

Art Education in Central and Eastern Europe

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CHAPTER MENU

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The Formation of a Sociocultural Entity: Artistic and Educational Trends in the Nineteenth and Twentieth Centuries

In political terms, Belarus, Bulgaria, Croatia, the Czech Republic, Hungary, Moldova, Poland, Romania, Russia, Slovakia, and Ukraine belong to Eastern Europe, according to the classification of the United Nations. Cultural and historical connections in the region, however, necessitate the inclusion of centrally located Austria, a historic superpower and cultural organizer of the area in any educational analysis. The concept of Eastern Europe, or rather Central and Eastern Europe, originates from the Austro-Hungarian monarchy (or, in many English-language sources, the Austro-Hungarian empire), geographically the second largest country in Europe after the Russian empire, which existed from 1867 to 1918, when it was dissolved into the Hungarian Kingdom, the Austrian Republic, the Czechoslovak Republic, the Republic of Poland, and the Kingdom of Serbs, Croats, and Slovenes.

Art education, as we understand the concept today, was initiated in Central and Eastern Europe in the late nineteenth century, mainly under the influence of the Great Exhibition of the Works of Industry of All Nations at the Crystal Palace in London in 1851, when arts and crafts were first presented as major national achievements equal to science and technology. A central curriculum for drawing (German *Zeichenunterricht*),

a school discipline introduced in all parts of the Austro-Hungarian monarchy in the late nineteenth century, focused on the skills needed in craftsmen. Most drawing teachers were first trained as artists or as draftsmen in Paris, Munich, and Vienna, and the aesthetic influence of these academies gradually changed arts curricula to include copying masterpieces from European antiquity to the Renaissance. Education through the Muses (German *Musische Erziehung*) focused on appreciation taught by teachers of philosophy and history, with mainly moral objectives, using masterpieces as examples of virtues and vices. During World War I, arts education was widely used to motivate students for the support of military efforts through patriotic symbols (Eid, Langer, and Hakon 1996).

The Russian Academy of Arts was established in St. Petersburg in 1757 by Mikhail Lomonosov and Ivan Shuvalov. In 1764, when the academy received the status of the Imperial Academy, the Faculty of Educational opened a school for talented children of 5–6 years. In 1825, the first art and design college was founded. Today, the State Academic Art Institute, the Lyceum of Art of the Russian Academy of Arts in Moscow, and the State Academic Institute of Painting, Sculpture and Architecture in St. Petersburg are all part of the Russian Academy of Arts. The academy runs a Scientific Institute for the theory and history of fine arts in Moscow, which trains postgraduate students, is engaged in publishing scientific literature, and conducts scientific conferences and symposiums. One of the oldest art collections of Russia, the Research Museum, was established by the academy. An archive of children's drawings is available for research and stores the drawings of children from 40 countries collected since the late nineteenth century (Savekova 2015).

It was the Austrian painter and draftsman Franz Čížek (1885–1946) who first introduced the concept of child art in the region through a series of exhibitions featuring the works of creative art circles. Čížek inspired many leading educators of his age, for example John Dewey, Helen Parkhurst, Herbert Read, and Viktor Lowenfeld, to study child art. He also emphasized the importance of creative activities in schools. Johannes Itten, a professor at the Bauhaus, the German college of design and architecture, used Čížek's approach in his teaching. Čížek's influence was also instrumental in the modernization of art education in contemporary Czechoslovakia, Hungary, and the Kingdom of Serbs, Croats, and Slovenes, also called Yugoslavia (Efland 1990; Laven 2006).

In the first half of the twentieth century, the reform pedagogical movement introduced the idea of educating the whole personality of the child (German *Menschenbildung*), and reshaped art education to include creative work in design and construction as well as traditional fine art genres. In many countries, crafts and design education (German *Werkunterricht*) was integrated with art education. The pedagogical model of the Bauhaus led to experimentation with materials and integration with contemporary industrial design as well as with traditional folk arts and crafts (Legler 2011). A similar initiative, VKhUTEMAS, a college of arts and crafts, was founded in Moscow in 1920. Famous avant-garde artists featured among the staff: Vladimir Kandinsky, L.M. Lissitzky, K.S. Melnikov, A.M. Rodchenko, V.F. Stepanova, Vladimir Tatlin, and others (Savenkova 2015). Another important source of influence was French education, with the visual arts being the first art form introduced as a compulsory discipline that had a deep impact on Poland and Romania from the late 1920s till the late 1970s (Holló 1929). French documents that reached this area emphasized interdisciplinary approaches that forged connections between the arts and other disciplines based on similarities of structure, genre, content, or mood. This trend slowly resulted in a shift of emphasis from the

“realistic” depiction of nature to structural studies on the one hand and “polyaesthetic” creations using expressive means of music, drama, and the visual arts on the other (Kárpáti and Gaul 1998; Muhi 2012).

