

ART EDUCATION IN POST-COMMUNIST HUNGARY: IDEOLOGIES, POLICIES, AND INTEGRATION

Political transformation in Hungary seems to have been far less dramatic than it has been in other Eastern European countries. In the 1980s, social life became more and more democratic and, with the liberalization of the economy, private enterprise-- yep private schooling from 1988--was granted legal opportunities to develop. In October 1989, the Hungarian Socialist Workers' Party dissolved itself.[1] Its successor, the Hungarian Socialist Party, chose a social democratic orientation and encouraged reforms in all spheres of life. In the last few of the forty years of a one-party system, independent candidates emerged and, with a huge popular groundswell, won seats. In 1985, 10 percent of all parliamentary seats were occupied by independent representatives--a totally new phenomenon in Eastern Europe. The first Hungarian alternative movement functioning as a party was founded in September 1988. By the first quarter of 1989, thirty more had appeared, and before the first free elections in forty years of April 1990, fifty-two parties were running for parliamentary seats! In the meantime, important social changes occurred. On 23 October 1989, a date commemorating the October revolution of 1956, the Republic of Hungary was proclaimed and a referendum to abolish the potential power bases of the ruling party was organized. In the spring of 1990, the first free elections in the history of the country were held, and six parties received enough votes for parliamentary representation. The government mandated by the new parliament was formed by a coalition of three parties. The strongest party in the coalition was the Hungarian Democratic Forum (HDF), with a national and Christian orientation, and the strongest opposing party was the Free Democrats (FD), the liberal party emerging from the democratic opposition movement of the 1980s.[2] The two biggest parties, HDF and FD, for the sake of the governability of the country, agreed to limit the number of those areas that would need a two-thirds majority of votes for parliamentary decisions. Education was not one of these crucially important issues. Soon, however, it turned out that opposing parties had widely differing views on the future of education. The government parties seemed to revalidate prewar values, organizing a hierarchical society with a strong central control and favored national and religious issues.[3] Opposing parties--among them, the Young Democrats--were more oriented toward secular values, more sensitive to social issues, and demanded a complete liberalization of education with very limited state control but ample financing. As a result, in the first four years of democratic Hungary, all major educational acts were passed with government pressure and a minimum of public consensus and in an incomplete state.[4]

Soon after the political changes of 1990, the Hungarian economy experienced difficult times: with rising inflation and unemployment, education once again fell short of state support. Deficit prevailed, and, despite a chronic shortage of teachers, smaller--and, from an educational point of view, more prefer-able--classes and kindergarten groups were united to save the teachers' salaries. School buildings and equipment in urgent need of renovation and replacement could scarcely be kept in their present condition because the funds allocated for

their preservation and replacement lagged far behind the inflation rate. In Hungary, educational planning has traditionally been an area of conflicting interests.

Before going into details about current policy issues, the system of primary, secondary, and tertiary education in Hungary should be explained. Before schoolable age, 90 percent of Hungarian children attend kindergarten. Students from six to sixteen have compulsory schooling. At present, primary school has eight grades but by 1966, according to the new Act of Public Education, it must include an additional ninth and tenth grade to accommodate those children who do not want to attend secondary school.[5]

After 1996, according to the results of recent school experiments, most competent children will leave primary schools after Grade 4 to attend an eight-year secondary school (usually grammar school, the secondary school that prepares for university entrance). Another popular educational structure that the new act makes possible is six years of elementary and six years of secondary education. Vocational-school graduates are not entitled to apply to university and, with a few exceptions, to college either. The "maturity certificate"--a special type of school-leaving examination required for higher education entrance--is offered only by grammar schools and secondary technical schools. (Vocational-training school graduates are given skilled-worker and semiskilled-worker certificates.) Higher education is highly competitive, as most institutions require both written and oral entrance examinations. Although the number of successful candidates has doubled between 1990 and 1994, it is still less than 20 percent of the total number of youths aged between eighteen and twenty. College education usually lasts for four years, university education for five to six years. Primary school art teachers are trained at colleges and are expected to have two majors--art and another school discipline from which they will also have a teaching diploma. Secondary school art teachers' diplomas are awarded at the Academies of Fine and Applied Arts (both in Budapest) and at the Teacher Training Faculty of Janus Pannonius University, Pecs. Here, graduates also receive an artist's or designer's degree. In-service training for art teachers with a college degree is offered by the two academies. The newly established training program at the Hungarian Academy of Crafts and Design Institute for Teacher Training plays a crucial role in the reform movement in arts education as students prepare for the new art-related, integrative disciplines--visual communication and environmental culture--introduced last year in the new National Core Curriculum.

