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DOI: <https://doi.org/10.32782/2411-3034-2022-32-22>**Oleksandr Tsugorka**

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ART ACADEMIC EDUCATION AMIDST MARTIAL LAW

Abstract. *The purpose of the article is to clarify the peculiarities of the development peculiarities of art education amidst martial law. The research methodology is based on the complex use of methods of pedagogy and modern art studies, which are aimed at theoretical and artistic-practical understanding of the modern educational paradigm of art education. The article highlights the problems arising in the educational process when training artists during martial law. Ways to improve the quality and algorithms of modernization of the process of professional training of students of art specialties are proposed. The article examines the fundamentals of the Higher Education Development Strategy of Ukraine and identifies the main vectors of education reform which will bring Ukraine closer to full membership in the European Union. The issue of contradiction between innovations and traditional forms of artistic personnel training remains debatable. The author draws attention to the renewal and modernization of educational standards of art pedagogy. This will solve a range of problems related to the demand for young artists and increase their potential for self-realization. The functioning of the art education system in martial law is characterized by an intensive search for new approaches to learning, innovative forms of organizing the educational process, and effective pedagogical and information technologies. Therefore, supporting the active implementation of innovations in the education sector during the war has become one of the key focus areas of the National Academy of Fine Arts and Architecture (NAFAA).*

Key words: *art academic education, martial law, problems of higher art education, NAFAA, reforms, problems.*

МИСТЕЦЬКА АКАДЕМІЧНА ОСВІТА В УМОВАХ ВОЄННОГО СТАНУ

Олександр Цугорка

Анотація. *Метою статті є з'ясування особливостей розвитку мистецької освіти в умовах воєнного стану. Методологія дослідження базується на комплексному використанні методів педагогіки та сучасного мистецтвознавства, які спрямовані на теоретичне та художньо-практичне осмислення сучасної освітньої парадигми мистецької освіти. У статті виокремлено проблеми, що виникають в освітньому процесі під час підготовки митців у період воєнного стану. Пропонуються шляхи підвищення якості та алгоритми модернізації процесу фахової підготовки студентів мистецьких спеціальностей. Розглянуто положення Стратегії розвитку вищої освіти України, визначено основні вектори освітньої реформи, які наблизять Україну до повноправного членства в Європейському Союзі. Дискусійним залишається питання суперечності між інноваціями і традиційними формами підготовки мистецьких кадрів. Автор звертає увагу на оновлення і модернізацію освітніх стандартів мистецької педагогіки. Це вирішить низку проблем, пов'язаних із затребуваністю молодих митців, та підвищить потенціал їхньої самореалізації. Функціонування системи мистецької освіти в умовах воєнного стану характеризується пошуком нових підходів до навчання, інноваційних форм організації освітнього процесу, ефективних педагогічних та інформаційних технологій. Саме тому підтримка активного впровадження інновацій в освітню галузь під час війни стала одним із ключових напрямів роботи Національної академії образотворчого мистецтва і архітектури.*

Ключові слова: *мистецька академічна освіта, воєнний стан, проблеми вищої художньої освіти, НАОМА, реформи, проблеми.*

The issue of academic art education has been of interest to modern scientists for a long time. However, the military events in Ukraine made adjustments to the artistic and educational process. Someone may think this is not time for art, creation, and contemplation of the beautiful because there are more urgent tasks, and some people only need to survive in the current difficult time. However, culture and art are important at any time, thanks to art projects, our artists have the opportunity to announce events in Ukraine on various international art platforms (exhibitions, biennials, round tables, etc.). It is works of art that can become means of influence on society, which help the viewer to distract from problems by asking peculiar questions, keeping certain important topics in the center of attention. The artist's different vision of many things and phenomena allows him to gain new experience. In addition, the popularization of our artistic heritage at the diplomatic and geopolitical level has considerable weight today. If art can interest us at this time, it is natural that the world will be interested as well.