Reform pedagogy, the child-centered approach to education, dominated the region in the interwar period. In Czechoslovakia, Ladislav Švarc (1883–1974) introduced a methodological approach to the region that corresponded with that of Čížek in Vienna and Mary Richardson in the UK. The main principle was connecting the methodology of the reform pedagogy movement with the artistic and design experiments of the German Bauhaus. This approach, also called paedocentrism, gave creative freedom to children, encouraged their spontaneity in the choice of the themes and media, and focused on visual expression (Fulková and Tipton 2013). In Hungary, László Nagy (1857–1931), a developmental psychologist, introduced the ideas of Ellen Key and, in his capacity as chief inspector of schools, introduced child-entered art education (Kárpáti and Gaul 1998).

Methodological foundations of art education in Russia were developed in the 1920s at the State Academy of Arts Theory, through the works of A.V. Bakushinskij, an art historian who described, using research evidence, the value of the arts for the spiritual, intellectual, and aesthetic development of the education of children. In 1896, he initiated a collection of children’s drawings; this reflects the history of art education and is still being developed today at the Institute of Art and Culture Education of the Russian Academy of Education. In 1929, the Central House of Art Services for children was created in Moscow with a staff engaged in curriculum design and talent development (Savenkova 2015).

In the years before World War II, nationalist tendencies gradually overcame the open, multicultural, and creative–individualist mood. During World War II, art education served Nazi and nationalist ideals. In Hungary, for example, the fine art and folk art of former parts of the country that became part of neighboring countries after the end of World War I were central topics of representation, with slogans supporting the military endeavor to reunite them with the “mainland.” Ideologically driven and politically regulated art education became the norm after World War II as well, when the Eastern Bloc – a group of countries under the influence of the Soviet Union – was formed. Arts curricula became uniform, with a focus on realistic representational conventions and moralizing themes, and highly restricted access to contemporary “Western” art. The development of technical skills replaced creativity as central objective of art education – a pedagogical routine that resulted in generations drawing vegetable arrangements and constructing cubic structures according to the system of descriptive geometry systematized by Gaspard Monge in 1794. The “open, creative tasks” stipulated in curricula consisted mostly of decorative designs or depictions of festive occasions in the manner of the fine arts of the age: idealistic, realistic, and politically biased. In Austria, the only country in the region to escape Soviet influence, creativity remained the focus of art curricula and the development of technical skills was still important.

The Soviet model of art curriculum was gradually abandoned as early as the 1970s in countries like Yugoslavia, Poland, and Hungary, whose educational systems were less under Soviet influence. In an example of the direct effects of politics on art education, Czechoslovakian educators also embraced modernist ideas and adapted Herbert Read’s concepts in the 1960s. The Soviet invasion of Czechoslovakia as a consequence of the liberation efforts called the Prague Spring in 1968 stopped theoretical and curricular

exchanges for 20 years. Socially focused art education, a model for education citizenship through the visual arts, did not emerge until the 1990s (Fulková and Tipton 2013).

The event that had a profound influence on European art education, the Seminar on Visual Arts in General Education, held in Bristol, UK, in 1951, led to the foundation of the International Society for Education through Art (InSEA), and the UNESCO Conference on Education in 1955, which emphasized the role of the arts in personality development, reached this part of Europe only in the 1970s, but it soon gave rise to profound changes in the curriculum. New directions may be characterized by a focus on expression instead of representation, on self-development beyond learning, privileging production above reception, development above formation of taste, and education through art above education for art (Billmeyer 2012). The InSEA European conference in Prague, organized in 1966 by Jaromír Uždil – the first truly international event in art education after World War II – was decisive for many countries in the region. In Poland, Irena Wojnar, a philosopher of French training, initiated a curriculum reform that focused on the aesthetic appreciation of art. In Hungary, contacts with the USA were initiated, and repeated visits by Albert Hurwitz in the 1970s turned attention to multicultural issues and resulted in the study of the child and youth art of Hungarian Roma (Gypsy).

