

AN INNOVATIVE APPROACH TO TRAINING ART STUDENTS IN PEDAGOGICAL UNIVERSITIES

UMA ABORDAGEM INOVADORA PARA FORMAR ESTUDANTES DE ARTE EM UNIVERSIDADES PEDAGÓGICAS

UN ENFOQUE INNOVADOR PARA LA FORMACIÓN DE ESTUDIANTES DE ARTE EN UNIVERSIDADES PEDAGÓGICAS

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ABSTRACT: This study examines the current problems of modern cultural and artistic education, identifies areas that require innovative approaches, and analyses the programs through the example of the National Academy of Culture and Arts. The demands of post-industrial civilization caused strengthening of integration between culture, education, and science, provoked the need to create a cultural and spiritual foundations, which became the main resources for Ukrainian state's revivals. The renewal of the education system that aligns with the modern cultural situation calls for rethinking of pedagogical methodological recommendations in accordance with the requirements of post-classical rationality and the development of modern scientific thinking. Identification of the heuristic and practical possibilities of the cultural paradigm, which shifts artistic knowledge in a new cultural direction, changes their cultural dominance and develops an idea about its essence and functions in a culturally appropriate and value-oriented environment, cultural microcosm.

KEYWORDS: Modern cultural and artistic education. Innovations. Up-to-date models. Creative industries.

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RESUMO: Este estudo examina os problemas atuais da educação cultural e artística moderna, identifica áreas que requerem abordagens inovadoras e analisa os programas através do exemplo da Academia Nacional de Cultura e Artes. As demandas da civilização pós-industrial causaram o fortalecimento da integração entre cultura, educação e ciência, provocaram a necessidade de criar uma base cultural e espiritual, que se tornou o principal recurso para o renascimento do estado ucraniano. A renovação do sistema de ensino alinhado com a conjuntura cultural moderna exige repensar as recomendações metodológicas pedagógicas de acordo com as exigências da racionalidade pós-clássica e do desenvolvimento do pensamento científico moderno. Identificação das possibilidades heurísticas e práticas do paradigma cultural, que desloca o conhecimento artístico para uma nova direção cultural, muda seu domínio cultural e desenvolve uma ideia sobre sua essência e funções em um ambiente culturalmente apropriado e orientado para valores, microcosmo cultural.

PALAVRAS-CHAVE: Educação cultural e artística moderna. Inovações. Modelos atualizados. Indústrias criativas.

RESUMEN: Este estudio examina los problemas actuales de la educación artística y cultural moderna, identifica áreas que requieren enfoques innovadores y analiza los programas a través del ejemplo de la Academia Nacional de Cultura y Artes. Las demandas de la civilización postindustrial provocaron el fortalecimiento de la integración entre la cultura, la educación y la ciencia, provocaron la necesidad de crear unos cimientos culturales y espirituales, que se convirtieron en los principales recursos para los resurgimientos del estado ucraniano. La renovación del sistema educativo que se alinea con la situación cultural moderna exige repensar las recomendaciones metodológicas pedagógicas de acuerdo con los requisitos de la racionalidad posclásica y el desarrollo del pensamiento científico moderno. Identificación de las posibilidades heurísticas y prácticas del paradigma cultural, que cambia el conocimiento artístico en una nueva dirección cultural, cambia su dominio cultural y desarrolla una idea sobre su esencia y funciones en un entorno culturalmente apropiado y orientado a valores, el microcosmos cultural.

PALABRAS CLAVE: Educación artística y cultural moderna. Innovaciones. Modelos actualizados. Industrias creativas.