The most important challenge that Hungarian education has to face is the reforms of structure and content that were introduced at all levels at the same time without appropriate prior preparation and experience. After 1996, we will have three different school structures parallel to one another, and we will need curricula for four-, six-, and ten-year primary schools and four-, six-, and eight-year secondary grammar schools. It still remains to be seen whether the flexible character of the Act of Public Education will result in a rich and varied educational landscape or in chaos. Contrary to the situations in some other East European countries, in Hungary there was no structural reform after the 1960s and the eight-plus-four structure with the eight-year primary and four-year secondary grammar school was preserved intact until the radical Act of Public Education was passed in 1993. Its predecessor, the Education Act of 1985, was actually the first big effort to modernize Hungarian education since the establishment of the socialist school system based on Soviet models in 1949. Its guiding principles were decentralization of power and diversification of the structure and content of education.[6] The major principle of the act was that under statutory provisions and central educational programs, schools might define their own internal statutes and pedagogical programs--elaborate their own educational system and work out supplementary curricula. The

teaching staff became the most important decision-making body in all aspects of teaching and school life. Local and regional authorities lost their right to interfere directly with educational matters. Teachers were even given the right to refuse the appointment of their directors--select-ed by town council officials--by secret vote. (To counterbalance the power of teachers, however, consultative bodies of parents and social and economic organizations were set up.) The new Act of Public Education went several steps further: it completely abolished all forms of central curricular regulations and gave the task of curriculum design, implementation, and correction over to the individual schools.

Another important aspect of the new Hungarian educational scene, made possible by the 1988 Amendment of the Education Act, was the establishment of non-state schools. (Today, about 150 such schools function and many more are being formed by churches and private entrepreneurs. Two private universities are also seeking acceptance.) These schools used exceptional salaries to lure very competent teachers and developed their own teaching programs for most school disciplines. A peculiar feature of these alternative schools is that the arts (music, theatre, dance, and the visual arts) are taught almost exclusively in an integrated way: their programs center around common themes; the histories of the arts are taught in a complex, cultural-historical fashion, drawing on the images of the ages; and children are often encouraged to create in several genres at the same time when working on an interdisciplinary project. As these schools declared themselves experimental, they could also apply for research grants and invite educational experts to review and assess their teaching materials and practices.

Public-school teachers, on the contrary, received little help from educational authorities to cope with change because the school-inspection system was also transformed: the old paternalistic model of school inspectors visiting individual teachers and writing reports on them was first replaced by so-called consultants, who still visited schools regularly but had no right to interfere with work and give orders. In 1990, however, even this job was abolished and a list of "educational experts" was compiled whom schools could invite--and pay--if they wanted the teaching of a discipline enhanced. At present, no regular professional supervision or consultation is available for Hungarian education. Innovative ideas like that of integration or interdisciplinarity are disseminated through educational and scientific societies and their conferences--some of which became landmark events for the future of educational innovation and research.

The INTART Movement: The Beginnings of Integration of the Arts in the 1970s

"The roots of art and science are the same." The often-quoted words of Zoltin Kodaly indicate that the system of music education he and his disciples elaborated is based on revealing, experiencing, and expressing similar themes, structures, and principles in science and the arts. Artists, scientists, and educators who shared his belief founded the Interdisciplinary Arts and Science Society (INTART) that organized lecture series, national and international conferences,[7] and summer workshops and published books and papers on integrated arts and science projects. It also organized exhibitions of visual artists who chose scientific problems or images as their central themes and held concerts and poetry recitals at which artistic masterpieces were discussed on the basis of their relevance for science. The society was the first organ in Hungary that raised its voice for integration. Before, all scientific and educational bodies that were called upon to reflect on the possibilities of an integrative approach for arts education denied the methodological possibility and scientific plausibility of such a venture.[8]