In 1989 profound political and social changes in the region were followed by Czechoslovakia being split into the Czech and the Slovak republics in 1992, the breakup of Yugoslavia and the establishment of the Republic of Macedonia in 1990, Croatia and Slovenia in 1991, and the State Union of Serbia and Montenegro in 2003. Curriculum changes soon followed, showing an enthusiastic recognition of contemporary British, German, and American arts education paradigms. At the same time, national folk arts and crafts – symbols of regained national identity – were also integrated into the new guidelines that replaced the previous overregulating curricula. In the Russian Federation, modernization involved the inclusion of free expression in a variety of contemporary arts genres and styles (Fomina 2003). German influence as manifested in the socially focused art education movement called Visual Communication, which has been an important influence since the 1970s, continued to affect Central and Eastern European curricula (Uhl-Skřivanová 2013).

In some countries the orientation shifted toward the anglophone countries. The integration of visual arts with design was inspired by British curricula presented by John Steers who repeatedly visited the region as InSEA president. The change of curricular models catalyzed by changes in British art education is manifest in the introduction of design and visual culture in the first National Guidelines of independent Hungary in 1996 (Ministry of Education 1996; see also Kárpáti and Gaul 1998). Swift and Steers's (1999) curricular "manifesto" and a communication-oriented approach to visual arts are evident in the "Domains of Art and Culture" section of the Czech National Framework Education Program (Umění a kultura 2004).

Arts-based research as initiated by Elliot Eisner inspired Czech art educators to develop educational theories based on phenomenology, structuralism, and semiotics (Fulková and Tipton 2011). In the Czech Republic, Poland, and Slovakia, structural and semiotic approaches include post-Husserlian phenomenology, semiotics, and semiology theories by Jan Patočka (who still influences art theory in France, Switzerland, and Germany), Julia Kristeva, and Roland Barthes (Fulková and Tipton 2013). The research results of developmental psychology introduced to art education programs by Howard

Gardner and Project Zero at Harvard University were also important influences. Brent Wilson's visits in the 1980s contributed to the genesis of empirical research in visual skills in Hungary – still an important area and the foundation for a research-based curriculum development in the country (Kárpáti and Gaul 2013).

In Austria, one of the key points of discussion concerns the nature of the “art” to be taught in art education: whether it should follow a traditional fine art focus or assume a broader base and involve visual culture and everyday situations for visual language use (Billmayer 2008). The latter approach was supported by and disseminated to other areas in the region through the European Framework for Digital Literacy, in which construction Franz Billmayer and Rolf Laven played key roles.

Contemporary Art and Design Curricula in Central and Eastern Europe

General Features

Curriculum design in the region was influenced by both philosophical and psychological research at the time. Theories of creativity (Slavík 2005) are generally utilized, but the relevance of “developmental stages” is constantly questioned and new models are researched. A need for structure and unity in curriculum design led to the establishment of the European Network for Visual Literacy, which Austrian, Czech, and Hungarian educational researchers joined and through which they are now working on a competence-based model for curriculum development realized through “situations”: examples of classroom practice.

Basic data on art education in Central and Eastern Europe are summarized in Table 1. Educational regulations are complex and different for every country in the region, and so only information characterizing art and design curricula is provided. In most countries, there are separate curricula for age levels and school types. For example, in the Czech Republic three curricular documents exist for different system levels: Framework Education Program for Preschool, Primary and Secondary General School, and Secondary Grammar School (Umění a kultura 2004). In the program, Art Education and Music Education are represented as two separate subjects under one domain called “Art and Culture.” A parallel curriculum is provided for art education in general art schools, which provide special education for talented students.

The names of the discipline often reflects the curricular focus. In Austria it is called *Bildnerische Erziehung* (Education through Images); in the Czech Republic *Výtvarná Výchova* (Art Education); in Hungary *Vizuális Kultúra* (Visual Culture); in Romania *Educație Artístico-Plastică* (Visual Arts Education); in the Russian Federation *Изобразительное искусство Мировая and художественная культура* (Fine Arts; Art History and Culture around the World); in Slovakia *Výtvarná Výchova* (Art Education [compulsory]), *Estetická Výchova* (Aesthetic Education [optional]), and *Dejiny Umenia* (History of Art); in Slovenia *Likovna Umetnost* (Artistic Studies [compulsory]), *Likovno Snovanje* (Basic Course in Art Studies [optional]), *Umetnostna Zgodovina* (Art History), and *Likovna Teorija* (Fine Arts and Theory of Visual Language).

Before embarking on a comparison of Central and Eastern European curricula, I shall say a few words about *curriculum developers*. In most countries, the ministries responsible for public education appoint a group of teachers and educational researchers to

Table 1 Context of art and design education in Central and Eastern Europe.