Introduction

In today Ukraine, there is a development of the up-to-date original art education system with its spiritual traditions and psychological aspects. As a unique cultural phenomenon, it meets the global and national economic crisis and the corresponding challenges of the time, which are especially relevant for the cultural and artistic fields. Nevertheless, the emergence of a new cultural reality requires a modern prognostic approach to the development of the internal socio-cultural sphere where the art education system should operate. In its turn, this task requires the development of modern strategies, new approaches and reinterpretation and improvement of existing time-tested art education models and practical ones (PORTNOVA,

PORTNOVA, 2019a; VINICHENKO *et al.*, 2017a; VINICHENKO *et al.*, 2017b). However, the solution of these problems is associated with certain objective reality existing in nowadays society that includes gradual change in the nature of social relations, diversity, variety of spiritual life, the emergence of new social and spiritual needs and criteria, assessment of cultural and artistic phenomena, meaning of individual in society and, especially, in cultural field, the establishment of new infrastructure in cultural sphere and introduction of new management principles influenced by levers of market economy (ANISIMOVA *et al.*, 2020). Due to these objective socio-economic circumstances art education's ability to renew and its openness to innovation acquire special significance. Art schools play a crucial role in this process since they (each of them in their own way) have to be innovative and, at the same time, fulfil an important social mission, which is preserving and transmitting national cultural values and also:

- creating the spirit of national culture, developing and strengthening its basic foundations;
- preserve the diversity of national historical cultural heritage and traditions and pass them on to future generations;
- development of positive values system that contribute to the performance of the national creative potential.

Nowadays every art school must be innovative since it is a specificity of the times. It signifies a certain culture where innovation is certainly a new competitive product in the educational world and a cleverly built-in flexible system that constantly generates new ideas evolving from the individual's polytheist diversity. In the modern educational space, there are institutions that function based on fundamentally reformed principles since the moment of their establishment. These educational institutions play a crucial role in generating new ideas and testing. They encompass the accumulation of active energy from different spiritual movements, the combination of pragmatism and romanticism, traditions and innovations, the continuity of research and in-depth high-level analysis of practical activities. Discipline coexists with a sense of inner freedom. Thus, many theoretical and practical issues of Ukraine relate to its inclusion into the European artistic and educational space, search for the means for modernization and identify ways for its further development, consideration of strategic needs of the state and the specifics of society (KOPTSEVA, 2020; KURGANSKY *et al.*, 2020).

It is important to consider the cultural paradigm theoretical and methodological basis of cultural approach in art education, while interpreting the educational paradigm as a way of its understanding, a set of key concepts, statements and ideas that are the basis for research-building and recognized by the pedagogical community in a certain period. The cultural studies

approach in modern pedagogy uses a systematic holistic approach to understand culture and education in their philosophical context, and individual's development calls for a change in the pedagogical process by emphasizing its attractiveness. Theoretical understanding of the implicit nature of the relationship between education and culture, as well as their isomorphic identity suggests the prospects and productivity of the cultural paradigm as a conceptual basis for modernization of the content of art education. The described problematic area is a range of issues that concern theoretical, methodological, and cultural integration of the cultural, educational, and artistic concepts (PORTNOVA; PORTNOVA, 2019b).

The cultural studies apparatus gained a metastatic status, which encapsulates understanding the world culture in general, explaining the nature of cultural phenomena, existing of people and the historical purpose of human culture. The term "cultural studies", which is used for studying the educational realities, has two main meanings: knowledge about culture and theory of culture. This allows identifying the basic principles of trends in cultural studies, i.e., defining culture as a source of content, research methods, and design for art education (BUROVA; USATENKO, 2020).

The main task of modern art education is not only to provide an environment for people's creative development but for self-identification and self-fulfillment as well. G. Padalka notes that art education is aimed at the individual's general and artistic development, the development of a system of artistic skills and educationally customized practices, skills, knowledge, valuing art from the experience of creative activity (PADALKA, 2009). Masol emphasizes that, in B. Ysov's studies, "polyartistic" theory with its autonomous and synthesized forms, which are based on the aesthetic attitude at home, is an integral feature of the individual that combines "polyartistic" consciousness and corresponding artistic activity (MASOL *et al.*, 2016). Recently, Ukrainian scholars have been interested in this problem for the longest time. The works of L. Mazolis, Shevchenko, Yusov, T. Kryzhanivska, O. Rudnytska, I. Kozlovska are worth of special attention.