Most of the INTART research papers and educational projects utilized the "structural approach" for building bridges between the isolated school disciplines of various art forms and branches of science. After being taught about basic elements and compositional structures of the visual arts, music, dance, and literature, children analyze similarities and detect "grammatical rules" that unite these languages. They utilize more and more complex compositional principles, analyze works of arts, and are shown similar rules and laws that are applicable to mathematics and geometry, physics, and biology. Phenomena like symmetry, balance, and rhythm and arrangement methods like variation, combination, mirroring, construction of parallel and diverging images, and use of the Golden Section will apply in both cultures.

Between 1975 and 1985, Andrea Katpati headed a team that designed integrated arts curricula for Hungarian schools as an alternative to the centrally issued, uncoordinated, subject-specific teaching materials for the individual art forms.[9] We elaborated a four-year curriculum (for children aged six to ten) for the arts and mathematics for the Kodaly Primary Schools of Music, where musically talented children received an enhanced musical program, and implemented our teaching methods and materials in 120 other, "normal" primary schools in villages and small towns in Bacs-Kiskun county. The project, which is similar in aims and complexity to the U.S. CEMREL project, was called "Image -- Language -- Music -- Mathematics," and psychologists found that it greatly developed the intellectual skills and creative abilities of participating children.[10] This program is still used in many Kodaly schools as an independent school discipline or an area of optional, extracurricular studies.

As a follow-up for this curriculum, the team designed "Music, Art, Drama and Movement," another integrated curriculum for the higher grades of the eight-year Hungarian primary school: grades 5-8, ages ten to fourteen. This program used the so-called thematic approach: it centered around the world of the theatre and used common themes to reveal similarities and differences among genres of art. Children who participated in this project acted and directed, rephrased original texts of dramas and improvised dance and music for them, designed stage scenery and props, directed scenes, and choreographed--that is, they became involved in several art genres at the same time while elaborating a major human idea that needed the effects and experiences of all the arts. Elements of this project were incorporated into curricula for new subjects still in their experimental phase: "creative drama" and "theatre."

The third interdisciplinary approach developed by the team, "Science for the Arts" introduced a program in cultural history for eleven-to-fourteen-year-old Hungarian primary school pupils. In the course of integrated arts and history classes, pupils observed the arts in their "natural coexistence" in their own time. They discovered the lifestyles, tastes, customs, and values of people from different ages and cultures and realized how their art was affected by the way they lived. This latter project became the basis of the new Hungarian school subject, "environmental culture," introduced recently as a part of our new National Core Curriculum to be discussed later in this paper. It took about two decades for the idea of integration to gain a firm foothold in Hungarian education, but by the eighties, the time was ripe for a change and integration was one of the agents of this change.

Integrated Arts Education Experiments in the 1980s and Early 1990s: Change of Regime, Change of Paradigm

From the 1930s until 1989, Hungary had a tradition of central art curricula that gave detailed descriptions of what, how, and why it should be taught. Art in Hungary is a compulsory

subject in all primary schools and in the first three grades of secondary grammar school. It has never been taken too seriously, but neither was it swept out of the curriculum: with two periods (twice 45 minutes) per week from grades 1 to 6 and one period per week in grades 7 and 8 in the primary school; a compulsory one period a week, with an optional three periods, in grades 9-11 of secondary grammar school; and a final, optional three periods in the last grade, it had and still has a slot in the program that would satisfy most foreign art educators.[11] Although all documents on secondary school art education emphasized the importance of visual communication, requirements outlined skills of realistic representation of form and space. Observation, visual logic, visual memory, analysis, reconstruction, arrangement of pictorial elements, and construction in space were skills described as most important. All these skills aim at the accurate depiction of objects according to rules of linear perspective and realistic ways of shadowing and coloring. The method through which craftsmanship had to be attained was the "abstraction sequence": a series of drawings starting from a nature study and aiming at an abstract pattern based on the study and its variations. Drawing was the major medium plus a few painting exercises. Crafts and design were represented only in lessons of art appreciation. Although they were not much loved by students, art classes resulted in exquisite drawing skills utilizable in a wide range of professions and a solid knowledge of art history mostly facts and titles of works of all ages from the caveman until the early decades of our century.