School level	Primary (6–10 years)	Lower secondary (11–12 years)	Upper secondary (13–18 years)
Art teacher qualifications (e.g., teaching degree at BA/MA level, with specialization (some courses taken during pre-service training))	<ul style="list-style-type: none"> • <i>Austria, Russian Republic, Slovakia:</i> teaching degree at BA/MA levels • <i>Czech Republic:</i> MA-level degree, specialization in art education • <i>Slovenia:</i> BA and MA. 	<ul style="list-style-type: none"> • <i>Austria:</i> teaching degree at MA level in two disciplines (art education and mother tongue, mathematics, etc.) • <i>Czech Republic, Russian Republic, Slovakia:</i> MA-level degree, with specialization in art education • <i>Slovenia:</i> MA in art education or degree in art or design and five educational modules of study. 	<ul style="list-style-type: none"> • <i>Austria:</i> MA level in two disciplines (art education and mother tongue, mathematics, etc.) • <i>Czech Republic:</i> MA-level degree, with specialization in art education • MA level in two disciplines (art education and mother tongue, pedagogy, special pedagogy, etc.).
Is art education compulsory at this level?	<ul style="list-style-type: none"> • <i>Austria, Czech Republic, Romania, Russian Federation:</i> yes • <i>Slovakia:</i> no. 	<ul style="list-style-type: none"> • <i>Austria, Czech Republic, Romania, Russian Federation:</i> yes • <i>Slovakia:</i> no. 	<ul style="list-style-type: none"> • <i>Austria:</i> yes, up to 16 years, in gymnasias (secondary grammar schools) • <i>Czech Republic:</i> yes, up to 16 years; optional up to 18 years • <i>Romania:</i> yes, up to 16 years • <i>Russian Federation:</i> yes, up to 18 years • <i>Slovakia:</i> no, up to 16 years.
Are textbooks used for art education?	<ul style="list-style-type: none"> • <i>Austria, Russian Federation, Slovakia, Slovenia:</i> yes (printed book) • <i>Czech Republic:</i> no. 	<ul style="list-style-type: none"> • <i>Austria, Czech Republic:</i> yes (printed book) • <i>Romania, Russian Federation, Slovakia:</i> yes • <i>Slovenia:</i> yes (printed and digital books, the latter for 13- and 14-year-olds in Grades 8 and 9). 	<ul style="list-style-type: none"> • <i>Austria, Czech Republic:</i> yes (printed book) • <i>Romania, Russian Federation, Slovakia:</i> yes • <i>Slovenia:</i> yes (printed and digital books in Grade 1 in grammar schools [15 years]; textbook for final examinations in Matura subject <i>Likovna Teorija</i> [Fine Art Theory of Visual Language] for all four grades of secondary art grammar schools).

Table 1 (Continued)

School level	Primary (6–10 years)	Lower secondary (11–12 years)	Upper secondary (13–18 years)
Number of lesson hours (45 minutes) per week	<ul style="list-style-type: none"> • <i>Austria, Czech Republic, Romania</i>: 1 • <i>Russian Federation, Slovakia, Slovenia</i>: 2. 	<ul style="list-style-type: none"> • <i>Austria, Czech Republic, Romania, Slovenia</i>: 1 • <i>Russian Federation, Slovakia</i>: 2 • <i>Slovenia</i>: 1 (optional). 	<ul style="list-style-type: none"> • <i>Austria</i>: 2 • <i>Czech Republic, Romania</i>: optional, usually 2 in Grades 6–7, 1 in Grades 8–9, 2 in Grades 10–12 • <i>Russian Federation</i>: 2 • <i>Slovakia</i>: 1 • <i>Slovenia</i>: 2 in grammar schools, 1 in vocational schools (till 18 years).
Is art education is taught in special spaces (e.g., art studios, art rooms)?	<ul style="list-style-type: none"> • <i>Russian Federation</i>: yes • <i>Austria, Czech Republic, Romania, Slovakia, Slovenia</i>: no. 	<ul style="list-style-type: none"> • <i>Austria, Russian Federation, Slovenia</i>: yes • <i>Czech Republic</i>: mostly yes • <i>Romania, Slovakia</i>: no. 	<ul style="list-style-type: none"> • <i>Austria, Russian Federation</i>: yes • <i>Czech Republic, Slovenia</i>: mostly yes • <i>Romania, Slovakia</i>: no.
Major content areas in the curriculum	<ul style="list-style-type: none"> • <i>Austria, Russian Federation, Slovakia</i>: art appreciation/criticism, art history, applied arts, art therapy, design, film, fine arts, multicultural issues, photography, visual culture, visual language, visual communication • <i>Czech Republic</i>: art appreciation/criticism, art history, applied arts, design, film, fine arts, multicultural issues, photography, visual culture, visual language, visual communication • <i>Slovenia</i>: architecture, applied arts, design, film, fine arts, photography, visual language, visual communication. 		
Other topics	<ul style="list-style-type: none"> • <i>Austria</i>: everyday aesthetics, visual education, aesthetic education • <i>Czech Republic</i>: contemporary art practice – multimedia, social–visual communication, museum education issues, multimedia in education • <i>Romania</i>: local cultural and architectural monuments, museums • <i>Russian Federation</i>: media, folk arts • <i>Slovakia</i>: electronic media • <i>Slovenia</i>: drawing, painting, sculpture, printmaking, and digital imaging in primary education; art appreciation/criticism, art history, visual culture, and multicultural issues in secondary education. 		

