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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.

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

The paper deals with the socio-cultural potential of the traditional Turkic system of knowledge transfer in modern reality, which is the “teacher-student” system. The authors believe that the applied arts and the traditional handicrafts institute «usta-shakirt» in the new format of the state cultural policy can become an innovative aspect of the cultural studies’ development of modern Kazakhstan. Hence, the aim of the paper is a socio-cultural analysis of the potential of traditional handicrafts and the “ұста-шәкірт” (usta-shakirt) system in the context of the development of Kazakhstan’s creative industries.

*Keywords:* creative industries, knowledge transfer system, art education, handicrafts.

**I**n the post-industrial era, creative industries are the most important phenomenon that is under the intersection of culture, art, economics, and technology. By 2000, creative industries became the priority of the state policy of Great Britain, after 2000 — of many other countries of the world: Eastern Europe, Southeast Asia, and Latin America. Such popularity of creative industries cannot be considered just as a tribute to fashion. The modern economy unites “culture and production, spirit and matter” [1, p. 608].

The authors are convinced that the source of positive transformations in Kazakhstan society and in the system of art education is the inexhaustible intellectual and creative potential of the nation. We believe that it is human resources and creative industries as one of the effective mechanisms for implementing the state “strategy” kazakhstan-2050: new political course for the state” under the development of cultural clusters are able to respond to some of ten global challenges of the xxi century, namely, increasing social instability, the crisis of the values of our civilization and the threat of a new world destabilization [2].

An impulse and potential for the development of creative industries in Kazakhstan, in their turn, can become the Kazakh applied art and handicrafts traditions as an integral part of the Kazakh cultural heritage. We are convinced that the applied art and the traditional institute of handicrafts “ұста-шәкірт” (usta-shakirt) in the new format of the state cultural policy can become an innovative aspect of the development of cultural studies.

The ability of a person to generate creative ideas that bring economic benefits is becoming an objective value and necessity today. This is proved by its intensive development of the experience of other countries in the field of studying and managing urban resources (urban planning), art-entrepreneurship and small business, in particular, one that specializes in branding territories and tourism (cultural, sports, medical and pilgrim).

Kazakhstan has a huge potential for cultural development and has unlimited possibilities and prospects in the development of creative industries — an important element of cultural clusters in a post-industrial economy, based on the synthesis of production and exploitation of intellectual potential.

The applied art sphere such as high-quality souvenirs, ceramics, fashion, clothing and accessories, and much more, along with other types of art, should be the core of the cultural and creative cluster. Unfortunately, there are only a few enterprises like that in Kazakhstan.

To have and to develop creative industries, we need people, whom Florida calls the “creative class”. Its share in the top 30 countries of the world already exceeds 30%. That’s why the results of the project will be able to positively affect the formation of human resources. And the global role of art education here is very important. We emphasize that the content and results of the project have an inclusive value and that they are designed to significantly help people with disabilities in discovering and realizing their creative potential, strengthening their positions in society and stabilizing socio-economic conditions.

In this regard, the project’s goal is a socio-cultural analysis of the potential of traditional handicrafts and the “ұста-шәкірт” (usta-shakirt) system in the context of the development of creative industries in Kazakhstan.

Project objectives:

- 1) to explore issues and the state of handicrafts in Kazakhstan, summing up the experience of artisan teachers;
- 2) to explore the experience of other countries in the development of national artisan schools through the “ұста-шәкірт” (usta-shakirt) system;
- 3) to analyze the legislative, economic and social problems of the development of the handicrafts sector of Kazakhstan cultural education;
- 4) to develop and introduce scientific support for educational programs

and the necessary documentation exploring how to adapt handicrafts to the conditions of the informative society;

5) to create and publish a series of five illustrated textbooks for artisans

Scientific novelty of this project is based on several aspects. Firstly, a study of the state and assessment of the level of development of small business in Kazakh applied art sphere, traditional handicrafts in the regions of Kazakhstan, finding out their competitiveness and relevance. In this way, the inventory and cartography will be made not only of small business connected with applied art but also purposefully by craftsmen. The analysis will show the real possibilities of small business for the development of creative industries in the applied art sphere and traditional handicraft. The analysis of the functioning of the traditional “ұста-шәкірт” (usta-shakirt) system in modern conditions will also be fundamental.

