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**ONGOING CHALLENGES  
OF HIGHER ART EDUCATION**

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The purpose of the article is to determine the special features of the formation of higher art education in Ukraine at the present stage and identify the main ways of their implementation. Research methodology. The article, along with general scientific methods – analysis, synthesis, induction, deduction, generalization, applies cross-cultural and systematic analyses, which makes it possible to characterize the ongoing challenges of higher art education. The scientific novelty of the research lies in the following priorities: peculiarities and current state of higher art education are described, distance education as one of the forms of translation of knowledge and skills and a methodological challenge to teachers of art educational institutions are investigated, ways of introducing the educational and creative degree of Doctor of Arts and accreditation of the academic councils (specialized councils for awarding the degree of Doctor of Arts) are outlined in three areas of creative artistic activity: 1) the music sphere, 2) the visual, decorative and applied, design and restoration, 3) stage and audio-visual arts. The regulations by the National Agency for Higher Education Quality Assurance sets out the requirements for the competence of members of the specialized councils for awarding the degree of Doctor of Arts. Conclusions. Today's art and education market is characterized by a tendency when the provision of educational art services is forced to take place in conditions of fluctuations in state educational strategies, reinforced by some uncertainty of work in the conditions of global quarantine. But if the conditions of quarantine have external force majeure circumstances and cannot continue indefinitely, the lack of a clear state strategy in the field of higher art education remains an obstacle to the formation of its overall structure. However, the steps that have been taken in the recent years thanks to the collective efforts of the National Agency's specialists allow us to see the prospects for moving towards the creation of such a structure.

*Keywords:* art education; higher education; distance education; Doctor of Arts

**Introduction**

Since 1990, Ukraine, along with other countries of the central Europe, has become an object of various attempts to reform higher education. In this regard, Ukraine is not the only post-communist country that is trying to quickly catch up with what European countries have gradually formed for decades, realizing the fallacy of education in the previous format. However, as a country with a viscous postcolonial heritage, in the process of reform, Ukraine sometimes chooses not a convincing but, as practice shows, a somewhat turbulent way. On the one hand, there is a clear awareness of the need to modernize the educational space in accordance with modern European standards, on the other hand, there is a lack of public and state consensus on the strategic transformations of the higher education forms. The foundations of modernization were laid by the first reform law "On Higher Education" in 2014, where Ukraine announced new dominants that should take place in the field of European integration processes. To bring Ukraine closer to the best quality education standards, to form a quality culture and at the same time to preserve the traditions and potential of national schools was the only one motivation.

Recent research and publications analysis. Theoretical and methodological developments that have identified new vectors of its development in the works of O. Bezghin, D. Nazarenko, A. Radomska, O. Uspenska, N. Tsymbaliuk and others are devoted to the study of topical issues of higher art education.

The scientific novelty of the research lies in the following priorities: peculiarities and current state of higher art education are described, distance education as one of the forms of translation of knowledge and skills and a methodological challenge to teachers of art educational institutions are investigated, ways of introducing the educational and creative degree of Doctor of Arts and accreditation of the academic councils (specialized

councils for awarding the degree of Doctor of Arts) are outlined in three areas of creative artistic activity: 1) the music sphere, 2) the visual, decorative and applied, design and restoration, 3) stage and audio-visual arts.

### **Purpose of the article**

The purpose of the article is to determine the special features of the formation of higher art education in Ukraine at the current stage and highlight the main ways of their implementation.

### **Main research material**

**To ensure the continuity of higher art education.** The artistic sphere in the new democratic countries, which formally got rid of the authoritarian regimes several decades ago and objectively exist in a state of the transitional economies, as well as the cultural sphere in general, is aimed at finding new forms of educating the worldview of young people, who take the place of professional, but rather backward-looking predecessors.

Therefore, it is necessary to take into account not artificial, but natural qualitative changes when we discuss the current state of higher art education as a form of education, which, unlike other forms, is continuous in its nature.

Taking into account the context of the functioning of the National Agency for Higher Education Quality Assurance (hereinafter – the National Agency), the training of a professional, that is, a master in the field of art, not only in visual arts (visual, decorative and applied, design), but also in other types (theatre, cinema, concert and music activities, ballet, circus, etc.) is a kind of problem with the criteria for the accreditation of art institutions of higher education and certification of their staff.

