

ENVIRONMENTAL-CONSTRUCTIONAL FOUNDATIONS: HUMANITARIAN AND ART EDUCATION IN UKRAINE

^aNATALIIA BARNA, ^bLESIA SMYRNA, ^cYURII LEHENKIY, ^dROMAN STEFIUK, ^eTETYANA YAROSHOVETS, ^fIVANNA PAVELCHUK

^{a,e}Open International University of Human Development "Ukraine", 23, Lviv Str., 03115, Kyiv, Ukraine

^bNational Academy of Arts of Ukraine, 20, Bulvarno-Kudryavska Str., 01054, Kyiv, Ukraine

^cKyiv University of Culture and Arts, 36, Yevhen Konovalets Str., 01601, Kyiv, Ukraine

^dLviv National Academy of Arts, 2, Mitskevycha Str., 78601, Kosiv, Ukraine

^fNational Aviation University, 1, Lubomyr Husar Ave., 03680, Kyiv, Ukraine

email: ^abarna2005@ukr.net, ^blsmyrna@naqa.gov.ua,

^cY.Legenkiy1949@i.ua, ^dromanstefyuk@gmail.com,

^eyti36@ukr.net, ^fivapavelchuk@yahoo.com

Abstract: The article aims to determine the metaecological nature of the transformation problem of education in the humanitarian scientific, and artistic spheres of Ukraine. The research methodology consists of systemic and comparative approaches. The scientific novelty lies in revealing the features of the pedagogical process as systemic integrity in the context of the transformation of humanitarian and art education in Ukraine. The activities of the humanities (philosopher, sociologist, culturologist, cultural manager, artist, actor, designer, etc.) are synthetic and design-model. In modern hyperinformational conditions and obtaining a higher education in the humanities and the field of art, the main thing is the student's initial ability to have an artistic, even theatrically-expressive approach to scientific research and creativity, along with rational thinking, the creative reflection of what he saw and felt. Transformations of humanities and art education should be focused on preserving the value-expressive integrity of the person-creator. It can be achieved in pedagogical syncretism conditions, where all learning models are relevant because they are formed by different dominants – empirical, rational, reflective.

Keywords: Art, Culture, Design, Education, Humanitarian education, Pedagogical process.

1 Introduction

In the situation of heightened conflict of educational technologies in Ukraine, what are the reasons for unsystematic modernization of education, particularly in the field of humanities, different types of art, and design? There is a need to prioritize the self-preservation of cultural and historical potential of the Ukrainian "school" of education of future scholars of all levels of humanitarian knowledge and artistic skill, in the context of the metaecological paradigm of culture creating and a formation of new forms of art, in the context of the metaecological paradigm of culture creation and the emergence of new forms of art. The horizon of transformation in the educational sphere should be "ecology of culture" [11] as a broad outlook interdisciplinary setting that is focused on the formation of the psychosomatic integrity of the human-artist.

Educational and pedagogical activities are traditionally significant value-oriented ecosystems of humanitarian knowledge and artistic skill. It is appropriate to take advantage of the experience of environmentalists-globalists, in particular E. Moren believes that the self-renewal of the system occurs through its appeal to metaphysical origins. Moren expressed that renovation is the foundation of backbone: "*Self Production* is a term that defines a retroactive process, rebuilds the system, reproduces it continuously, in the continuous renovation, which is its existence. Continuous "*Self Production*" is <...> continuous regeneration" [12, p. 223], in a point of fact - and especially – in the system of getting higher humanities and art education. In fact, an ecocentric approach should be a priority for the modernization of the forms, techniques, and basic principles of education in the field of humanities knowledge and artistic production.

Modern tendencies of educational management testify to the vector of rapid optimization of all systemic layers of higher education, including with the desire to limit the production of Doctors of Philosophical Science and Doctors of Science,

assignment of academic titles of associate professors and professors (to get that done creating a more repressive census of their attestation) [15]. So, a vertical was gradually formed, the foundation of which is not so much an evolutionary reconstruction as an almost revolutionary deconstruction of humanitarian education, especially its artistic component.

2 Materials and Methods

The problem of philosophical, psychological, pedagogical, ecological, artistic, design interpretations of culture and education was considered in the works of H. Batyshchev, M. Volkov, L. Vyhotskyi, E. Ilienkov, D. J. K. Jones, E. Moren, D. Uznadze, etc. [1, 4, 8, 12, 18, 19], because the specifics of the transformation of educational technologies in the post-Soviet culture of continuous training are of little importance.