I. Kozlovska (2012) notes that integration performs on two levels:

- subject as the internal integration of separate components within a one discipline;
- as a combination of interdisciplinary groups within one course.

The authors fully agree with O. Rudnytska's conclusions that the content of teaching art disciplines should be considered in an integrated context. It should be seen as a relationship between different elements of knowledge about the discovery of the multifaceted world, which reflects the real lines, colors, and sounds that people experience through sight, hearing and other senses (RUDNYTSKA, 2002). This definition is related to L. Masol's research, where she notes

that, in terms of integrated learning, there is the interpenetration and systematization of students' knowledge, the emergence of a holistic and multidimensional image of the world, the development of creativity and creative, critical, and dialectical thinking (MASOL *et al.*, 2016). The purpose of this study is to highlight various cultural concepts that expand the understanding of cultural education, to determine the content of such education, to reveal the essence of cultural studies' paradigm as a specific methodology for the transformation of educational and artistic space. New social and cultural realities, the need to consider the identity and alignment of cultural and educational processes mainstream the search for conceptual and methodological approaches to scientific reflection on cultural education, the subject matter of which is transformed due to the modern challenges.

Materials and methods

In the twenty-first century the development of art education gained an intercultural dimension. In the context of intensified ethnic differences, intercultural education became a significant part of general pedagogy. The importance of students' intercultural competencies occurred due to the necessity of education for modern youth that cultivates the respect for other cultures, expenditure of their potential cognitive abilities, a tendency to intercultural dialogue, resolution of interethnic and ethnic conflicts through negotiation and mutual agreement. The polylogue of different cultures in the field of aesthetic education for pupils and youth is defined as an integral part of the unique educational space in Western and Eastern Europe (BOEVA-OMELECHKO, 2019).

Discourse on the development of separate components of art education could be a prominent example of methodological research in this field. Thus, musical-pedagogical education has become a phenomenon of the twentieth century. In the last century it emerged into an independent discipline of pedagogical education with own structure, which was institutionalized in the form of organizational units of pedagogical universities; content focused on curricula and standards; organization of its absorption during training of future music teachers at secondary schools to shape their musical culture and pedagogical competence, which is of a personal, social and state value.

One of the main methodological guidelines for research in the field of art education is the category of development (MUKHAMETSHINA *et al.*, 2020; GALIMULLINA *et al.*, 2020). Development as a universal fundamental attribute of being always remains a central category of dialectics. Since the internal contradictions are the main source of development, its

essence lies in self-development, which is the central category of synergetic, which nowadays proves the deep irreversibility of development, its variability, and alternativeness, declaring the bifurcation model. Due to the expansion of the synergetic paradigm modern scientific discourse introduces such modern scientific concepts as instability, imbalance, openness, and non-linearity. The non-linear dialectics studies the autopoiesis of a system, which enables a broader explanation of the self-organized processes in various sciences, including pedagogy (CAINES, 2019; CROPLEY *et al.*, 2019). In this study, the synergetic approach allows going beyond classical dialectics and considering the current state of music education within the categories of synergy, while determining that it is multidivisional and ceases to exist due to powerful external factors (process of integration and art education) (BUROVA, 2020; OSTENDA *et al.*, 2018; VINICHENKO *et al.*, 2020).

The untethered heuristic potential of the dialectical and philosophical category of development brings the study of musical-pedagogical education to the search for internal contradictions in its emergence as a source of self-development of the field, revealing the unity of quantitative and qualitative changes, recurrence, and distribution over time. The laws of development are determined primarily by the law of unity and the struggle of the opposites, according to which development is described as the process of emergence, growth, deterioration and resolution of various contradictions that specify the unity of the opposites. This internal contradiction, which becomes a source of development, is embodied in the idea of musical-pedagogical education, which musical and pedagogical components are in constant confrontation and in the search for a new unity (DAUS; YUDAEV, 2016; DAUS; YUDAEV, 2017).