In the process of artistic training, not only the component of the consciousness of a talented person is involved, which can be improved during the usual theoretical (lectures/seminars) classes or self-improvement, but also the psychosomatic, bodily component, which requires many hours of individual training, the improvement of the “professional movements”. In the second case, it may seem that the influence of the teacher is minimized, because a person enters the art institution, as a rule, already having special creative abilities that require only further “straightening”, “correct breathing”, “setting of the hand” on the part of the teacher. But this is not entirely true.

It is important to realize that training in art institutions of higher education differs from training in other areas of humanities (sociology, political science, ecology, economics, law, cultural studies, to a lesser extent art studies, etc.), not only because their broadcasts of ready-made knowledge and ready-made problem issues do not presuppose the need for the individual contact with each of the students (the main thing is that person hears and wants to comprehend the material), but because the individual contact of the teacher with the student in art educational institution requires a specific personal demonstration of the ability to see the art form differently, from a different perspective, in a different light of the creative task. By the way, this issue has been complicated by the difficulties of the remote art education, the forced necessity of which has now appeared as a methodological challenge for teachers of art educational institutions: it is difficult to teach how to draw at a distance.

Since each artistic person forms his own craft abilities throughout life, which eventually become his unconscious tools for creating new artistic forms (in particular, with one’s own body, as in dancing, or with one’s voice, as in singing, with the skill of a violinist, with the skill of an artist), it is necessary to adapt the developed approaches and methods to the training programmes in art institutions of higher education in accordance with modern requirements. We should not support only the model of continuous “education of educators” in the field of art – this is a completely individual work – but also the model of state adaptation of graduates, on the one hand, and proper certification of teachers, on the other. The idea of awarding the degree of Doctor of Arts to the teachers of art academic disciplines, which has now begun to be concretized at the state level, gives hope that at the state level there is at least a desire to understand the differences in the training of specialists in the field of art and the training of specialists in the humanities.

From this point of view, in the field of certification of highly qualified scientific personnel, that is, the teaching staff of art institutions of higher education, it is necessary not only to abandon general “convoy approaches” to the assessment of a scientific text, but also to develop specific “permissive” methods that would be more like a rhizome than a scheme, in other words, an algorithm that would allow each art educational institution, taking into account its specifics, to carry out the practice of obtaining proper, convenient for the applicants, certification argumentation. In this case, the “ecology of culture” of obtaining a professional education in the field of art will take truly civilizational forms, which would not be argued even by the real ecologists.

A delicate attitude towards bright creative personalities, who are not born every day and therefore is a unique phenomenon, is the main goal of higher art education and guaranty of its continuity.

**Forced shift to remote learning in art educational institutions.** In 2020, as soon as the activities of the National Agency began to gain practical momentum, the whole world (and Ukraine) faced an insurmountable structural and political, cultural and historical test. The higher education system received the very first imprint of the endless quarantine situation. Educators around the world, including higher art education staff, were suddenly and forcedly placed in conditions of virtual and remote communication with a student, they quickly changed their attitude not only to the practice of situational translation of knowledge, but also to the very methodology of feeling distance between themselves, their emotions and student's personality. In other words, the distance has been preserved, but has acquired a virtual character. Of course, this does not generally contradict modern changes in the information space of interpersonal relations, and it is hardly a joke that the citizens of the Baltic countries are surprised about the requirement to observe the distance between people of one and a half meters: why get so close to each other?

We seem to have been convincingly shown that in the field of education (not only higher education) even the social physics of contacts can be completely ignored and nothing will happen to the quality of knowledge acquisition, knowledge control, and the performance of educational tasks. This is the everyday convenience that both the teacher and the student have sometimes dreamed of: on the one hand, there is no need to waste time and money on moving around the city, on the other hand, you can just "skimp work", as during the ontological presence in the classroom, only by switching off the computer. However, it is not that simple.

Indeed, if in other areas of humanities the distance learning, as the practice of recent months has shown, can take place more or less without much loss in meaning with the help of remote communication programs like Zoom (Skype, Microsoft Teams, etc.), the situation in art education, unfortunately demonstrates not only the qualitative failure of communication between the teacher and the student, but also turns attempts at such contact into a comic and satirical exercise and finally indicates the profanation of the very essence of the matter. It is enough to imagine learning choral singing or acrobatic tricks using a smartphone, and the absurdity of such time spending becomes obvious.

Art education, which deals not so much with semantic as with fundamentally spatial, even "bodily" phenomena in learning, with all its being denies the establishment of a virtual distance between the teacher and the student, but directs efforts to the actual removal of this distance, that is, turns spatial meanings into meaningful ones, and not vice versa. Therefore, distance learning in the art sphere is an artificial and under current conditions situationally forced ersatz of real art education, and in its essence, such training is not complete, it cannot "be achieved" by either the teacher or the student.

