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ART EDUCATION IN THE XXI CENTURY: MODERN TRENDS, TENDENCY AND CHALLENGES (ON KAZAKHSTAN EXAMPLES)

Казахстан со времени вступления в ЮНЕСКО с 22 мая 1992 г. проводит активную политику укрепления сотрудничества с этой международной организацией. За это время Казахстан стал участником многих ее международных конвенций, в том числе и Конвенции об охране нематериального культурного наследия 2003 г.

Цель настоящей статьи состоит в выяснении ролевых функций женщин в сохранении и популяризации нематериального культурного наследия Казахстана в контексте формального и неформального художественного образования на примере традиционных женских ремесел.

Авторами проведен анализ зарубежной и отечественной научно-педагогической литературы в области интеграции нематериального культурного наследия и художественного образования. Помимо изучения научно-педагогической теории, исследование опиралось на анализ практики казахстанского формального и неформального художественного образования, в контексте которого осуществлен сбор полевых материалов.

Ключевые слова: ЮНЕСКО, художественное образование, нематериальное культурное наследие, Казахстан, женские ремесла.

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ART EDUCATION IN THE XXI CENTURY: MODERN TRENDS, TENDENCY AND CHALLENGES (ON KAZAKHSTAN EXAMPLES)

Since joining UNESCO on 22 may 1992, Kazakhstan has pursued an active policy of strengthening cooperation with this international organization. During this time, Kazakhstan has become a party to many of its international conventions, including the 2003 Convention for the safeguarding of the intangible cultural heritage.

The purpose of this article is to clarify the role functions of women in the preservation and promotion of the intangible cultural heritage of Kazakhstan in formal and non-formal art education on the example of women's crafts.

The authors analyzed foreign and domestic scientific and pedagogical literature in the field of integration of intangible cultural heritage and art education.

In addition to the study of scientific and pedagogical theory, the study was based on the analysis of the practice of Kazakhstan's formal and non-formal art education in the context of which the materials were collected.

Keywords: UNESCO, art education, intangible cultural heritage, Kazakhstan, women's crafts

The most important event for the art education of the whole world was the holding of the World Conference on Arts Education: Creation of Creative Potential for the 21st Century (Lisbon, 06–09.03. 2006). The result of this large-scale event was the “Roadmap of art education”, which was developed in order to contribute to “understanding the importance of art education for building a creatively oriented and culturally educated society” [1, p. 4].

The roadmap of art education identifies four main objectives. The first task is aimed at promoting the human right to education and participation in cultural life. “Culture and art are the most important components of comprehensive education, which ensures the full development of the individual. Therefore, the right to artistic education is a universal human right, the right of all students, including those who often do not have the opportunity to receive education — immigrants, members of cultural minorities and people with disabilities. All these statements are confirmed by the provisions on human rights and the rights of the child” [1, p. 6].

The second goal of art education: the development of individual abilities. All people have creative potential. Art creates an environment and practice in which students actively participate in creative activities, processes and development. Education in the field of arts and education through the arts also contribute to the development of students’ cognitive abilities and can bring the methodology and subject of study more in line with the needs of the modern society in which they live [1, p. 7].

The third goal is: improving the quality of education. On this occasion, the Roadmap notes the following: education in the arts and learning through the arts (arts education and education through the arts) can activate at least the following four factors: active learning; a training program that takes into account local conditions as well as the interests and inclinations of students; respect for and interaction with local communities and cultures; prepared and motivated teachers [1, p. 8]. And finally, the fourth goal is: pronounced cultural diversity. Art is a manifestation of culture. Each culture has unique creative expressions and practices.

Acquaintance with the achievements of culture and creativity forms, as well as their knowledge strengthen the personal and collective identity of people and their values and contribute to the preservation and expansion of cultural diversity. Art education raises awareness of culture and promotes cultural practice, and is also the means by which knowledge and understanding of art and culture is transmitted from one generation to another [1, p. 9]. Hence, one of the most important areas of modern art education is the preservation and development of intangible cultural heritage.