Secondly, the study of models and programs for the development of creative industries with positive experience in this field in other countries will make it possible to develop specific recommendations for their adaptation in Kazakhstan.

Thirdly, in the context of creative industries, all of the above, taken together, will lead to developing a fundamentally new strategy for the modernization of art education in Kazakhstan through rethinking the achievements of traditional cultural systems (the “ұста-шәкірт” (usta-shakirt) system). The potential of this system is hardly used in Kazakhstan these days, although, of course, it is the simplest and most effective way of preserving and transmitting invaluable experience, which is people’s intellectual potential.

There are no such fundamental scientific projects aimed at studying the creative and cultural potential of traditional Kazakh handicrafts in Kazakhstan today. Extensive innovation processes which are the core of traditional handicrafts that exist in Kazakhstan today have never been considered as an integral and independent phenomenon. Whereas, the synthesis of philosophy, spirituality and morality as the basis of the applied art of the Kazakh’s, can become not only a strategic dominant in art education, but also an important factor in the sustainable development of the creative industries of Kazakhstan.

We note that this project is intended to continue and complement the achievements of the union of craftsmen of Kazakhstan, which, together with chevron corporation and the Eurasia foundation of central Asia, in 2011 published three manuals for artisans on ceramics, traditional weaving and artistic felt making. The authors of this project are not related to the mentioned manuals and projects; they seek to expand the problem field of using the applied art’s potential in a practical context. The relevance of the project is seen in the answers to pressing questions: how realistic is the development of creative indus-

tries in the field of traditional handicraft and applied arts for Kazakhstan at the moment: do we have the potential? And what is necessary to make this potential be fully realized?

We all do know and proud of our country's colossal and unique heritage, and there is a lot of work now being done to reconstruct it. We are aware that we are the heirs of the richest and immortal culture. And the revival and growth of our national identity and honoring our history exactly are the basis of high spirituality as the integral element of society and democracy.

Are we able to make our heritage as the main part of our existence? The answer to this question can be obtained by the example of the integration of the Kazakh applied art to the creative economy or to the competitive business projects format. We believe that the most important and at the same time the most vulnerable area here is training people and the art education system in particular.

An enterprising person who owns a craft, in one way or another, attracted all of his family members to his work for centuries. All the products that were made by their common labor brought the family their income. Originally, family entrepreneurship developed on the basis of the individual labor of one of the family members. The individual entrepreneur was a manager and a worker of his business himself, and the other family members were just helping him. Today, in the implementing economic reforms process, the necessary organizational and legal forms for doing business in the field of art can be created.

So, the project highlights the importance of handicrafts traditions and the “ұста-шәкірт” (usta-shakirt) system as the most effective strategy “tool” for the development of the creative sector of the cultural industries of Kazakhstan. We mean not only the applied art's and traditional handicrafts' philosophical and moral aspect but its unconditional economic potential in the development of the modern creative space. As shown by the positive experience of the countries neighboring with Kazakhstan, handicrafts and the “ұста-шәкірт” (usta-shakirt) system become a means of social support for the population, and the development of private entrepreneurship and family business.

As shown by the experience of the countries neighboring with Kazakhstan, handicrafts and the “ұста-шәкірт” (usta-shakirt) system become a means of social support for the population, and the development of private entrepreneurship and family business. Originally, family entrepreneurship developed on the basis of the individual labor of one of the family members. The individual entrepreneur was a manager and a worker of his business himself, and the other family members were just helping him. Today, in the implementing economic reforms process, the necessary organizational and legal forms for doing business are created.