The general mechanism of development of music-pedagogical education is determined by the law of mutual transition of quantitative and qualitative changes. Over the centuries, quantitative changes in the system of music teachers' training (significant growth of structural elements, new forms of organization, evolution of content) have changed dramatically in quality, which has led to new disciplines in teachers' education such as music and pedagogy. Continuous and recurring development derive from the law of negation, according to which the solution of contradictions in the process of development is performed by denying the old. Dialectical negation not only rejects the old quality but overcomes and removes it, which includes the moment of internal connection with the old, heredity as preservation and synthesis of the positive content from the previous stages of development (YUDAEV *et al.*, 2018).

The main methodological principle of studying the development of art education is the principle of historicism, according to which the subject is studied through its natural-historical

development closely connected with specific historical conditions. This principle is a methodical embodiment of the self-development of reality focused on the time scale in the inseparable unity of its states such as past, present, and future. The principle of historicism requires the study of the current state of the subject matter, the reconstruction of the past in reverse order, reflection on the genesis of the second and main stages of its historical development; predicting the future, foreseen trends in further development of the subject. For example, in the process of comparative analysis of the current state of musical-pedagogical education, the principle of historicism guides the research towards finding the present, past, and current seeds of future development, identify contradictions in the development of the field and provide solutions to elements and structures. The historical-genetic and problematic-chronological approaches allow distinguishing between confessional-musical, secular-educational, scientific-organizational, self-identification (actually musical-educational) and integration stages in the process. It provides for identification of origin, study and development of music education in Ukraine. Axiology is another important methodological guideline to modern research in the field of art education. From the axiological perspective, the research and value creation are cultivated, as well as the result obtained in the form of a complex of previously obtained values. Ideals and values, when transformed into educational goals and objectives, are coming into force during the educational process. The degree of depth of this implementation at certain stages of art education development can be determined through comparative-historical research, which together with comparative research present a holistic axiological picture.

Results and discussion

Modern socio-cultural reality presents new challenges. The new global theory of territorial, social, and economic development becomes more significant, which puts cultural resources and creativity at the forefront of the modern innovative economy. Thus, culture and creativity become (or should become) the main stimulus and resources for the development of the innovative economy, which nowadays has acquired the name of creativity. Therewith, the innovation economy sector based on the resources of culture and creativity is called creative industries. Creative industries are represented by organizations and companies engaged in entrepreneurial activity, according to which the economic value of goods and services is related to their belonging to culture. Some socio-cultural activities, where the creative and cultural components predominate, can be considered as creative industries as well.

Therefore, professionals who have gained new knowledge and training for working on radio and television in various creative industries, should work with different creative production, concert, and theatre agencies, companies that record audio and video, bands, soloists of academic and pop ensembles, conductors. There is a growing significance of specialists who can organize musical performances and concerts, have experience in organizing concerts and tours for musicians of philharmonics, musical and musical-dramatic theatres, amateur folk ensembles, can make preparations for the art festivals, competitions, various projects, performances of academic and pop ensembles and soloists. Reality creates new conditions for the artist's work, sets new tasks that must be considered in the learning process. Therefore, modern cultural and artistic education needs significant renewal on all levels from primary schools to universities. The National Academy of Culture and Arts Management (Kyiv) solves this problem in practice (TOROPOVA, 2020; DOLAKOVA *et al.*, 2018).

The problem of ambiguity in the field of art history and education is part of a larger problem that concerns the system and complexity of the general academic and educational process, where the cultural and artistic field is significant. In a rapidly changing socio-economic, environmental, and ideological situation art and education offer not only the development of skills, competencies and knowledge that coincide with new technologies, virtual reality, reality television culture and consumer competition, but also promote sustainable policies and social development through the study, preservation and transmission of universal cultural and aesthetic values and national character. According to the Law of Ukraine “On Education” (Article 5 (3)), development and adoption of state policy in the field of education is based on academic research, international obligations, national and foreign experience, considering predictions, statistics, and development indicators to meet human and social needs (Law of Ukraine “On Education”, 2017). This comprehensive approach is applied to educational activities in general and, especially, in the field of culture and art (Law of Ukraine “On Culture”, 2011). The combination of the results and conclusions of academic research with cultural practice and, especially, with art education is one of the main tasks of NAM of Ukraine, which implements these tasks through its branches and departments, including the Department of Arts and Pedagogical Sciences.