In the field of integration of intangible cultural heritage and educational practice, the works of such researchers as E. Yalçinkaya [2] are highlighted, which studies the opinion of students and teachers about intangible cultural heritage; A.Denes et al. [3], who consider the educational approaches of the field school of intangible cultural heritage on the basis of the Lamphun Museum in Thailand; and C. Karadeniz and Z. Çildir [4] explore the problems of training future teachers of the intangible cultural heritage of the Turkish Republic on the basis of museum pedagogy.

The main vector of these studies focuses on legal issues of protection, the use of IT technologies in the preservation of intangible heritage, the role of museum education in this process, the tourist potential of intangible cultural heritage, as well as the introduction of elements and folk culture in the content of school subjects.

However, we have not found any scientific publications on the potential of formal and non-formal art education in preserving and promoting the intangible cultural heritage and the role of women in this process. This is not surprising, since the term “intangible cultural heritage” was officially introduced into scientific circulation by the Convention for the Safeguarding of Intangible Cultural Heritage [5] in 2003.

Kazakhstan ratified this Convention in 2011. From this point on, the main directions of development of the intangible cultural heritage sector are coordinated by a number of authorized bodies of the Republic of Kazakhstan: The Ministry of Culture and Sports, the Ministry of Education and Science, The National Commission for UNESCO and ISESCO and the National Committee for the Safeguarding of Intangible Cultural Heritage under its jurisdiction.

As part of the planned work in 2012, a group of Kazakhstani experts prepared a scientific analytical review of the intangible cultural heritage of Kazakhstan [6] under the auspices of the ICHCAP (Seoul, South Korea). This allowed us to objectively assess the existing potential and outline concrete steps for its protection and transmission, including through the education system.

The very nature of the non-material (“non-material”) or, in other words, intangible (“intangible”) cultural heritage focuses on its vulnerability in the context of powerful modern globalization processes, on the one hand, and on the other, poorly developed theoretical and methodological tools, which substantiates the relevance pedagogical research aimed at its preservation, updating and popularization.

Conceptual ideas on the introduction of intangible cultural heritage in the content of school, university and postgraduate education in Kazakhstan are reflected in publications [7; 8; 9] in the named ICHCAP project (South Korea, Seoul) and were tested at a regional symposium of experts on intangible cultural heritage in Bangkok (2015).

In unison with these thoughts, the words of the Russian researcher L.V. Namrueva [10], who notes that “the education system is the main institution of ethnic socialization, which builds an effective system of cultural revival. For the most part, it is represented by female educators, it is they who create the conditions for the best perception of the elements of ethnic culture, the formation of young national identity” [10, p. 39].

The above gives us grounds to assert that the system of formal and non-formal art education in Kazakhstan has a rich potential for the preservation and

promotion of intangible cultural heritage. But, this potential is not fully utilized. Not understood and the role of women in the process indicated.

In the present research, under the formal art education refers to the activities of creative and pedagogical universities of Kazakhstan implementing artistic profile programs, and the informal one refers to workshops of traditional Kazakh crafts of individual private ownership.

Well-understood broad issues identified in these articles, the authors sought to focus on only one aspect: the role of women in the preservation and popularization of the cultural and applied heritage of the intangible cultural heritage of Kazakhstan. Hence, the focus of this study are three key questions: why do the authors consider intangible cultural heritage as a kind of instrument for strengthening identity? What is the degree of its integration into the Kazakhstan educational context (formal and non-formal)? And what role is assigned to women?

Based on the presented provisions, the purpose of this article is to clarify the role functions of women in preserving and promoting the intangible cultural heritage of Kazakhstan in the context of formal and non-formal art education using the example of traditional women's crafts.

The analysis of foreign and domestic scientific and pedagogical literature in the field of integration of intangible cultural heritage and education has been carried out. In addition to the study of scientific and pedagogical theory, the study was based on an analysis of the practice of Kazakhstan's formal and non-formal art education in the context that field materials were collected.