The causes of crises in the context of the socio-political system transformation are always evident at the stages of transition when one system transforms into another. In such circumstances, the new political stratum, which is a conditionally restructured former political class (there is no other in the country), is not ready for complete transformation and radical changes since it has neither experience nor knowledge of the new system into which it enters. A slightly different picture – in view of the natural inertia of transformation – is represented by the professional environment [6]; the changes here are not so radical but still occur, and usually in the direction of simplifying the fundamental links between educational phenomena.

3 Results

In this way looks like any inertia period (primarily scientific and educational) in different countries, under different socio-economic conditions [17]. Still, it is always connected with the fact that the old system, its normative bases, standards, financing mechanisms in the cultural system, science, and education, uncritically transferred to a new model from the old one. These mechanisms continue to operate for some time, but only until the moment that their idle work becomes apparent, without tangible positive results. In this case, we can talk about the reaction becoming (in the negative sense) when the permissible-regulatory system works, but not simply does not create something that is adequate to the new system of relations, but slows down and partially destroys what was created with the subsequent negative consequences. It is then that the question of the expedient speed of reforms arises, the question about the persuasiveness of the speed of transformation and changes of the legislative and regulatory field, the formation of new standards that allow immediately ensure freedom of activity in accordance with the conditions of the socio-political and economic system. And it is not always answered for these questions are acceptable for the mind. This is especially true of higher art education in Ukraine.

In the Ukrainian practice of educational transformations for the last thirty years, despite all efforts, the system of art education itself remained as before Soviet (oppressive academicism of academic form with the whole structure of specialists' training, that does not correspond to modern conditions and dynamism of them nowadays), but if earlier Higher education professionals were already attained at the level of diploma practice by the specific organizations and institutions with the fixed salaries and the certain conditions of career growth - today these people "go out", because the state does not care institutional development and in fact all institutional art system is formed by the private and the "third sector" of the economy.

Simultaneously, the system of art education remained governmental but got unrelated to the private and non-governmental sectors [3]. A gap has been created between higher education for young people and their employment. Education takes place in the state system, and artistic practice is implemented through the private and non-governmental sectors

[20]. Therefore, in the education system and further professional growth, they are not interconnected – neither by practice, professional training, professional assignment to the institutions of specific students, nor by special courses that would develop professional competencies in the field of contemporary art or by mastering workshops. Say nothing of outdated management mechanisms (and old management staff) in such a relationship. The system of higher art education itself, especially in visual arts, built solely on artisanal and academic grounds, is just the same outdated.

In the modern world occurs a fundamental division of labor, and it takes place in terms of already established and those developing areas of contemporary art. For example, such artistic phenomena as performance, street art, land art, installations, actionism, internet art, video art have no place in art education since the academic system is aimed at: "to teach to draw the picture" and "to make the sculptures".

What does happen with art education institutions today?

It happens a specialization in particular areas of contemporary art that require narrowly focused specialists of these fields. The education system of Ukraine does not qualify, which is why these specialists are not competitive, demanded in such institutions.

So, we see that the old system cannot interact with the new institutions because it does not meet their needs. It is where we see the gap between education and practice.

In order to fill this ripe gap, education must "fit" – as a more or less holistic model – to the needs of modern art institutions. In conditions of a market society, any education, especially art education, always follows the practice's needs. The practice itself is a form of product realization, an art product, an art intelligence, and it is conditioned both: by the receiving income from its activity (the basic principle of capitalist society) and funds receiving for investments, including for the education of specialists, true masters of its business.

The dialectical conditionality of receiving income from investments is based primarily on the program of state investment in the initial links of modern art specializations. In this, a model of the natural cycle of investment lays down, therefore forming priorities and the needs of certain elements of the entire educational system.

4 Discussion

Since art institutions are not "embedded" in the education system as those that form the needs of specialists, then higher education does not have formulated education needs of students [4]. If such needs were formulated not at the theoretical level but practical, existing institutions in Ukraine, then the high school would be forced to begin the transformation of all its activity based on the needs of institutions that operate in the field of contemporary art. But then, models of systemic communication would be formed at the level of management, organization, co-financing, practice, internships, and distribution of specialists trained in the art education system. In view of what is said above, it is possible to formulate basic principles.