Source: Based on information about art education provided by experts from each country (see Acknowledgments).

develop the documents. These are rarely piloted in schools, so feedback from the field is used for the next iteration of curriculum design. This arrangement results in frequent debates and the elaboration of regional and local guidelines in relation to the disputed elements of the central document. There are two exceptions to this: In Slovenia, almost half of the members of the curriculum development committee are practicing teachers (Bracun and Rajka 2012). In Austria, the Bundesministerium für Bildung, Wissenschaft und Kultur (Federal Ministry of Education, Science and Culture) appointed a group of 80 experts to develop the new national curriculum (Bundesministerium für Bildung,

Wissenschaft und Kultur 2012). Over the course of three years, pilot schools tested the curriculum before it was introduced to the school system. The ministry thus guaranteed the involvement of professionals from the field of school practice. In this country, there is also a broad national consensus on the aims, objectives, content, and methodology of the art education curriculum.

In some countries, research institutions play an active part in curriculum development and assessment. The Russian Academy of Education has founded an Institute of Art Education and Culturology, which carries out research on art and cultural education, makes available a child art archive for research, and publishes a journal entitled *Pedagogy and Art* to support educational innovation (Savenkova 2015). In Hungary, after decades of decline in student performance in areas where results used to be outstanding (like mathematics and science), the Academy of Science recently took the lead and now supports the development of alternative curricula in all school disciplines. In the Czech Republic the National Institute for Education (formerly the Institute of Educational Research in Prague) contributed significantly to major changes in the curriculum and developed the current version of the Czech National Education Framework. Research in art education, writings on contemporary art, and issues of reflective practice have been published since the 1950s in the journal *Výtvarná výchova* (Art Education).

Competence-based curriculum design is a general trend in the region. They integrate the eight key competences as described by the Organisation for Economic Co-operation and Development (OECD 2005). The Program for International Student Assessment (PISA) was established to elicit data on the development of these competences, and soon became the most influential international testing program in Central and Eastern Europe. For example, the art curriculum of Poland and Slovakia focus on problem-solving competence as a basis for creativity development. Brainstorming and research about art tasks are regular constituents of curricular content. In the Czech Republic, inter- and intrapersonal competences are a focus. The production and reception of works of art are closely connected with (self-)reflection (Fulková and Tipton 2011). In Hungary, the National Core Curriculum was reorganized to include development of the OECD's three areas of competence-based skills: interacting in heterogeneous groups, using tools interactively, and acting autonomously (Bodóczy 2009).

Curriculum Objectives for Art (and Design) Education

Art education in Central and Eastern Europe seems to assume that the creator of artworks (the artist, designer, architect, etc.) is the main role model. Curriculum objectives emphasize creative expression, utilizing aesthetic experiences as points of orientation and inspiration. These assumptions are supported by a survey completed in the framework of the European Network for Visual Literacy (ENViL) project, with the participation of 37 experts from 20 countries, including all those in Central and Eastern Europe except Bulgaria and Romania (Kirchner and Haanstra 2015). On the basis of responses from recognized national experts of art education, Kirchner and Haanstra reveal a strong emphasis on creation (the realization of artworks in two- or three-dimensional media).

The objectives of art education are gradually becoming broader and broader to include the appreciation and creation of works in design and media. From educating taste and

teaching creative techniques, contemporary curricula have shifted to focus on understanding and shaping the whole visual environment. Creativity is still a central concept, but there is also a vision for cognitive development as an important objective. Curricula emphasize the relevance of the discipline for the world of work. In this way, art educators aim to distance their discipline from its previous devaluation as a recreational discipline. The art-related objectives of the curricula claim an equal status for art and design education as that of other “basic” or “core” disciplines. Thus, curricula have been and probably will be advocacy documents for a discipline that, while it is constantly changing and becoming more authentic and up to date, is still being evaluated by educational policy-makers in terms of nineteenth-century pragmatism.