In the field studies, quantitative (survey) and qualitative methods (interview and talks) were used. The survey was carried out through individual interviews, and in-depth interviews and talks provided more detailed information. The sample consisted of women teachers of two universities in Almaty (the Abai Kazakh National Pedagogical University, T.K. Zhurgenov Kazakh National Academy of Arts) and traditional masters from 40 to 65 years old. All women specialize in felting, weaving and embroidery, using traditional and modern techniques.

In the sample, in order to concretize some of the data, one man was recruited who, with his wife, revived the lost traditional Kazakh embroidery "byz keste".

Analysis of scientific and pedagogical literature and the study of materials of the national analytical reports of the CIS member states showed that art education in Kazakhstan, as well as in other countries, is a unique phenomenon that organically combines traditions and innovations, universal and national values, all types and genres of arts and cultural activities.

Now, against the background of the integration of foreign and Kazakh education, the process of understanding and active regeneration of ethnic and cul-

tural traditions has become a key aspect. In this aspect, ancestral handicraft traditions should take their place.

In any traditional culture, including Kazakh, crafts and knowledge are inseparable from each other. From time immemorial, this deep and indivisible connection made the artisan the best teacher, able to teach others all the subtleties, most of which go beyond the purely technological process. This created continuity and guaranteed the preservation and transmission of artistic and cultural experience.

But today the situation is different. Despite all the efforts on the part of the state, enthusiastic educators and other interested persons, unique samples of handicrafts that ensure the preservation and transmission of cultural experience from generation to generation are now endangered. The situation with some types of Kazakh traditional crafts is one of the clearest examples.

From the beginning of the XX century, Kazakh crafts began to fade, which is associated with an intensive process of urbanization, a massive outflow of youth to the cities, a decrease in demand for handicrafts, etc. Therefore, the custodians of this heritage can now be counted on the fingers. This fact is confirmed by the monthly craft fairs organized by the public fund "Almaty chamber of crafts" and the union of craftsmen of the republic of Kazakhstan in the city of Almaty, where craftsmen from all of Central Asia gather. The share of Kazakhstan's masters is significantly inferior to the neighboring republics: Kyrgyzstan and Uzbekistan.

According to the chairman of the union of craftsmen of Kazakhstan A.A. Bekkulov's endangered unique types and techniques of Kazakh women's crafts were threatened with extinction: "byz keste" embroidery, gold embroidery, suede making, dyeing, dogbane processing and many others. At the moment, the marked union is actively working to revive the lost types of Kazakh crafts. Not without difficulty, but still the traditional art of "kurak" is being revived and becoming popular.

It should be noted that in the process of reviving traditional crafts the knowledge and skills of repatriating Kazakhs, especially women returning to their historic homeland, became the main powerful creative resource. Unlike Kazakhstan's people, ethnic Kazakhs of Mongolia, Mountain Altai, China, Uzbekistan still retain some unique forms of traditional artistic creativity and methods of its transmission [11; 12]. A vivid example of this is the creativity and educational practice of our respondents, the married couple Mukhamedzhans, who revived and actively popularized traditional embroidery "byz keste" from scratch. As acknowledged by Z. Mukhamedzhan, the homework of his wife Gulzhay Kusankyzy served as an example for the further development of this unique and laborious technique in the format of modern Kazakhstan's art.

Gradually, step by step, the lost hereditary traditional art, along with its knowledge, begins to be revived by the forces of individual masters, but this phenomenon does not have a system and special support from formal art education. In this context, experts note that “educational and cultural systems function independently of each other, which leads to the isolation of artistic education, and creative workers in general often do not participate in the educational process” [13, p. 27].

Considering crafts as a unique embodiment of the cultural code, it should be recognized that now with the presence of form, the meaning, content and symbolism has almost disappeared, as indicated by an analysis of the content of the teaching methods of specific traditional crafts in the context of formal art education: felt, achnatherum (sand cane), weaving, etc. In the module of methodological disciplines focuses on technological processes and safety, while the semantic and symbolic components of the craft remain on the side, which is not able to complete a single theoretical course “History of arts of Kazakhstan” with a volume of two credits.