I. At the level of field functioning of art education and main goals:

a) Representation: a clear awareness of simple state fact, that the very presence of artistic, educational institutions triggers the representation of Ukraine as an aesthetic phenomenon of the world culture, and therefore requires constant financial support from the state budget;

b) Reproduction: a clear awareness of simple state fact, that continued financial support for the art education institutions triggers the continuous reproduction of representation forms of Ukraine as an aesthetic phenomenon of the world culture;

c) Management: a clear awareness of simple state fact, that the constant reproduction of representation forms of Ukraine as an aesthetic phenomenon of the world culture requires not only proper funding but also control over modern management forms of art education, which the current management of these institutions (in most gerontocratic) is not able to provide by virtue of the unwillingness to understand the needs posed by the present.

II. At the basic principles of the new model of art education:

a) Formation of a meaningful model of art education in the organic connection of theoretical and practical training with the involvement of private art institutions [14];

b) Implementation of a stock (grant) system of support of the art education at all levels, including international, with the help of tax preferences and project motivation;

c) Implementation for the priority areas of contemporary art of project realization of creative industries with the obligatory participation of school and student youth;

d) Formation at the state level the supporting funds of educational programs with the participation of national investment funds (by the law changing about the authorized funds of investment companies and asset management companies).

III. At the target level:

a) Development of creative industries in the field of art education;

b) Support of specialists in the field of contemporary art, capable of its innovative development;

c) Basic platform formation for the new model development of contemporary art and its innovative role in social development.

IV. At the implementation mechanisms level:

a) Development and approval of program-targeted mechanisms;

b) Support of the public-public partnership in the art sector;

c) Creation of more facilitated conditions for the stock (grant) mechanisms activity.

As a component of higher humanitarian education in Ukraine, art education faces problems that are common to the whole model of the educational process: academic integrity, need for continuous training of pedagogical staff, confirmation of scientific qualification through the protection of dissertations and publications in specialized publications, participating in the international programs and "worldwide" scientific research. If these tasks that are more like life's challenges can still be practically implemented in the humanitarian sphere, in the artistic sphere itself, they are almost indistinguishable.

On the one hand, this is due to the fact that experienced artists-educators do not always want to discover the "skills' secrets" that have been found for a long time by persistent research; on the other hand, they do not allow the young to move because of the fear that the young having received appropriate social preferences will take their teaching positions. It is not about the greater or lesser talent degree of the teacher or the greater or lesser degree of pupil talent – it is about the natural unwillingness mechanism of one skillful person to give way to another skilled person. Such a widespread model of coexistence between generations of artists caused staff shortage of higher art education in Ukraine: well-deserved older artists may not always adequately address the social challenges of the time (as it happened, for example, with the art project of S. Khachanov, who was forced to emigrate outside Ukraine cause of the artificially created scandal in NAOMA) while the artistic youth do not see certain prospects, and the ideology of higher art

education in Ukraine at the present stage suffers from such a situation.

In modern conditions, the basic scientific schools in the humanities gradually stopped existing (with the natural disappearance into the eternity of their founders and a lack of skillful descendants), and the scientific institutes degrade. Respect for the text is leveled, and the Bologna "competencies" replace the respectableness of scientific work. The prestige of the scientist is reduced to zero [5]; one should care more for the restoration of the prestige of humanitarian work and artistic skill [9]. Otherwise, what for looking for scientifically gifted teens? What can they be offered? Old models, that are "unwillingly fit" to the new tasks of the time?

It is clear that the fact of lumpenization of science happened: if the humanitarian science was an elite bastion of elitist communities which were treated with respect, now the scientist becomes lumpen of the pedagogical method with its "tests", "quality monitoring", "scores" etc., and – what has a significant socio-cultural threat – especially in the field of higher art education and partly humanities.

Historical experience proves that the most effective are systems of local personal communication between a teacher and a student face-to-face or a teacher and a small group where the substantive contact is not lost [11, 12]. Children who have the only experience of family communication need it especially. It is under these conditions the intensification of a person's natural abilities arises; what is the basis of the syncretic type of identification and personification of communicated information where the recipient is the same time the producer of thought, learns to think independently and in an original way.