Contemporary art was barely mentioned, its genres never practiced, and its masters only very selectively demonstrated. Ironically, the central art criticism textbook used in all Hungarian secondary schools from 1983 was written by the most prominent avant-garde art historian, Laszlo Beke, and contained an ample amount of information on contemporary art. As most teachers felt insecure and unprepared to teach about this, only those students who liked to read independently could gain some knowledge from this book and look up its references. Art education in Hungary until the late 1980s was solid, reliable, unchangeable, and a bit dull--like a middle-aged mother whose dignity has outlived her charm.

Changes in education came via assessment projects that revealed inadequacies and offered international challenges for Hungarian education. The country has been a member of the network of the International Association for the Evaluation of Educational Achievement (IEA) since 1968. Experiences with quality control through measuring output will be very advantageous for restructuring our system of public education in the wake of political changes. In fact, in the 1970s, alarming results in reading comprehension tests facilitated the introduction of a plurality of methods for teaching basic reading skills, whereas extremely good results in science and mathematics were proof of the success of reforms introduced in these fields. All these developments counteracted "contents monism." [12] In art education, a large national survey of visual skills and abilities revealed inadequacies in the teaching of art history and criticism and led to school experiments that could also serve as models for curriculum innovation and assessment. [13] As the traditional focus of Hungarian art education was the fine arts, most of the teachers were trained as painters whose professional image was largely dependent on the number of exhibition awards and art college places won by their pupils. Education through art meant, for more than a century, developing the talented for a career in visual arts and exercising average students with the same academic drills. [14]

In 1988, several art educators felt that new approaches were needed and that one central, very prescriptive curriculum was inadequate to address the variety of needs and potentials of Hungarian schools in the area of the arts. Once again, several of the newly elaborated teaching programs had an integrative character. The Leonardo Program was a research project

coordinated by the Hungarian Academy of Crafts and Design to assess the developmental potentials of five different curricula developed by teams consisting of two art teachers, an art historian, an artist or designer, and an educational researcher. This represented an effort to harmonize the requirements, ideals, and experiences of all fields related to arts education. In order to evaluate the specific and general developmental effects and deficiencies of the five different approaches to art instruction, the programs were tested in twelve elementary schools in selected grades 1 through 8. Student performance was assessed through a set of internationally used psychological tests and a set of educational tasks. Unfortunately, severe budget cuts resulted in small samples for some of the models tested, allowing only tentative remarks on the special effects of the individual models of art instruction. The major objective of the project was to prove the efficacy of curriculum models based on nontraditional approaches: crafts and design, color theories, photography and video, interdisciplinary aesthetic education and art criticism, and aesthetics. All curricula were tested for three school years (six terms). Pre- and post-tests and educational tasks were administered at the beginning and end of the experimental teaching process.[15] Curricula are at present being used all over the country or serve as models for curricular innovation--especially in the area of integration, as the most popular sub-projects of the Leonardo Program are "environmental culture" and "aesthetic education."

Environmental culture as an alternative arts education discipline integrates art, design, and technology. It teaches about the materials, techniques, aesthetic principles, and cultural history of handicrafts, folk arts, applied arts, architecture, and design. Although it includes basic fine arts contents, its focus is on the man-made environment. Children engage in traditional and modern construction and object-making techniques and learn to analyze and criticize their own environment and that of their ancestors. Integrated arts and technology studies help them understand both functional and aesthetic aspects of the beautiful, repulsive, or simply dull useful and unusable spaces and objects around them--aesthetic education is an approach to the visual arts based on the INTART principles. It uses both the structural and thematic approach and is one of the most popular arts education programs for the first three grades of primary school, as it provides a smooth transition from the totally integrated arts world of the Hungarian kindergarten. All these curricula may be utilized today thanks to the educational democracy guaranteed by our new Act of Public Education.