Effective practical application of one of the principles of state policy in the field of education is defined by law, namely in the parts about the scientific nature of education (Law of Ukraine “[On Education”, 2017) at the National Academy of Arts in Ukraine (National Branch Academy of Sciences) in 2014. Ministry of Culture of Ukraine and the Ministry of Education and Science of Ukraine as advisory and consultative state bodies, which voluntarily

unites leading experts among the heads and scientists of art schools and branches of scientific institutions, attend issues of art education and science. The President of the National Academy of Sciences of Ukraine, academician A.B. Chebikin is in charge of The Coordinating Council. According to the Resolution, the main task of this Council is to promote the development of art education and science in Ukraine. For accomplishing this task, the head of the council has set up expert commissions to consider issues related to scientific and educational activities in the cultural and artistic field, the establishment of multidivisional legislative information field, preservation and study of cultural heritage (EFREMENKO *et al.*, 2020; SESIGÜR; EDEER, 2020; LIU *et al.*, 2020).

The organic combination of art, theoretical and empirical research with educational activities determines the tasks that the Special Committee of Professional Experts in the Coordinating Council has to deal with in accordance with the Ukrainian Law "Scientific and Technical Activities" (Law of Ukraine "On Science", 2016). Spreading research on these topics will facilitate the integration of this study into the educational and cultural processes. Thus, in November-December 2018, the Research Expert Committee examined 144 subjects, including 11 doctoral students and 133 candidates. Based on the results of the examination, the Commission proposed to the Coordinating Council to approve 85 points (about 60% of the total) and to fill in the rest with consideration to the comments made. Approved topics are published on the official website of the Ukrainian Non-Aligned Movement. Therefore, their implementation, discussion and extension can be monitored. In particular, the approved topic "Transformation of expressions of fine arts" can be highlighted. Its results can be used both for the developing programmes and planning cultural and artistic activities.

One of the main tasks mentioned in the regulations of the Coordinating Council of Art Education and Science of NAM of Ukraine is to coordinate the art schools of different types and levels and research institutes to improve the educational process, the quality of education, and intensify activity of the academic staff. In particular, this is determined by the expert committee on culture and postgraduate education established in late 2017 on the basis of two existing committees, which are the Committee of Knowledge "Culture" and the Committee of Postgraduate Education. The commission examines a wide range of issues related to the organization, effectiveness, and quality of the educational process in the cultural and artistic field, its relationship with social reality and predictions of changes in the country and in the world. The central role of culture and education in shaping the future of society should be emphasized. According to President of the European Commission, Jean-Claude Juncker,

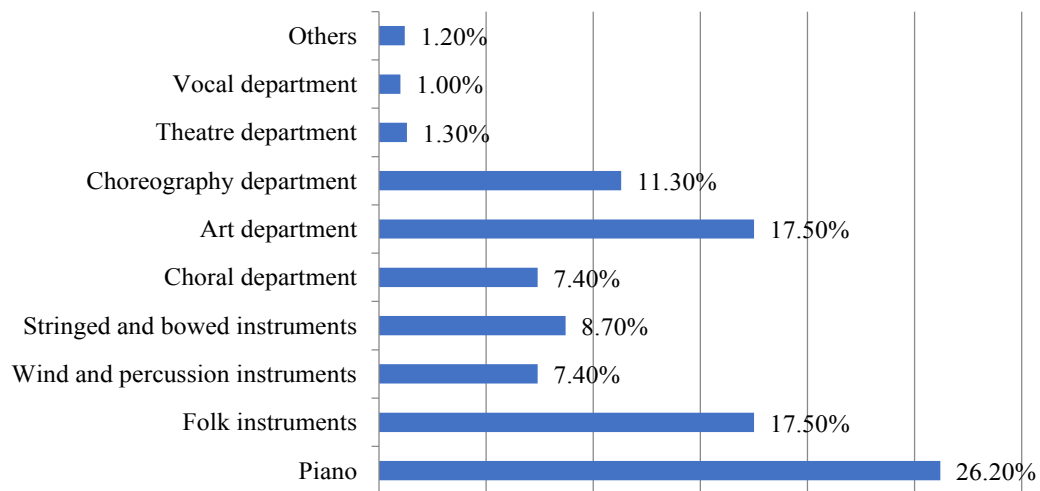
cultural education is the key to the future for both the individual and the European Union in general (BARRON *et al.*, 2018; BODROVA *et al.*, 2020).