Despite the open Russian aggression against Ukraine, which resulted in the beginning of the war on February 24, 2022, the main task of students, including future artists, is to receive education. It is a personal front line of every student since the future of Ukraine, as a powerful representative of the world community of developed democratic countries, lies in the hands of educated people. Top-ranked specialist training under martial law is one of the current challenges, which demands from each academic worker the most effective application of his professional and human qualities to gain joint victory in the field of education.

The purpose of the article is to clarify the peculiarities of the development peculiarities of art education amidst martial law.

Analysis of recent research and publications. The problem of the formation of national art education has never lost its importance and has always sparked the interest of domestic art critics. The studies of N. Bulavina, M. Pichkur, M. Fomichova, L. Rusakova, A. Nikyforov, and T. Sidletska have a particular vision of the peculiarities of the formation and development of art schools in Ukraine. Art and educational issues are also noticeable in the contributions of S. Volkov, I. Lyashenko, O. Maiorova, S. Nikulenko, O. Ovcharuk, L. Sokolyuk, L. Savytska, O. Shulgina, and others. The problems of the theory and practice of art education were developed by such scientists as H. Grebenyuk, O. Oleksyuk, O. Otych, V. Radkevich, and O. Rudnytska.

Nevertheless, many problems of professional art education remain unsettled and even gain newfound relevance during martial law.

Legislative and regulatory support for the activities of higher education institutions under martial law, as well as the education sector as a whole, is carried out within the limits and in accordance with the Law of Ukraine "On the Legal Regime of Martial Law" dated 05/12/2015 No. 389-VIII (as amended) [1], the Decree of the President of Ukraine "On the Introduction of Martial Law in Ukraine" dated February 24, 2022 No. 64/202273[2], and following other regulatory and legal acts of Ukraine.

The order "On the Approval of Higher Education Development Strategy in Ukraine for 2022-2032" dated February 23, 2022, No. 286-p79 [3], which was available on the government website on April 14, 2022, adopted by the Cabinet of Ministers of Ukraine was significant and of current interest in the context of the ongoing armed aggression of the Russian Federation against Ukraine and the acceleration of domestic European integration actions and aspirations. The strategy envisages the main vectors of higher education and mainly focuses on reforms which pave the way toward Ukraine's full membership in the European Union. It is a well-defined road map which specifies the direction for the reconstruction and development of the higher education system in the post-war period. By fulfilling the tasks enshrined in the document, we will be able to prevent, at least partially, the negative consequences caused by Russian aggression. Strategy implementation will be challenging. Thus, it is worth agreeing with the opinion of V. Bodak that, first of all, it is necessary to eliminate contradictions between existing problems and strategically defined goals in the effective development of higher education, namely: – a lack of funding, violation of the principle of autonomy of the higher education institution, and the need to lay the groundwork for high motivation for achievements and social responsibility among the subjects of the educational process; – difficulties in complying with European quality standards, care for vulnerable categories of students and the need to build a competitive higher education which is accessible to different segments of the population; – declared European integration aspirations, the principle of student-centeredness and methodological ill-preparedness for borrowing the best educational practices, creating conditions for studying foreigners, as well as studying Ukrainian youth abroad [4, p. 13].

When it comes to academic art education in this context, one of the tasks in terms of improving its quality is to keep promoting student national and international academic mobility. Therefore, the establishment of international cooperation with art education institutions of foreign countries and the activity of the artistic front of academic workers, including the National Academy of Fine Arts and Architecture (NAFAA), with foreign partners during martial law are of great importance. It is also necessary to emphasize that one of the effective means of integration into the European and world educational and cultural space is membership in international organizations and programs. For this reason, short-term priorities of the NAFAA project scope should involve the development of international activities, internationalization of education, promotion of the NAFAA image by relying on information technologies and recommendations for bilateral inter-institutional, inter-departmental agreements between higher education institutions of program member countries and partner institutions.