When the sixth version of the National Core Curriculum was finally passed in parliament in the autumn of 1993, teachers who had spent their lives in centrally regulated schools had already been trying to cope with the new situation of educational freedom for five years. Art education on the primary level soon became diversified--many teachers decided to focus on crafts, take up modern media, or concentrate on the folk art tradition of their region. The Leonardo Program turned out to be very timely. It had been started in 1988 with no hope of a large-scale dissemination of its results, in 1992 it was welcomed by those who wanted to create a new program but needed assistance. Art teachers from remote villages flocked to in-service training courses in their hundreds to learn new techniques and methods. They invented, experimented, and innovated--or borrowed, copied, and imitated what they liked. They reorganized their association and decided to rejoin INSEA, the International Society for Education through Art. By 1994, primary art education had more than twenty alternative local curricula certified by the Ministry of Education, which exercises quality control but may not have methodical or thematic preferences. All schools have to consider is the National Core Curriculum. [16]

The National Core Curriculum: A Framework for Interdisciplinary Learning

The National Core Curriculum is the centrally issued set of goals and thematic guidelines that acts as a regulatory agent and assures that a national cultural minimum is taught in all Hungarian schools.[17] Accepted by the parliament in December 1993, the National Core Curriculum is intended to outline contents and requirements for 50 percent of teaching material only, while local adaptations and programs may be developed at school level. Peter Szebenyi analyzes the differences between the old and new forms of regulation:

The core curriculum is not a curriculum in the traditional sense of the word, i.e., it is not a document directly regulating the work of the teacher and the school. Instead it is a set of instructions, based on a national consensus, which serves as an instrument for those who draft and those who select the complete and/or detailed curricula and the local programs adapted for the conditions, as well as for those who work out the examination requirements in detail.[18]

Contrary to all the negative expectations of educational policymakers who feared that after forty years under central regulation, teachers would be unable to cope with the responsibilities of freedom, when the Public Education Innovation Fund was set up in 1990, primarily to assist the elaboration of regional and local curricula and teaching programs, almost 50 percent of the schools applied with a proposal. Apparently, even decades of strict central regulation of teaching methods and contents could not terminate the innovative spirit of educators. Art teachers, especially, excelled in obtaining such grants--the most successful applications after language education originated in fine arts, crafts, and design.

Art education is included, along with music and dance, in the aesthetic education section. Thus, integrative efforts are not just possible but officially encouraged. The ideas about integration expressed in the National Core Curriculum of Hungary are very similar to those included in The National Visual Arts Standards, prepared by the task force of the U.S. National Art Education Association:

Integration uses the resources of two or more disciplines in ways that are mutually reinforcing, often demonstrating an underlying unity. . . . Because forging these kinds of connections is one of the things the arts do best, they can and should be taught in ways that connect them both to each other and to other disciplines. Significantly, building connections in this way gives students the chance to understand wholes, parts, and their relationships. [19]

The visual arts-related knowledge also occurs as "visual communication" within the content description of many different disciplines in many other parts of the core curriculum. Apparently, the intention of the unknown authors is to prove that visual language may be and indeed has to be taught and practiced as a part of almost all subjects of the curriculum.[20] An important point for developers of alternative curricula is that the core curriculum lists practically all areas of visual culture as necessary fields of study and entitles the teacher to make a selection according to local needs. The central curriculum with a fine arts focus may finally be replaced by alternatives. "Visual communication" and "environmental culture," as the new areas of study are called in the National Core Curriculum, involved the acquisition of new art and design techniques and teaching methods and a novel approach to teaching about the history of art. When teaching art criticism in visual communication, not just fine arts but also photography, video, computer art, multimedia, and many genres of applied graphic arts have to be tackled. We have already outlined the contents of environmental culture.