In the field of art education, this model persists, but artistic values have changed around the world [7, 8, 19]. Though the Ukrainian community is still in the space of "autochthonous capitalism", although with the boundless disclosure of information horizons substantially transforming economics, morality, aesthetics, science, pedagogy, there is a temptation of "modernization", borrowing of the

Western development models, what is successful, turn into a total production of low-quality ersatz-products of "fast consumption" in culture. However, even the metamodern paradigm pushes us to understand that this method is wrong. To overcome this situation, two models of transformation of pedagogical science can be proposed: retroarchaized and creative.

Let us characterize them and predict the principal ways of "searching talented scientific youth". The retroarchaized model combines radical localism (teacher-tutor) and universalism of modern information technologies. The teacher makes the mass media of education the "tutor", and by himself only personifies the information, transforms into a teacher-syncretist, by way of mimesis and identification teaching the recipient (the pupil) not just to use the information, but to "educate" himself, as the teacher does. Nowadays, there are elite schools for "gifted" parents, who are able to imitate the experience of "noble upbringing", but in modern conditions, this model exists rather than exclusive, exotic. The universalization of the "tutor" work in education through mass media is a heuristic and effective principle. It is necessary to develop a special program that can create methods of identity and create a syncretic subject of studying that would combine the recipient and the producer. It can be especially important in the field of art education.

The futuristic model combines the radical relativism of the oscillations of the metapostmodern and metareflexive design paradigm, known in design as the "black box" (the emotional type of identity by imitation), the "transparent box" (logocentric model of information presentation by revealing the genealogy of its creating), "reflexive model" (subject of evaluation and design doubles, becoming certain "meta-I" that reflects in different planes – sensual, rational, intuitive, etc.) [4]. So the subject of study, he is the designer of the integrity of "I", reflected

synthetically and emotionally experienced as a "gift of being", as a "miracle", "miracle of discovery" – does creative act, feels himself like a creator.

From the offered models, both have considerable potential in the process of "education" of a specialist in the field of art, and not only the fine (visual), but also other types (theater, cinema, musical activity, ballet, circus, etc.). However, the practical mechanisms for implementing these two models require the development, experimental incorporation, and identification of possible risks and attractions.

Meanwhile, it should insist that in the field of art, education is involved in the component of the talented person's consciousness, which can be refined during self-improvement, and the physical component, which requires many hours of individual training.

The strange thing is that in the second case, the influence of the teacher seems to be minimized since the person enters the artistic higher educational establishment, already having certain clearly expressed creative abilities, and they need the only refinement, straightening, "to correct placement of diaphragm" by the teacher. To speak about exceptionally artificial, individual work with students of such higher educational establishment is to say banality.

The main thing is to understand that training in artistic higher educational establishments is very different from training specialists in other fields of humanitarian knowledge (sociology, political science, ecology, economics, jurisprudence, cultural studies, at the least art criticism, etc.) [6]. It is not only because, in these fields, the translation of ready knowledge and ready problem questions do not imply the need for individual contact with each of the students (the main thing is to make a person hear and give meaning to what was heard), but because of individual contact of the teacher with the student in the art higher educational establishment needs a specific demonstration of the art form's ability – not the way the student used to [9].

As every creative person in the field of art during his life forms one or another craft skills, that over time become his unconscious tool for creating new artistic forms (in particular, with his own body as in dancing, or with his voice as in singing, with the skill of a violinist, etc.) [16], should be deepened and transformed existing specialized approaches and techniques for training in creative higher educational establishments in accordance with current requirements.

That is, not only one should cherish the model of lifelong education of tutors in the field of art - it is exclusively individual, and because of that hard socio-cultural task, but also the model of state adaptation of graduates, on the one hand, and proper certification of teachers, on the other. In this respect, the idea of degree-awarding of Doctor of Arts to teachers of the artistic cycle of academic disciplines, which has begun to be specified at the state level now, gives a hope that at the state level, there is at least an aspiration to realize the difference in the training of masters in the art field and training of the specialists in the field of humanitarian education.

But the foundations of training humanities and artists, in spite of their differences, have the same principles that can be reduced to such [17].

5 Conclusion

We will offer several models of the pedagogical process. The first guidance: differentiation of the pedagogical process by systemic components. Thus, the pedagogical process in the humanitarian sphere is structured by three dominants (mimetic, rational, reflective) and divided into three stages: mimetic (students make analog copies, imitate the experience of past), analytical (by the approximation of the logic of text constructing is determined) reflexive (chosen and analytically structured material undergoes to rhetorical transformations); in the art are

added (or exist alongside) techno-technological craft, which requires a purely individual approach to each student.