Another important task of the education front in wartime is the support of residents of temporarily occupied territories, unprotected and vulnerable population groups; creation of special conditions for enrollees with outstanding achievements, creative individuals and talented youth, maximum compliance with approaches to student-centered learning during the educational process. Taking into account the above, the Cabinet of Ministers of Ukraine has already adopted a decision on the Procedure for providing certain categories of vocational pre-university and higher education students, who were enrolled until 2021, with education at the expense of the state budget. It is important that such an opportunity was given to children whose parents died defending Ukraine, participants in hostilities and persons with disabilities caused by the war: persons recognized as participants in hostilities, children of participants in hostilities, and other categories of citizens of Ukraine who suffered the most from Russian aggression [5]. This is a crucial decision, although its organizational implementation will be challenging given a budget deficit.

The NAFAA makes every effort to achieve high-quality training of artistic personnel during martial law. It should be noted that as early as May 2022, NAFAA provided shelter and managed to organize the recruitment of students for the separate structural unit "Mariupol branch of NAFAA", which suffered significant destruction during the war. Despite the lack of an appropriate learning environment and forced amendments in

the class schedule due to shelling and air raids, during which some lectures were given at bomb-proof shelters, the academic staff of the Academy managed to organize fruitful and efficient work and students – to perform professional components of educational programs at a high professional level.

It should be mentioned that new horizons are open to the current generation of young artists, given their creativity, initiative and talent, for achieving their goals despite the brutal war conditions. At the same time, the home academy is always ready to help its students self-actualize in the vortex of creative activity and assert themselves as individuals and artists. In particular, the international scientific conference the tenth Platonic readings, the current review of student works of the departments of painting and composition, graphic arts, drawing, sculpture, restoration of works of art, design, created in the period from September 1 to November 5, 2022-2023 academic year, an open online class at the Camberwell, Chelsea and Wimbledon College of Arts of the University of the Arts London (UAL), an exhibition of creative works by teachers of architects, sculptors, restorers, painters, graphic designers, designers, scenographers, dedicated to the beginning of a new academic year, etc. The opinion of Yu. Maystrenko-Vakulenko that teacher awareness of the thesis that academic art education is only a tool, not an end in itself, and the importance of its conveying to students is relevant. The same goes for the knowledge of foreign languages: it is required in the modern world, but a very small percentage of linguists become professional translators. The vast majority use linguistic proficiency as a tool for their career in culture, politics, business, etc. [6, p. 5].

The spread of innovative technologies definitely facilitates improving the quality of education, including art education. Much has already been said about educational innovations, and it is no secret that their implementation helps settle contradictions between the traditional system and the need for qualitatively new education. Innovations significantly affect the general level of professional activity of an academic worker, expanding the innovation field of the educational environment. There is an opinion that the introduction of innovations is associated with fresh approaches and a new philosophy of education. Innovations in art education can be regarded as efficient and rewarding novelties in methods, content, ways, and forms of training future artists, including the organization of the educational process. Innovations became particularly relevant with the

beginning of a large-scale war unleashed by the Russian Federation on the territory of Ukraine when it became vital to make quick, out-of-the-box, and essentially innovative decisions.

The functioning of the art education system amidst martial law is characterized by an intensive search for new approaches to learning, innovative forms of organizing the educational process, and effective pedagogical and information technologies. Thus, support for the active introduction of innovations in the education sector during the war was one of the focus areas of the work of the NAFAA.

However, the use of innovative study forms is accompanied by a number of problems that need to be solved. The standpoint of V.Yu. Areshonkov matters in this regard; he singles out those challenges which today's education, including art education, is currently facing, as follows: statement of the role, tasks and types of activities for research and academic workers; replacing the traditional classroom educational and artistic space with a virtual network space; search for methods and techniques of distance learning suitable for educational and artistic tasks; building of effective communication between all participants of the educational process in the network environment; improvement of norms regulating mixed and distance learning; increasing motivation in academic workers and formation of good educational practices, study of foreign languages to create a critical mass of change agents in higher education; search for an optimal combination of artistic, scientific and teaching activities; understanding and implementing changes in the educational environment from traditional classroom to virtual digital, etc. [7, p. 2].

