case studies been useful in creating or establishing specific projects in your country?

- Yes
- No

**28-1)** Please specify.

School students have an opportunity to get an education due to the curriculum containing native cultural customs and traditions.

**29)** Could you indicate some Arts Education case experiences led in your country? Please specify in which context (in or out of schools) they take place.

The projects are realized by schools in cooperation with cultural institutions

## **Review on the Road Map**

**30)** What kind of final assessment, comments or suggestions would you like to make on the Road Map? On the basis of the offered strategies various tactics and models including national cultural specific can be created.

**31)** Do you think the Road Map should also address populations other than school populations?

Yes  No

**31-1)** If yes, whom and how? If not, why?

The main points of the Road Map can be addressed to all the population in the context of continuous education. The mechanisms of the realization of the points in formal and informal spheres of education are covered by the model worked out by the National Institute for Education.

**Thank you for your cooperation**