The National Core Curriculum, sketchy as it is, includes some important new aspects for art education. First, it emphasizes perception training and not creation, as all the preceding curricula did. It calls for the teaching of "genres and periods in the history of visual arts (fine arts, folk crafts, applied arts, photography, filming, and video)."[21] It considers all major forms of visual expression to be equally important: it intends to teach "expressive means of pictorial and plastic and spatial arts" (the latter probably means design and architecture). It emphasizes the importance of teaching children to organize their work, plan, do research, and experiment with materials. These activities were not included in any of the central documents on art education in the last forty years. The traditional method of teaching art was "frontal discussion" of ideas about a pictorial task: the teacher and a few pupils exchanged ideas, then the teacher defined the ideal solution. (In primary grades, composition models and shading patterns were often drawn on the blackboard for easier imitation of the "good example.") The National Core Curriculum, on the other hand, encourages design and crafts activities and emphasizes the importance of modern media--areas traditionally neglected in Hungarian art education--but includes a sentence that enables art teachers with an inclination for the "fine" arts only to get around these requirements: ". . . these, however, may only be taught if school facilities are appropriate." Given the economic situation in Hungary and a system where practically all resources are allocated through applications,[22] many art teachers will be unwilling or unable to secure the grants necessary for the modernization of their art rooms and thus will feel free to proceed along well-traveled paths: to teach drawing and painting as before. The future of Hungarian art education at present depends, however, on its potential for innovation.

New subject matter requires new facilities: new workshops and more studio space, equipment, and materials. Financing change, however, has always been problematic in Hungary. The only obvious result of educational reforms executed after the change of regime is that the state wants to do away with the "Communist ideal" of free public education and intends to make municipalities and parents bear most of the costs--if they can. For a discipline that requires expensive materials, tools, equipment, and other teaching aids of different kinds for modernization, these developments may prove fatal.[23] Still, with the frameworks for change, Hungarian arts education is becoming more diversified, more flexible, and may also offer new experiences in the development and assessment of integrated arts curricula.

Conclusions

In general, the new challenges found art teachers--who were used to constant supervision, periodic retraining, and detailed guidelines for an overall prescriptive, central curriculum--totally unprepared. Teachers, especially highly qualified, academy-trained artist-teachers in secondary schools, are willing to experiment with new fields but unable to develop teaching programs entirely on their own. Characteristically, when the Hungarian Academy of Crafts and Design opened its in-service training program for art teachers in 1990, there were more than eight hundred applicants for twenty-five places.[24] At present, the institutions of teacher training have remained the sole organs for preparing teachers for the new role of curriculum planner or adapter and examiner. These roles are new and somewhat threatening for the teacher who is used to a traditional curriculum with goals and objectives, detailed descriptions of teaching material and methods, and more or less precisely formulated attainment targets. It is evident that if we intend to change the contents and methods of art education, the training of art teachers has to be changed first. In another paper, we intend to outline a new model for art teacher training that we hope will be able to prepare a new generation of art and design teachers for new roles in a new educational reality.[25]

Notes

1. Later that year, a small fraction of the old party reestablished itself under the same name and took an extreme leftist course. This party, however, has never been strong enough even to gain parliamentary representation.

*2. For a list of events in the Hungarian social transformation, see Sarah Humphrey, "A Comparative Chronology of Revolution, 1988-1990," in *Spring in Winter*, ed. Gwin Prins (Manchester: Manchester University Press, 1990).*

3. Characteristically, the first measure taken by the newly appointed Minister of Public Education and Culture was to reestablish religious education and make it compulsory at schools--a measure soon withdrawn because of strong parental opposition. At present, religious education must be made accessible for those who want it and in those religions that are practiced in the neighborhood of the school.

*4. The new Hungarian government, formed as a coalition of the Hungarian Socialist Party (that gained an overwhelming majority of 53 percent at the second free elections in April-May 1994) and the Free Democrats, has already announced that it will amend the only major educational documents passed in the four years of the first "free" post-war government in Hungary: the Act of Public Education and the National Core Curriculum, accepted as its supplement. An objective "Western" assessment of the first "free" Hungarian government can be found in Alfred Reisch, "The New Coalition Government: Its First 100 Days and Beyond," in *Report on Eastern Europe* 1, no. 41 (1990).*

5. Secondary education in Hungary is at present a bit confusing, as all the following models are allowed: a secondary grammar school may start at the age of ten (and have eight grades) or at the age of twelve (and have six grades) or at the age of fourteen (and have four grades). Until now, only the last version, the four-year secondary school, was allowed. Soon, however, it will be a rarity, as six-year and eight-year secondary grammar schools are much more popular among both parents and teachers. Most children start attending school at the age of six, so the selection of secondary school--practically decisive for the child's future career opportunities--occurs at the age of fourteen, an early and immature age for such decisions.