N. Bulavina also points out some other challenges posed to art education by digitization and informatization. She highlights that the available teaching method, which is characterized by blurred boundaries of artistic practice and intensive innovative technologies, combines both components of traditional art directions and new ways of communication generated by digital technologies. There is no doubt that unlimited access to the Internet provides young artists with ample opportunities for self-education, using the best of the world's artistic resources. However, according to N. Bulavina, everyone involved in creating modern art needs to fully master this unique quality of information capabilities. Phased training at a traditional (academic) institution, which will assist in mastering technical skills and using professional tools, is the optimal way for those who want to study in the present and near-future conditions [8, p. 165].

M.O. Pichkur draws attention to the lack of innovative content and methodology in art academic education. In his monograph "Artistic training of students majoring in art in higher education institutions", the author focuses on the contradictions in the training of artists, namely, between the spread of global educational trends of active implementation of digital innovations and the traditions of art training of future art specialists in higher education institutions. In his opinion, they do not lead to progress but are limited to methodological autonomy and overwhelming performance technology. According to M.O. Pichkur, the root cause of the above contradictions is a lack of a well-defined concept and a coherent methodological system for organizing artistic training of students majoring in art in the higher education system. He states that it is worthwhile to emphasize some theoretically and methodologically well-defined fragments of teaching art disciplines which encourage students to run a creative search and contribute to their development as artists [9, p. 7].

On the other hand, the presence of a young artist in the virtual space is a reality that allows the artist to present his art to the audience, without the presence of an exhibition space, time or geographical limitations. For the effectiveness of such experience in A. Radomska's opinion, a whole complex of knowledge and skills is needed, the bulk of which is the ability to use images. The author rightly notes that learning art as a skill and being able to teach others the skill/art is a humane and promising goal for building a life and understanding the possibility of one's functional inclusion in society [10]. One of the reasons for such interest is the emergence of new media and advanced information presentation technologies. Visualization tools can be ordinary, i.e., real (paints, pencil) and virtual. It attracts young people and encourages them to receive an art education. The matter depends on the renewal and modernization of the educational standards of art pedagogy. The result will be achieved: there will be no problems and demand for artists, and their potential for self-realization will increase.

V.D. Shulhina and S.M. Ryabinko, speculating on the modern theory of Ukrainian art education, draw attention to the fact that it is on the way to identifying objective patterns of art education and drafting scientifically based recommendations for the formation of an artistically developed culture-generating individual of the 21st century. They believe that things should not be reduced to a restoration of cultural heritage of previous eras.

The national culture currently requires a particular vision [11, p.80]. However, the preservation of the national identity of our state remains indisputable, which is especially relevant nowadays when the world is just beginning to truly discover Ukraine. Thus, combining original traditions and innovative foreign technologies in art academic education will help a young artist to move freely and make his career in the global space.

The issue of reforming art education even in such, at first glance, unfavorable times is extremely important. Although art, by its nature, requires some distance for its perception, many Ukrainian artists have felt how it is significant today to react to what is happening instantly, not to delay their desire to express their emotions in art pieces, and demonstrate their opposition to Russian aggression. As a result, we can find the paintings of artists on social networks and hence, observe how vividly they convey the mood and can strongly motivate. The language of art increasingly becomes intelligible and close to everyone. The so-called art code created by an artistic structure, which goes beyond tradition striving for innovation, appears [12, p. 51]. Current developments cannot help affecting the training of artists because they are vivid evidence of the growing role of art education in society.