In addition, in the process of in-depth interviewing of respondents, it turned out that teachers, by virtue of their knowledge, skills and desire, tend to teach students not only practical secrets of the craft, but also its meaning. But as the female teacher most often is professional practitioner in the type of craft, are limited only to information known to her, without mentioning the spiritual and esthetic nature in general and its role in other spheres of culture.

The opposite picture is observed in educational practice of private masterful crafts which are not limited to a framework of curricula and working programs, and are free in time and substantial aspect of a training material. The process of transferring knowledge and skills in the field of crafts in the workshops is built on the traditional system “usta-shakirt” (“teacher-student”), the main feature of which is the deep spiritual connection between teacher and student.

Nevertheless, the creative potential of the female skilled workers who kept many identification cultural codes is practically not integrated into the Kazakhstan educational context (meaning formal art education). This means that in the educational process of creative universities there is an urgent need not only to introduce the theory of Kazakh craft, but also to fully use the advantages of dual training, combining theory and in-depth practice in workshops, albeit small in production capacity.

In general, for the time being, due to the creative union of women repatriates and local craftswomen, techniques forgotten in Kazakhstan, such as “byz keste” and gold embroidery, are being revived. It is also significant that the union of artists of Kazakhstan headed by a woman — A. Bekkulova great effort to raise the level of craftsmanship Kazakhstan to a new stage of development and

contributing to the revival of many traditional Kazakh crafts beyond the range of purely female.

Thus, female teachers and female masters play a significant role in the preservation and promotion of intangible cultural heritage in the context of formal and informal art education, and in particular in the process of transferring knowledge and skills in the field of traditional women's crafts of Kazakhstan.

In our opinion, the Kazakh researchers need to examine in detail the global experience in integrating intangible cultural heritage and education, and thoughtfully in accordance with the realities of modern Kazakhstan to use it. It is no secret that our intangible cultural heritage and national traditions in general threatened by a variety of socio-cultural, economic and environmental factors, and sometimes even human. He authors have in mind the passion of the Kazakh creative youth new-fangled methods and techniques of fine and decorative art, which in recent years is increasingly gaining momentum

In this aspect we should not forget about the multicultural nature of contemporary society. After all, the country is home to more than one hundred ethnic groups whose intangible cultural heritage in need of even greater support, protection and active promotion among the population and especially young people.

Therefore, the priority goal of modern formal and informal art education is to preserve and promote the intangible cultural heritage of Kazakhstan, which we see in the following aspects:

- 1) to develop new pedagogical approaches, methodologies and technologies to integrate the national mental constants in formal art education, using the experience informal
- 2) to develop methodological support and to introduce in the educational process of general educational and art schools, colleges and universities discipline “intangible cultural heritage of Kazakhstan” on the profile fields and the profile “decorative arts” — “the theory of traditional Kazakh crafts”;
- 3) greater use of the advantages of dual training in students of artistic profile, which will promote the integration of artists — artists, artisans, designers, etc. In the educational process in the framework of professional art education;
- 4) to promote applied and scientific research in the field of intangible cultural heritage in the context of all levels of higher arts education: bachelor's degree-master's degree-doctoral PhD;
- 5) to develop and implement the mechanisms of initiatives and sponsorship in the development of creative industries in the women's sphere, particularly at the local level;

- 6) follow the educational and cultural policies of UNESCO, which will allow to integrate art education and national culture of Kazakhstan in international cultural and educational context.

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SOCIO-CULTURAL POTENTIAL OF THE USTA-SHAKIRT SYSTEM IN THE CONTEXT OF THE DEVELOPMENT OF CREATIVE INDUSTRIES

Рассматривается социокультурный потенциал традиционной тюркской системы передачи знания «учитель — ученик» в современной реальности. Авторы предполагают, что прикладное искусство и традиционный институт ремесленничества «ұста-шәкірт» в новом формате государственной культурной политики сможет стать инновационным аспектом развития культурноэкономики современного Казахстана. Целью статьи является социокультурный анализ потенциала традиционного ремесленничества и системы «ұста-шәкірт» в контексте развития казахстанских креативных индустрий.

Ключевые слова: креативные индустрии, система передачи знания, художественное образование, ремесленничество.