6. The systems of expectations are not independent of political attachment. . . . The fact that the differences in educational expectations reflect quite well the differences in affiliations with existing political forces gives hope that a relatively rational planning of policy is not impossible in the sphere of education. . . . Another crucial political issue is that of central versus local control. The large majority of people seems to be in favour of decentralized arrangements and local control. The public opinion surveys show the subsistence of trust in teacher staff together with the need for parents to have a say in school affairs.

For descriptions of measures and impacts of the Education Act of 1985, see Gabor Halasz, "A New Education Act," *The New Hungarian Quarterly* 28, no. 106 (Summer 1987), 29; and D. A. Howell, "The Hungarian Education Act of 1985: A Study of Decentralisation," *Comparative Education* 24, no. 1 (1988): 125-36.

- 7. For the proceedings of the largest international event in the history of INTART, see Vera Abonyi and Andrea Karpati, eds., *Proceedings of the INTART Symposium* (Veszprem: UNESCO--OOK, 1985).

- 8. Vera Abonyi and Andrea Karpati, "Interdisciplinarity in Aesthetic Education: Ideas, Results, Prospects," *Journal of Aesthetic Education* 21, no. 3 (1987): 97-108.
- 9. For information on the interdisciplinary aspects of Kodaly's system of music education and integrative projects of the 1970s and 1980s, see Andrea Karpati, "Interdisciplinarily--A New Perspective for Hungarian Arts Education," *International Journal of Music Education* 11 (1988): 17-20.
- 10. For a paper on the "spiritual predecessors" of integrated arts education, see Andrea Karpati, "Kunsterziehung als Gesamtkunstwerk--Zur Geschichte einer Idee," in Abonyi and Karpati, *Proceedings*, note 7 above, 60--75.
- 11. Andrea Karpati and Emil Gaul, "Umwelterziehung in Ungarn: eine Geschichte der kunsterzieherischen Paradigmen und Rollenmodelle," in *Umweltkultur, Umweltästhetik und Umwelterziehung in den neunzig Jahren*, ed. Kerstin Dorhofer (Berlin: Hochschule der Künste Berlin, 1994).
- 12. Z. Bathory, "Some Consequences of the 'Change of Regime' in Hungarian Public Education" (Paper presented at the workshop, "Recent Trends in Eastern European Education," Frankfurt am Main, 5-7 June, 1991).
- 13. Andrea Karpati, "Testing the Skills of Art Criticism of Hungarian 10-14-Year-Olds" *Visual Arts Research* 17, no. 2 (1991): 11-27.
- 14. For a history of Hungarian art education, see Karpati and Gaul, note 11 above.
- 15. Andrea Karpati, "The Leonardo Program," in *Trends in Art Education from Diverse Cultures*, ed. Heta Kauppinen and Mary Diket (Reston, Va.: NAEA, 1995), 95-102.
- 16. In secondary schools, however, nothing seems to have changed. Art is a compulsory subject in the grammar schools only--in vocational education, with the exception of those few institutions where drawing is a basic professional skill, no art had been offered and, with the educational freedom of the new era, school principals have not changed this situation. There still are no art specialists and, consequently, not even optional art programs in 70 percent of Hungarian secondary schools. In grammar schools, time seems to stand still: students draw and sometimes paint, mostly nature studies and geometric patterns. An experienced educator will soon discover that this is because of the final examinations and the very competitive entrance examinations at art colleges (the two university-level "academies" of fine arts and design) and teacher training colleges for art education. Examinations dictate: as they require realistic representation of the human figure and natural as well as geometric objects, these studies will be taught even to those innocent students who learn art only because it is compulsory or because they need an education that pre-pares for communicating visually in a variety of modes and media.
- 17. For a history of Hungarian art education, see Peter Szebenyi, "Two Models of Curriculum Development in Hungary (1972-1992)," *Educational Review* 44, no. 3 (1992): 185-294.
- 18. Jozsef Nagy and Peter Szebenyi, "Hungarian Reform: Towards a Curriculum for the 1990s," *The Curriculum Journal* 1, no. 2 (1990).
- 19. National Art Education Association, *The National Visual Arts Standards* (Reston, Va.: NAEA, 1994), 9.
- 20. The first three versions of the National Core Curriculum were edited by four leading figures of Hungarian education: Endre Baller, Zoltan Bathory, Jozsef Nagy, and Peter Szebenyi. They employed a large group of experts to compile the plans on different areas of education and submitted all three versions of the manuscript for both public and professional discussion. Their work was criticized by the Ministry of Education, and their team was dissolved. The fourth version of the National Core