O.A. Komarovska and O.V. Prosina, outlining directions for reforming art education, notes that when engaged in the training of art specialists, one should keep in mind that art education objectives are determined by the peculiarity of art as an object of human knowledge and its influence on the formation of the artist as a personality [13, p. 1]. Reform vectors must be consistent with the affirmation of the ability of national self-identification in a harmonized intercultural dialogue, which is especially evident today due to the war. It is also worth paying attention to the strengthening of the educational function of art background regarding the development of an individual – a patriot of his country; in this regard, art has unlimited opportunities to influence the emotional and sensory sphere since it “uses” works as a hub of people’s emotional energy and an energy charge embodied by authors in artistic images. Resort to national art of all types, genres, styles, and eras allows a person to identify himself as a representative of the nation through aesthetic experiences and, at the same time, feel his belonging to culture, understand the significance and uniqueness of “own” in the world artistic space, and hence, realize the huge artistic diversity of the world with respect for it [13, p. 2].

Another debatable issue in art education is the problem of methodological restraint of the author’s art school. In this context, there is a clear position of N. Fomichova who believes that academic training, on the one hand, should equip graduates with the necessary “set” of mastered knowledge, skills and professional know-how, determine the main techniques and share the experience of previous generations, and on the other hand, if the future artist only grasps the knowledge and skills, he risks remaining “the student of his master” for the rest of his life [14].

The organization of their independent work is an important component of the professional training of art students under martial law. At first glance, it is a simple and ordinary task for them, but it requires arrangement, planning, system, and skillful leadership. Everything matters: from the volume and types of tasks, methodical instructions, analysis of anticipate problems, assessment criteria, revision, etc. Experience shows that the effectiveness of that sort of work largely depends on motivation, desire, interest in the result, etc. Amidst war, their focus and psychological readiness are also of great importance during student individual work. Therefore, teachers and departments are directly responsible for the effectiveness of the relevant student activity. The process of professional training of artists in the current tough time will be effective if a combination of different forms and methods of training is implemented.

Another obstacle to the development of art education can be considered efforts to unify it, which can lead to its destruction. The professional training of Ukrainian artists meets the specific European requirements [15, p.1]. Domestic scientists have repeatedly drawn attention to the need for amending laws on higher art education. It was not until 2017 that the first part of Article 65 of the Law of Ukraine on Higher Education was supplemented with a definition of artistic activity, which is an integral part of the educational activity of culturological and/or artistic higher education institutions and is conducted to advance professional competences and innovations in art, that contributes to the creation of a new cultural and artistic product [16]. However, the Law of Ukraine “On Higher Education” should take into account the specifics of the operation of art higher education institutions; it is also essential to amend the Procedure for awarding academic ranks of professor and associate professor with the same goal of taking into account the specifics of art higher education institutions. Thus, the long-term experience of educating creative personalities

vividly demonstrates the effectiveness of the modern art education system and proves its viability. Moreover, the integration of art education into the cultural space of Europe is feasible if own artistic traditions, national specifics, and the best domestic achievements training artistic personnel are considered.

Conclusions. The pedagogical and creative components should be harmoniously combined in training art specialists in higher education institutions. The process of training a future artist is an extremely complex and diverse artistic and pedagogical phenomenon. Professional training of artists in wartime will be effective if it is maintained the connection between theory and practice, interdisciplinary connections, and a combination of different forms and methods of learning

The functioning of the art education system during martial law is characterized by an intensive search for new approaches to learning, innovative forms of organizing the educational process, and effective pedagogical and information technologies. For this reason, the support of the active implementation of innovations in the education

sector during the war became one of the focus areas of the work of the National Academy of Fine Arts and Architecture.

It is worth paying attention to updating and modernizing the educational standards of art pedagogy. This will solve a number of problems related to the demand for young artists and increase their potential for self-realization.

The modern artistic and educational paradigm should be based on the principle of student-centeredness and methodological readiness to borrow the best progressive artistic practices and create conditions for teaching foreigners and mobility of Ukrainian artistic youth abroad.

The directions of reforming art education should be consistent with the ability of national self-identification in a harmonized intercultural dialogue, which is particularly relevant today given the Russian-Ukrainian war.

Another pressing problem, which has recently become acute and requires constant attention, is the state and society's failure to give proper groundwork for the functioning of arts education institutions.

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