How to impart project-oriented, design thinking that produces creative intentions based on the reconstruction of cultural-historical codes of education systems, upbringing, education, including experience of semiological, rhetorical analysis, in the fields of humanitarian knowledge, and more broadly - how to extrapolate it into the contemporary space of general and high school?

A research program on "creative pedagogy" should be launched to develop methods of a non-aggressive, non-instructive approach in higher and secondary school pedagogy based on cultural and historical reconstruction, project-oriented, design analysis, and metareflexive guidance of creative thinking. In the field of certification of scientific personnel of higher qualification, that is, teaching staff of higher education establishment, it is necessary not only to exclude general "convoy approaches" to the evaluation of the scientific text.

There is a need to develop specific techniques and methods that would be more similar to the rhizome than the scheme [10], or to represent by itself such an algorithm that would allow not only a humanitarian but also artistic higher education establishments taking into account its species specificity to carry out a painless practice of applicants to obtain the proper attestation arguments. In this case, the "ecology of culture" of obtaining a professional education can get truly civilizational forms, to which even real environmentalists will not be able to find fundamental claims.

Literature:

1. Batishchev, G.S. (1991). Komi i plody. *Nashe nasledie*, 5, 1–4.
2. Danko-McGhee, K. & Slutsky, R. (2007). *The impact of early art experiences on literacy development*. National Art Education Association.
3. Danko-McGhee, K. (2000). *The aesthetic preferences of young children*. Mellen Press.
4. Dzhons, Dzh.K. (1976). *Inzhenernoye i khudozhestvennoye konstruirovaniye*. Moscow: Mir, 369.
5. Ewing, R. (2013). *Creative arts in the lives of young children: Play, imagination and learning*. ACER Press.
6. Fuko, M. (1994). *Slova i veshchi: Arkheologiya gumanitarnykh nauk*. Sankt-Peterburg: A-sad, 407.
7. Hösl, E. & Wanzenried, P. (2017). *Education on the edge: Acts of balance*. In E.G. Levine & S.K. Levine (Eds.). *New developments in expressive arts therapy: The play of poiesis*, 184–193.
8. Il'yenkov, E.V. (1991). *Filosofiya i kul'tura*. Moscow: Politizdat, 464.
9. Knill, P.J. (2005). *Foundations for a theory of practice*. In P. J. Knill, E. G. Levine, & S. K. Levine (Eds.). *Principles and practice of expressive arts therapy: Toward a therapeutic aesthetics*, 75–170.
10. Levine, S.K. (2017). *Preface*. In E. G. Levine & S. K. Levine (Eds.). *New developments in expressive arts therapy: The play of poiesis*, 9–15.
11. Likhachyov, D.S. (1985). *E'kologiya kul'tury. Proshloe – budushemu: Stat'i i ocherki*. Leningrad: Nauka, 49–63.
12. Moren, E. (2005). *Metod 'Priroda Prirody'*. Moscow: Progress-Traditsiya, 464.
13. National Art Education Association. (2020). *Tips for teaching visual arts and design in a digital learning environment*. In Remote learning toolkit. Available at: www.arteducators.org/learn-tools/remote-learning-toolkit.
14. National Association for the Education of Young Children. (2019). *NAEYC Early Learning Program Accreditation Standards and Assessment Items*. Available at: www.naeyc.org/sites/default/files/globally-shared/downloads/PDFs/accreditation/early-learning/standards_assessment_2019.pdf.
15. Pearson, M. & Wilson, H. (2009). *Using expressive arts to work with mind, body and emotions: Theory and practice*. Jessica Kingsley.
16. Stewart, C. (2019). The dangerous power of art education. *Art Education*, 72(6), 25–26.
17. Uznadze, D.N. (1966). *Psikhologicheskiye issledovaniya*. Moscow: Nauka, 451.
18. Volkov, N.N. (1977). *Kompozitsiya v zhivopisi*. Moscow: Iskusstvo, 264.
19. Vygotskiy, L.S. (1987). *Psikhologiya iskusstva*. Moscow: Pedagogika, 344.
20. Wright, S. (2003). *Children, meaning-making and the arts*. Pearson Education Australia.

Primary Paper Section: A

Secondary Paper Section: AL, AM