Curriculum was edited by a single ministry official, a teacher of physics by training, who did not name his coauthors. His work was generally ridiculed and rejected both by teachers and researchers, so a fifth version was based on the first three and somewhat on the fourth. This version was edited by the minister of education, a professor of law called Ferenc Madl who managed to pass his National Core Curriculum through parliament. It became part of the Law on Public Education in November 1993. This version also had anonymous authors. It is presumed that the part on art education is the work of the painter Huba Balvanyos, who heads the Department of An Education at the Budapest Teacher Training College for Junior Level Primary School Teachers.

- 21. The National Core Curriculum was published as a supplement to the daily paper Magyar Nemzet, 12 March 1994, as a "Supplement to the Government Regulation No. 31/1994."
- 22. In 1990, the Educational Research Fund owned by the Ministry of Education was dissolved. Two new agencies were set up to finance innovation in the field: the Fund for the Development of Public Education and the Project for the Modernization of the Educational Profession. They first worked in total secrecy until they became bankrupt in 1993 because of improper financial handlings. Authors of winning entries did not receive the prizes they had won and the work they undertook were never published. About 200 million HUF (\$200,000 U.S.) was spent in the course of three years and very few works on innovative projects have been published so far. The modernization project, on the contrary, worked with a curatorium of well-respected experts, published more than two-hundred books--manuals, teaching aids, and readers, mostly of superior quality--and always disclosed the names of those who won their support. To increase its funds (about half the amount of those of the Ministry-coordinated other foundation), the project invested its liquid capital in bonds at a broker firm that went bankrupt. At present, the project is being reconstructed by the Ministry of Education and will be run by new standards.
- 23. Parents, however, are not ready to sacrifice more: according to a survey conducted in May 1990, over 70 percent of respondents said they could pay nothing toward their children's education. Because of low earnings, 12 percent of all positions in the educational field are currently filled by people without teaching diplomas. In 1980, of the 147,000 qualified teachers of working age living in Hungary, only 94,033 were teaching, and the situation has not improved since then. See J. Pataki, "Political Changes Necessitate Educational Reform," Report on Eastern Europe 2, no. 18 (1991): 20-24; see also T. Kozma, "Conflicts of Interest in Educational Planning," Prospects 15, no. 3 (1985): 347-60. Quotation from p. 351.
- 24. In the meantime, the Institute for Teacher Training at the Hungarian Academy of Crafts and Design has been offering training courses both in visual communication and environmental culture; recently courses have also been offered to more than 2,500 primary and secondary school teachers in art psychology, art therapy, museum pedagogy, and assessment techniques in art education. At present, this is the only educational institution offering a university-level degree in an in-service training format open to practicing teachers with a college degree. As a center for visual skills research and curriculum development, the Institute for Teacher Training tries to bridge the gap among artists, teachers, and educational policymakers.
- 25. Emil Gaul and Andrea Karpati, "Art and Design Teacher Training for Hungary: a Search for New Role Models for an Old Profession," Journal of Art and Design Education (in press).

~~~~~  
By ANDREA KARPATI and EMIL GAUL

Andrea Karpati is associate professor of education at Eotvos Lorand University, deputy director of the Institute for Teacher Training and director of postgraduate studies at the Hungarian Academy of Crafts and Design; coordinator of the Hungarian National Art Examination Project; and a World Council member of the International Society for Education through Art (INSEA)

Emil Gaul, director of the Institute for Teacher Training and vice-chair of the Hungarian Association of Higher Education in Art, coauthored the National Core Curriculum, Visual Arts section; hosts a regular television program on design education; and is a member of the European Council of INSEA.

---

Copyright of Arts Education Policy Review is the property of Heldref Publications and its content may not be copied or emailed to multiple sites or posted to a listserv without the copyright holder's express written permission. However, users may print, download, or email articles for individual use.