Finally, the artistic aspect. I recall a lecture by the Italian art critic, inventor of the concept of "transavantgarde" Achille Bonito Oliva, which he gave several years ago in Kyiv. Not so much the semantic layer of the information, the sharpness of thought, wit, the harmony logic of presentation, but the charismatic artistry of the here-and-now presentation of the material by the lecturer – the way he moved among the audience, his gestures, his pauses and gazing as if into the eyes of each listener – made the exact impression that a quality lecture on the issues of art should have. Although we are not talking about practical classes in painting or acting, about the training of a violinist or singer, depriving a student of skilful art history lectures or any other that requires artistry is an indispensable condition for the existence of the very tradition of broadcasting skills, abilities and knowledge.

In cases of force majeure in education, of course, every skilled teacher will find his own techniques, but it should always be remembered that any remote education not only fails to establish the "correct" human distance between a mentor and a student, but also destroys it.

**The Doctor of Arts degree in the system of higher art education.** The need to implement in Ukraine, like in European countries, the educational and creative Doctor of Arts degree in recent years has turned from a general idea into a number of legislative documents that establish the main provisions and qualification requirements both for members of academic councils and the applicants for this degree.

The law of Ukraine "On Higher Education" (Verkhovna Rada of Ukraine, 2004) stipulated the possibility for a creative person who has a basic higher art education to obtain a Doctor of Arts academic degree. In 2018, the Procedure for obtaining the educational and creative degree of Doctor of Arts and training in assistantship-internship was approved, and in February 2020, the Cabinet of Ministers made important editorial changes to this Procedure to clarify the system of basic requirements for an applicant for the degree of Doctor of Arts. In particular, the new version of the Procedure (Article 35) presents the requirements for the form and scope of research and creative artistic components, which are determined by the educational and creative programme accredited for each specialty.

Unlike scholars applying for the degree of Doctor of Philosophy, future Doctor of Arts must present not a traditional dissertation, but a creative art project with its subsequent textual substantiation (“research component”) in the format of the still traditional “dissertation abstract” (that is, up to 1,0 printed sheet).

“Scientific substantiation of a creative artistic project,” states Article 35 of the Procedure, “is submitted in the form of an author's text, which contains independent results of research into the history of creative and scientific solutions of the selected topic, the subject of artistic search is determined and substantiated, the main stages of interpretive ways to achieve the artistic goal of a creative artistic project are identified and so on. The scientific substantiation consists of the following structural parts: introduction, sections, conclusion, references and abstract given in Ukrainian and English, and is also supplemented by the methodological development of a special course of the discipline on the topic of a creative art project” (Cabinet of Ministers of Ukraine, 2018). The new version of the Procedure clearly defines the conditions for submitting an art project as the main component of the Doctor of Arts training.

The National Agency also developed and approved the Regulation on accreditation of specialized academic councils (specialized councils for awarding the degree of Doctor of Arts) in three areas of creative artistic activity: 1) the music field, 2) the visual, decorative and applied, design and restoration, 3) stage and audio-visual arts. The Regulation sets out the requirements for the competence of members of the specialized councils for awarding the degree of Doctor of Arts.

Thus, it can be considered that the necessary constituent documents of the activities of art universities for the training of Doctor of Arts in general have been formed, and only the practice of compliance with the developed requirements would be able to show their vitality and positive effectiveness.

The publication of O. Bezghin and O. Uspenska (2018) “Higher art education in Ukraine: issues of training of the faculty members” provides an interesting experience of comprehending the content component of training specialists for the degree of Doctor of Arts. The authors propose a general model of training a specialist on the example of musical art, based, on the one hand, on the constituent documents, and on the other hand, involving foreign experience.

Since the practical educational activity for the training of Doctor of Arts has just begun, we can speak of possible results only theoretically. However, the greater autonomy of higher art education in the field of highly qualified specialists training gives hope that over time more or less typical technical models for awarding academic degrees in the field of art will be worked out, where each area has its own, sometimes very different, features of training.

### Conclusion

In summary, we can say that today's art and education market is characterized by a tendency when the provision of educational art services is forced to take place in conditions of fluctuations in state educational strategies, reinforced by some uncertainty of work in the conditions of global quarantine. But if the conditions of quarantine have external force majeure circumstances and cannot continue indefinitely, the lack of a clear state strategy in the field of higher art education remains an obstacle to the formation of its overall structure. However, the steps that have been taken in the recent years thanks to the collective efforts of specialists from the National Agency for Higher Education Quality Assurance allow us to see the prospects for moving towards the creation of such a structure.