This can be applied to Ukrainian realities. It is no coincidence that the Draft Law of Ukraine “On Strategy for Sustainable Development of Ukraine until 2030”, developed by American Ukrainians, by the Faculty of Arts and Education of the Presidium of the Academy in particular, focuses on several ways to guarantee high quality public and private education to every citizen, regardless of their race, political beliefs, religion, gender, ethnic and social origin, property status, place of residence, their language etc. It is a matter of pride to ensure mutual respect and tolerance in society, pride for their country, its history, culture, science, and sports (Draft Law of Ukraine “On Strategy”, 2018).

There is a question presented among the issues discussed by the 2018 professional expert commission of culture and postgraduate education: “On the prospects of Ukrainian schools of culture for the training of art professionals for rural cultural institutions”. The history of the issue began in April 2015 with the decision of the Cabinet of Ministers of Ukraine 6,266 approved a new list of disciplines and programmes for training university students. The list presents the combination of previous disciplines "Culture" and "Art" into one "Culture and Art", and removal of the program "Folk Art", which implies that schools of culture prepare junior specialists for the club network. In accordance with the Order of the Ministry of Education and Science of Ukraine No. 1151 (November 2015) "On the Specific Features of the Check-List Introduction", tables of correspondence of the old and new lists and the form of the coordination act have been approved. The path of transformation of the program “Folk Art” was determined. Some educational institutions (Kyiv Regional College of Culture and Arts, Regional College of Arts named after V. Vorobkevych etc.) changed the "Folk Art" to new programs (“Music” 025, “Theatre” 026). Others decided to consider local conditions, the labor market situation and choose to transform this program into "Management of SCA (socio-cultural activities)" 028. The second option raises a question about preparation of professionals for cultural institutions of club type and the image of such specialists. The Coordinating Council for Art Education and Science of the National Academy of Sciences of Ukraine agreed with the recommendations of the Commission of Experts on Culture and Postgraduate Education to recognize the adaptation of the specialty "Folk Art". Considering the strengths of this approach the proposal for the development of the National Academy of Culture and Arts, Educational and Professional Program (EPP) and Educational and Qualification characteristics (EKC) through the project of "Management SCA" program that will contribute to the training of art specialists for cultural institutions of the club type.

This issue was developed for several reasons. Present times require the modernization of educational and professional standards, development of a new promising National Qualifications System (QS), "looking at society as a key tool to meet the needs of the labor market (employers), skilled workers (their knowledge, skills, competencies), and educational services" (RADKEVICH, SKULSKA, 2021) (Figure 1).

Figure 1 – Cultural and artistic education at the present stage



Source: Prepared by the authors

Ukraine modernizes educational and professional standards according to modern requirements. The Ukrainian National Academy of Sciences actively participates in this process, provides the necessary advisory services and expert opinions and conducts analytical research if necessary. Thus, in September 2018, a group of researchers led by the Vice President of the Academy V.A. Bitsev organized a Master's program 023 "Fine Arts, Decorative Arts, Refurbishment" as reported by the Department of Higher Education of the Ministry of Education and Science of Ukraine on 20 September 2018. The development and expert evaluation of higher education standards went into effect in the spring of 2016. In July 2019 the Ukrainian Ministry of Education and Science approved 100 new standards, including those related to art education. In addition, a holistic approach to art education involves not only assessing the current state of the market and socio-economic situation but also predicting the prospects for sustainable development and ways to solve existing problems, especially, in the field of culture.