Curriculum Content

While studies on art education in this region emphasize distinct values of the field for cognitive and affective development, the integration of the arts with other disciplines seems to be a recurring trend since the 1980s. In a study on arts education in Europe, researchers found that almost half of curricula were integrative in nature and forged connections between the disciplines of art, music, drama, and media education (Education, Audiovisual and Culture Executive Agency 2009). This tendency, however, remains mainly at the level of recognizing similarities of structure or content among art forms, without any integration of curricular objectives like the US National Core Arts Standards.

While curricula in the region maintained a fine arts focus up until the 1980s, with historic monuments and folk art products being the only area where objects of everyday use were discussed as sources of aesthetic experience, since then there has been a pronounced shift toward contemporary crafts and design (see Muhi, n.d.). Discussions in Austria about the relevance of the image as a medium of communication that is equal to the spoken word led to a profound change in the nature of curricula in art and design. Demanding an education in visual language, not just in art (*Bildunterricht statt Kunstunterricht*, education of the image instead of education through art), the curriculum became more authentic, relevant and responsive to student needs (Billmayer 2008). Nowadays, “*high art*” is being discussed in correlation with visual culture and curriculum content includes creation and appreciation of design and architecture, media arts and other visual aspects of the human environment.

Content areas include visual arts in their contemporary manifestations: performance, multimedia, intermedia, reflective critical approaches in art and pedagogy, social collaborative artistic models, social critical approaches, analytical apparatus of visual semiotics, cultural anthropology, and contextual implications for art education (inclusive, collaborative, and socially critical contexts. Architecture is rarely mentioned as an art form, but environmental and aesthetic issues of the built environment are mentioned in most documents. Buildings as monuments of art history are natural components of the curricula that include art history as a component or as a primary focus (see Table 2).

Digital media are natural constituents of the curriculum, as information and communication technologies are taught in the region, mostly as separate disciplines from Grade 1 of primary education till the last years of secondary school, Grades 11 or 12 (17 or 18 years). Digital technologies that have been acquired elsewhere may readily be used in the art room, although the appropriate methodologies are not yet available for all

Table 2 Contents of arts education curricula in Eastern and Central European countries.

	Creation in fine art genres	Creation in crafts and design	Art history	Visual culture / visual communication	Architecture	Digital media	Visual competence development	Cultural heritage
Austria	✓			✓			✓	
Poland	✓				✓	✓		✓
Slovakia	✓		✓	✓	✓		✓	✓
Slovenia	✓	✓	✓	✓	✓		✓	✓
Czech Republic	✓			✓			✓	
Hungary	✓	✓		✓				✓
Romania	✓	✓	✓			✓	✓	

Source: Data from Kirchner and Haanstra (2015: 15), with information on Bulgaria, Slovenia, and the Russian Federation provided by experts from each country (see Acknowledgments).

age groups and school types in all countries. These technologies are not always named in curricula but are clearly growing in importance. For example, in Hungary in 2015 film and media studies, a compulsory discipline, was integrated with visual culture (the discipline for art education) at primary level, with the number of lesson hours raised to two 45-minute periods per week. Such an arrangement requires an integrative methodology that is in harmony with contemporary multimedia and intermedia art forms and the digital social presence of youth. Research on youth subcultures that works with new media supports this ongoing methodological innovation process (Freedman et al. 2013).

Art history and criticism are not always separated – they appear as integral parts of thematic modules about different art contexts or situations of creating, using, and experiencing visual culture. Art appreciation and criticism are mentioned in connection with visual competences (necessary prerequisites like the observation, interpretation, and understanding of images) and the verbal competence required to discuss their qualities. The activity clusters of production, reception, and reflection seem to be present equally in primary and junior secondary curricula, as they are in other European documents recently surveyed in the course of the ENViL project (Kirchner and Haanstra 2015).