In Uzbekistan, for instance, the country focused on developing the “mahalla” institution, which is not only historical fact but also an elementary structural unit of the modern economy, and, in fact, mahalla exactly is the beginning of the development of handicrafts. Most people prefer to engage in various types of crafts, entrepreneurial activities based on their residency. According to mahalla foundation, just in 9 months in 2011 according to the state program “year of small business and private entrepreneurship” about 27 000 different events to promote mahalla as the center for private entrepreneurship and family business were organized. By implementing developing different forms of home-based labor measures 191.9 thousand jobs were created, including 55.8 thousand in cooperation with enterprises, and 136.1 thousand jobs on the basis of the contractual agreements and family business agreements. Thanks to the intensive implementation of the “ўста-шәқирт” (usta-shakirt) system more than 32 thousand young men and women have been trained in various handicraft techniques [3].

The authors of this project carried out field studies in Samarkand, the city which is from antiquity famous for being scientific and cultural, trade and handicrafts center, and the major capital of the great state of Amir Timur. And today, the government of Uzbekistan is giving its full support to the image of Samarkand not only as a major tourist center of central Asia but also as a major artel of handicrafts. The handicraft center “rhomboid” is functioning successfully now in Samarkand and young homeworkers, artisans, family entrepreneurs, as well as experienced craftsmen of various fields of handicraft are working there.

In particular, we would mention the creative activity of the “happy bird” art-gallery, founded in 2005 by Elena Ladik. The art gallery is a member of the central Asian crafts support association (cacs) and “hunarmand” association. The permanent collection of the gallery, which is unique clothing, and it is updating with new author’s collections of design clothes, which are exhibited.

Bited in many countries worldwide and are in great demand in the market. In the “happy bird” gallery you can see personal exhibitions and master classes of both Uzbek and foreign fashion designers. The main principles of the gallery are “the promotion of Uzbek folk craft and art, the use of only natural materials of local production, fair wages and the support of gifted and goal-oriented authors” [4].

A unique paper workshop, which is located ten kilometers from Samarkand in konigil village. It is noteworthy that the workshop building was built in the central Asian XVII-XVIII centuries architectural traditions. The Siab river flows nearby. It has a traditional wooden mill, the blades of which are intended for milling raw materials. Next to it there is a workshop where the papermaking

process has been made itself, and in the street, under a canopy, there is a furnace for boiling rods, and much more. The project had been carried out with the financial support of unesco and the efforts of the association of creative masters “meros” (“heritage”).

The muhtorov brothers zarif and islom are papermakers who recovered many papermaking secrets, which were once lost. And they are now with pleasure sharing all the innermost secrets of their complicated craft with everyone. The workshop uses the same raw materials (mulberry rods), and the same technologies as thousands of years ago were used. Books were made of such paper, calligraphers and artists used such paper to paint miniatures or to write on. And, as noted by masters themselves, Samarkand paper can be stored for nearly two thousand years.

The situation is also similar in Kyrgyzstan. The public association center “ustat-shakirt” has been operating since 2005 with the support of the aga khan trust on culture. The main objectives of the center are to save and develop Kyrgyz musical heritage through the traditional knowledge transfer system — “teacher-student”, which is “usat-shakirt” system. The center and its branches in Issykul and Naryn areas realize their program based on unique authorial techniques. The experimental workshop is working on the reconstruction and improvement of traditional Kyrgyz instruments [5].

It is also worth noting that the “usta-shakirt” system is an effective and fundamentally new way of cultural and economic socialization of youth in Kazakhstan. The experience of our “neighbors” shows that on the social partnership basis in order to increase the efficiency of the “usta-shakirt” method, and into collective agreements and contracts can be included sections that extend social benefits for youth. As a result of the work carried out, with the support of unions under the “usta-shakirt” method, at 85,452 enterprises and organizations over 290 thousand graduates were employed in the last year alone [6].

In our opinion, social demand is obvious: every year thousands of students graduate from universities and colleges specializing in the performing and creative arts and who are already masters, which are capable under certain circumstances such as knowledge in management and marketing field and with the state support at the initial stage (placement) to provide jobs not only for themselves and their family members but their students. Like “creative quarter” in Liverpool, Manchester or Sheffield. It should be remembered that creative economy is, first and foremost, creative people who are capable to “move” it forward.

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