One of the operational goals of previously mentioned "Strategy for Sustainable Development of Ukraine until 2030" is to ensure sustainable development of the regions by preserving national values and cultural traditions; to promote the further development of the regions considering the balance of natural factors and natural, historical, and socio-cultural resources of development of each region; ensure the protection and preservation of existing cultural and natural heritage sites and intensify the efforts to expand the list of such sites in Ukraine; to promote the development of Ukrainian culture. Therefore, in modern educational circumstances training of leaders of socio-cultural activities at the local (rural, district, city) level is extremely important not only for organizers of leisure but also for promoters of cultural and national values (Article 6 of the Law of Ukraine "On Education") such as respect for the cultural values of Ukrainians, historical and cultural heritage and traditions (Law of Ukraine "On Education", 2017). In this regard, the agenda of the expert commission resonates with the issues raised by the expert commission of the National Academy of Sciences of Ukraine on culture and postgraduate education that relate to the need for experts armed with the latest knowledge. The meeting of the Commission in June 2019 addressed the issue of "Methods of preserving monuments of wooden and sacred architecture" and stressed the need for an extensive dialogue between the scientific community, stakeholders, local and religious communities to identify key issues, which should be considered in the state long-term program, which will include research and accounting of buildings that need protection and preservation in first place, as well as training of specialists in this field such scientists and restorers (KARPUKHIN *et al.*, 2020).

Notably, art as one of the highest forms of cultural activity is an example and a pillar of cultural activity in general. This category defines a certain branch of spiritual production (higher, perfect and the most "cultural" in a sense) and denotes the quality of cultural activity, the "technique" of approaching the ideal. Discovering and enriching the inner world of the individual attracts people to the most important forms of life on a level of certain personal and social ideals. In this sense, the ideal functions as a general direction for cultural development include the meaning of human existence and the perspective of human existence in the refraction of personality (EDDY *et al.*, 2020).

Considering the main socio-political changes in society, Ukrainian cultural and artistic education is entering the European educational space and expecting significant changes in transformation. Solving the problem of cultural and artistic education requires discussion on many levels from educational institutions to committees of the Verkhovna Rada, the

consolidation of the general artistic community to preserve significant achievements of the national education system, the importance of which is proven by time and considerable results.

Conclusions

Arts and education are important components of modern humanities and general education and play a key role in the future of European countries. Despite different approaches and specific tasks, in every country the responsibility for the development of art education and science rests with the departments and organizations that are responsible for culture, education and science. Coordination and interaction of various stakeholders in the field of art education and science is carried out through long-term programmes, research and higher education institutions, specialized academies. In Ukraine the Ukrainian Academy of Arts has established the Coordinating Council for Art Education and Science, which brings together leading experts among the heads of art institutions and representatives of science, industry research institutes and the Ministry of Culture on a voluntary basis. The Ministry of Education and Science of Ukraine not only coordinates the efforts of various stakeholders but also raises, analyses, and discusses current policy issues in this field and develops legislative proposals. Due to the international experience and cooperation with European partners, modern challenges facing the society will be identified. The successful development of today's society is shaped mainly by future-oriented state policy in the field of art, science, and education.

Culture is one of the determining factors of social development. The status and functions of art are changing, emphasizing new demands in the training of future artists. The inclusion of national culture into social life, its use for the economic development of Ukraine and the establishment and promotion of its reputation abroad are meaningless without qualified specialists in culture and arts, further improvement of educational programs and research quality issues, education at universities of arts. Higher education should be a significant promoter of social solidarity, reduction of inequality and increase in knowledge, skills, and competences of society. It strives to maximize personal growth and potential and contributes to a sustainable and democratic knowledgeable society, development of more flexible approaches and of higher education accessible for everyone at all levels.

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