There are some exceptions. In Poland, reception seems to dominate in the higher grades, while in Slovakia it mainly serves the production of works of art, while appreciation consists mostly of reflection on one's own work and that of one's peers (Lehotakova 2015). In the Russian Federation, guided but not restricted creative activities in all kinds of art forms dominate in primary grades (6–10 years). In the higher grades (10–14 years), the focus is on individualized skills development, and art perception also appears in the curriculum. In the higher grades of secondary education (15–18 years), tasks require a synthesis of art-related knowledge and skills, while visual communication is also an important field of study (Bakushinskij 2009; Razlogov 2011). In Austria, the Czech Republic, Slovenia, and Hungary it is difficult to judge the dominant activity as teachers enjoy great freedom in developing their local teaching plans. A pronounced shift toward reception instead of production seems to be observable in higher secondary

grades, except in Poland, where creative tasks continue as well as a natural synergy of production, reception, and reflection (Wieczorek 2009).

Curricula described in this chapter have been developed for general education. Many countries have special institutions to develop talent, with curricula that foster visual skills in a more focused manner. These schools have traditionally enjoyed more freedom in designing their teaching programs, selecting artworks for interpretation, and developing exhibitions that, in the 1960s and 1970s, were considered revolutionary. Such art circles were safe havens for contemporary artist-teachers that were not favored by the ruling regimes (Kárpáti 1999). In Russian museums, art circles were strongholds of modern pedagogy as dissident artists found employment there in the Soviet era and were instrumental in the dissemination of modern art in the country (Yusov 2004).

Special schools of art, organized as extracurricular talent development facilities in the afternoons, are instrumental in multicultural education through the arts and contribute to widening the scope of experiences for students beyond the central art curriculum. In the Czech Republic and Slovakia, the network of general art schools (*Základní umělecké školy*) was established after World War II. They were initially music schools, but soon included training programs for visual arts, drama, and dance. These institutions contribute significantly to the cultural life of their region through exhibitions, performances, and interdisciplinary arts events. Applicants from 6 to 18 years of age are invited to undergo a talent identification process and, if selected, they can attend the afternoon courses for a small fee. Most of the students of general art schools continue to higher education and enter the creative professions (Fulková, Tipton, and Ishikawa 2009). The methods of informal arts education that these institutions develop are an important enrichment of school-based activities.

Museum education is another major resource for strengthening national identity and learning about foreign cultures at the same time. In Austria, visits to national monuments and artists' studios are integrated into the curriculum and provide authentic encounters with art and design and its creators and with architecture in a social context.

Assessment of Results of Art and Design Education

Central and Eastern European countries all take part in the major educational assessment programs – OECD's PISA, the Teaching and Learning International Survey (TALIS), the International Association for the Evaluation of Educational Achievement (IEA), and the OECD's Progress in International Reading Literacy Study (PIRLS) – but none of them includes an art component. Therefore, assessment is basically at a national level. In most countries, both the judgment of individual work by teacher, peers and self and portfolio assessment (evaluation of logbooks containing background research, sketches, designs, and versions of the final work) are being used. Local and national examinations (e.g., Baccalaureate) involve oral examination (on topics ranging from art history and media arts through visual culture) and studio work. In Romania, the Russian Federation, and Slovakia, there are no national examinations and no baccalaureate either. Exhibitions organized in the classroom using students' own artwork, followed by discussions about their merits, and peer-ranking of students' work prepared for art competition are dominant forms of assessment. Project work is

widely used for assessment, and assessment is harmonized with this process-oriented approach (Šupšáková 1999).

Until the turn of the twenty-first century, most art curricula in the region were output oriented, with loosely defined output criteria or levels of skills development. This process orientation, which is manifest, for example, in the Slovakian curriculum, requires innovative forms of assessment: design and creation processes are carefully documented, assessed, and valued and are of equal importance to the end products. An example of process-oriented assessment is the Hungarian national art contest for secondary schools. Like the Dutch final examination system, on which it is based, logbooks and portfolios are evaluated and not just the final products entered for the competition. Portfolios collected in the course of 25 years of history of this competition provide a unique resource for curriculum research (Kárpáti et al. 1998).

In the region, art contests and the International Baccalaureate provide platforms for international comparison. In all the countries, there are numerous competitions and exhibitions for all age levels. For example, in the Czech Republic, exhibitions and presentations are organized that relate to historical, political, and scientific themes and to Czech social issues, cultural heritage, and national sports. These are rarely organized as competitions. At a national level, the Czech Academy of Sciences, Alšova Galerie, Památník Terežín, Lidice Village, and the Ministry of Education, Youth and Sports organize competitions and shows of child art.

Curriculum Innovation: Research and Practice

The current models of Central and Eastern European art education described in this chapter are subject to constant change. National elections followed by a new government, usually with different educational policies from its predecessors, often lead to profound curricular reforms. In addition, research trends in the countries also inspire innovations in curricular content, methodology, and assessment. In Romania, rapid change in educational policy and practice is considered as a good thing, as flexibility and the drive for modernization are most important in determining the future of art education (Muhi 2012).