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## АКТУАЛЬНІ ПРОБЛЕМИ ВИЩОЇ МИСТЕЦЬКОЇ ОСВІТИ

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Мета статті – визначити специфічні риси формування вищої мистецької освіти в Україні на теперішньому етапі та виокремити магістральні шляхи їх впровадження. Методологія дослідження. У статті поряд із загальнонауковими методами – аналізу, синтезу, індукції, дедукції, узагальнення – використані кроскультурний і системний аналіз, що дають можливість охарактеризувати нагальні проблеми вищої мистецької освіти. Наукова новизна дослідження полягає в таких пріоритетах: розкрито специфіку та сучасний стан галузі вищої мистецької освіти, досліджено дистанційну практику як одну з форм трансляції знань і навичок та методичний виклик перед викладачами мистецьких вишів, а також окреслено шляхи впровадження освітньо-творчого ступеня доктора мистецтва та акредитацію вчених рад (спеціалізованих рад з присудження ступеня доктора мистецтва) у трьох сферах творчої мистецької діяльності: 1) музична сфера, 2) образотворча, декоративно-ужиткова, дизайнерська й реставраційна, 3) сфера сценічного й аудіовізуального мистецтва. Положенням, розробленим Національним агентством із забезпечення якості вищої освіти, встановлено вимоги до компетентності членів спецрад з присудження ступеня доктора мистецтва. Висновки. На сьогодні мистецькоосвітній ринок характеризується тенденцією, коли надання освітніх мистецьких послуг вимушено відбувається в умовах коливання державних освітніх стратегій, посилені певною невизначеністю праці в умовах всесвітнього карантину. Але якщо умови карантину мають зовнішні форс-мажорні обставини і не можуть тривати безкінечно, – відсутність чіткої гуманітарної стратегії держави в галузі вищої мистецької освіти лишається перепорою для формування загальної її конструкції. Утім, кроки, що були зроблені і робляться в останні роки завдяки колективним зусиллям фахівців Національного агентства, дозволяють побачити конкретні перспективи руху в напрямку до створення такої конструкції.

*Ключові слова:* мистецька освіта; вища освіта; дистанційна освіта; доктор мистецтва

## АКТУАЛЬНЫЕ ПРОБЛЕМЫ ВЫСШЕГО ХУДОЖЕСТВЕННОГО ОБРАЗОВАНИЯ

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Цель статьи – определить специфические черты формирования высшего художественного образования в Украине на нынешнем этапе и выделить магистральные пути их внедрения. В статье наряду с общенаучными методами – анализа, синтеза, индукции, дедукции, обобщения – использованы кроскультурный и системный анализ, что дает возможность охарактеризовать актуальные проблемы высшего художественного образования. Научная новизна исследования заключается в следующих приоритетах: раскрыта специфика и современное состояние отрасли высшего художественного образования, исследована дистанционная практика как одна из форм трансляции знаний и навыков и методический вызов перед преподавателями художественных вузов; также очерчены пути внедрения образовательно-творческой степени доктора искусства и аккредитация ученых советов (специализированных советов по присуждению степени доктора искусства) в трех сферах творческой художественной деятельности: 1) музыкальная сфера, 2) изобразительная, декоративно-прикладная, дизайнерская и реставрационная, 3) сфера сценического и аудиовизуального искусства. Положением, разработанным Национальным агентством по обеспечению качества высшего образования, установлены требования к компетентности членов спецсоветов по присуждению степени доктора искусства.

Выводы. На сегодня образовательный рынок характеризуется тенденцией, когда предоставление образовательных художественных услуг вынужденно происходит в условиях колебания государственных образовательных стратегий, усиленного вероятной неопределенностью труда в условиях всемирного карантина. Но если условия карантина имеют внешние форс-мажорные обстоятельства и не могут продолжаться бесконечно, – отсутствие четкой гуманитарной стратегии государства в области высшего художественного образования остается препятствием для формирования общей ее конструкции. Впрочем, шаги, которые были сделаны и делаются в последние годы благодаря коллективным усилиям специалистов Национального агентства, позволяют увидеть конкретные перспективы движения в направлении к созданию такой конструкции.

*Ключевые слова:* художественное образование; высшее образование; дистанционное образование; доктор искусства