The philosophy of art as an agent of change is observable in the Czech Republic. The influence of French research is crucial, and the discursive analysis inspired by Michel Foucault, Kristeva, and Gilles Deleuze's interpretation of Lacanian psychoanalysis, combined with related critical theories and arts-based research methodology, is likely to result in a reflection-oriented art curriculum focusing on personal development. Analytic methods of phenomenology, structural approaches, and poststructural critical theories create an interdisciplinary, discursive, and cognitive field. It develops theoretical metadiscourses on visibility, contemporary art, education, and sociocultural practices. Semiotic intersections between art, science, pedagogy, and ethics provide new paths for curriculum design (Fulková and Tipton 2013).

New models of competence development are being elaborated in Hungary, based on empirical studies of spatial skills and three-dimensional creation (Kárpáti and Gaul 2013; Pataky 2016). Digital imaging as the new child and youth art is another important area of study as media arts are integrated into the art and design curriculum. Similarly, in Slovakia, change from a knowledge-centered model to an art competences

development model is setting the scene for the next curriculum. This approach is underpinned by research on educational environments that help to enhance emotional intelligence – a reincarnation of Herbert Read’s idea about education through – not in or for – art. In Slovenia, the research-based development of visual skills has led to a reconsideration of the elements and principles of visual language and experiments with problem-solving tasks in art education (Denac 2014). In Slovenia, a large-scale research project on motivation has been launched by Marjan Prevodnik to investigate the role of the medium (e.g., digital graphics vs. traditional techniques) in establishing and maintaining motivation in the art room. Such studies are likely to influence curriculum methodology in the future.

The extensive use of electronic media in education – from pre-primary and primary to lower secondary grades – has resulted in a change in teaching content and in a retooling of the art room in Hungary and Slovakia. In Hungary, the national diagnostic assessment system involves interactive arts tests (with voiceover) that have been internationally piloted (Kárpáti, Babály, and Budai 2016). In Slovakia, there is a move away from the traditional knowledge-based teaching of the history of art toward art appreciation, with the aim of helping students to understand historic and contemporary visual culture. Game-based learning as a new pedagogical repertoire is well suited to digital social media.

New, informal learning methods are shaping the pedagogy of school art education. In Austria, the activities of KulturKontakt Austria, a national project for art education that organizes events, courses, and publications on innovation in art and design education, is an important agent of change. The artist-in-residence program contributes greatly to the dissemination of new ideas about the role of the artist in society. Experience-based arts education is a new model in Slovakia that integrates formal and informal learning; game-based learning is also being used as a teaching method. Both are likely to affect curriculum content and methodology as well.

Interdisciplinarity is an emerging trend in the Russian Federation. Integration of the arts in creation, and cultural history as a critical inquiry methodology, are new approaches in the study of international visual culture. Identifying talent and providing the conditions for individual creative development are considered most important.

Conclusions

The major objective of arts education in Central and Eastern Europe seems to be to gain recognition for the importance of the discipline and to increase its share in the curriculum. Although educational politicians unanimously recognize the role of the arts in personal development, the discipline is still considered inferior to the main subjects in international competence assessment studies. While improvement in a PISA survey is considered a national achievement (and decline a reason for countrywide grief), the recognition of artistic excellence or a deficiency in visuospatial skills (due to lack of development because no art is taught at the decisive stages, when art educators can identify deficiencies and enhance these skills in students) goes largely unnoticed. Teachers seem to need the support of researchers – and ENViL is one step in the right direction.

The competence framework that is being developed will have a beneficial effect on curricula in Central and Eastern Europe, as it has the potential to improve the accountability of arts education as well as its developmental effects.

The main contributions of the region to the theory and practice of art education curriculum design seem to be the development of a creative synergy between local and international visual culture and the introduction on a national scale of innovative and authentic assessment methods at all levels of art education. The innovative capacity of the educational frontrunners of this region is manifest in their research-based curriculum design. Central and Eastern Europe is still a cultural concept, but it is in no way a unified pedagogical entity. Historic and current influences intertwine and are hard to detect or recognize. As one of our informants, Marjan Prevodnik, former president of the European Council of InSEA indicates, “Influences are layers of time, still organically hidden in nowadays options.”

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SEE ALSO: Art and Design Education in Russia; Czech Art Education through the Lens of Empirical Research; Art Media and Technology; A European Framework for Visual Competencies; Visual Proficiency: Perspectives in Art Education

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