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ART EDUCATION IN THE REPUBLIC OF KAZAKHSTAN: PERCEPTION OF THE NATIONAL TRADITIONS AND RAPPROCHEMENT OF THE CULTURES



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Foreword

We live in diverse world that is characterized by an interaction of various cultures; and each cultural, ethnic, religious and linguistic group tends to declare its values as sacred and inviolable. At the same time, we all live on one planet and represent a common humanity. We challenge to determine some basic goals for education systems that may help us to live in a tolerant and peaceful world with respect to the cultural and personal identities of others. The formation of ethno-cultural identity of the peoples arises from the knowledge of its historical and cultural milestones, devotion to the established cultural values and the honoring of national heroes. Learning of the history of nation and state a person creates the feeling of the intergenerational continuity and common historical roots. He or she realizes the belonging to the world history and shares the common destiny of the centuries-old neighboring peoples. It seems doubtful to create a template of specific ethnic and/or cultural components of the national curriculum. However, an interdependent society, if seeking promotion of an international and intercultural understanding, would reasonably attempt to incorporate the principles of the cultural diversity value and the commitment of peace, tolerance and compassion its education system. Art education by definition contains a set of fundamental units, criteria and key ideas that should serve as a useful and effective tool for any instructor, school and other educational organization aimed on strengthening of humanistic and international aspects of training. The core component of the curriculum should introduce the value-based education striving for consensus and respect of diversity, not only the training methods and means of knowledge.

Kazakhstan has the unique feature of ethno-cultural diversity that appeared historically due to multi-ethnic and multi-confessional population's development. Such an environment urges the state to facilitate the revival and development of ethnic cultures and cross-cultural interaction for the benefit of national unity. The adoption of the concept of ethno-cultural education means that the creation of national education system would enhance the idea of cultural and linguistic pluralism, combining the advanced education technical and information facilities with traditional cultural values. In fact, the educated personality feels real belonging to the historical and cultural traditions of the country.

The free movement of information, intellectual products and ideas is considered one of the great globalization advantages. The young generation is open for the new ideas, thinks globally and percepts the categories of the future. Kazakhstan creates a favorable environment for the individual capacity building for the cultural exchange, freedom of expression, innovative projects and implementation of creative ideas. All these are prerequisites for creation of the modern system of art education in order to respond to the demands and wishes of the nation.

Each school demonstrates the cultural specificity of individuals, and represents a visual model of the wider community in which it exists. Schools like society are behavior-related and depend on a spirit of cooperation. Mode of action of each individual citizen in relation to

other reflects one of the major outputs of the education system. Schools must meet the educational needs and strive to provide assistance to students in terms of both individual and social development, thus allowing them to bring their school experience into societal life as a whole.

Obviously students and teachers interact not only in school environment, but take part in many other social groups: family, religious, social, political, and return to school their experiences of living together in these groups. The school, like all social groups, is changing permanently. The society becomes more diverse and thus susceptible to the impact of internal contradictions, then it would be necessary to enhance the schools' role in promoting of diversity. The final goal should be the formation of a highly educated, creative people of the XXI century, freely oriented in different spheres of knowledge and culture, socially responsible and deeply spiritual.

Values and visions occupy the central place in targeting this goal alongside with the cultural and social mechanisms for its establishing and dissemination. We live in a diverse world that depends on mutual cooperation and understanding. Schools are responsible for a promotion of these ideas. Rooting from the history the traditions of art education are recognized as the indispensable factor in the education of the young generations on the national identity, intercultural interaction and responsibility for the future prosperity of the home country.

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1 Dialogue of Cultures at the Silk Road: The Retrospective



More than two and a half thousand years ago the ancient states of *Saks* were located at the modern territory of Kazakhstan. These distant ancestors of Kazakhs created their unique civilization and the beautiful animal-style art. The *Saks* were already literate and they established the nation-state referred by historians. These tribes were engaged in crafts, agriculture, established settlements and migrated along the Great Steppe. The establishment of blacksmith' work by the Prototurkic tribes of the Altai at the beginning of I millennium BC had contributed greatly to the formation of this civilization and was recognized as a greatest event of humanity technical progress. A new dynamic force - nomadic civilization had rapidly raced towards the unknown world of great ancient civilizations of China, India, Iran, Egypt, Babylon, thereby predetermining the unseen turn in a history of Eurasian dialogue between civilizations.

This interaction of settled population and nomadic civilizations had launched the epoch of the world's religions, philosophy, and the appearance of the great prophets. While the nomadic way of life is associated with the specific cultural, the nomads have been never hermetically closed in themselves though. Nomads were in close contact with settled population, and this cooperation enriched cultures and peoples by adoption and transfer of cultural values. The ancient Kazakh epic reflected the nomad's life slogan: "To overcome seven mountain ridges and to learn seven languages". One can argue that the distinctive culture of Kazakhstan could be the focal point of the cultural streams and reverse flows between Western, Central and Eastern Asia and Europe.

Numerous formations like Hun States, Turkic Khaganats, the Golden Horde and early Kazakh khanates have imprinted itself at the infinite spaciousness of the Great Steppe. The ancient Turks empire was the first Eurasian power had been extended from the Pacific Ocean to the Crimea and the Black Sea. This was the first state which center was located at the Kazakhstan territory. The Turkic empire had the advantage of capability to integrate and absorb all innovation and this made the empire extensive and megacontinental. It demonstrated a harmonious model of combination of a different cultures, languages and confessions. The centers of education were at religious spiritual centers and academies in ancient cities, but also at crafts' workshops. In families and nomadic tribes the master' secrets of craft transferred through generations from father to son, from master to journeyman. Not only nomads benefited greatly from their ability to perceive the world, interact and share the experiences, but also the neighboring cultures which entered into a dialogue.



1.1 Education and Arts of the Great Steppe

The ancient culture of the Great Steppe used the written language since a long time (Old Turkic, runic, Orkhon-Yenisey, then Arabic script in the middle Ages) and developed itself as the life functioning form, which spread of oral poetry, music, art and heritage. The main features of the national culture of Kazakh people were developed in continuity with civilizations of Central Asia, such as Prototurkic (Altai) and ancient Turkic (Deshti-Kipchak).



The Great Silk Road is the name of the known network of numerous caravan roads, which infiltrated the most fertile and densely populated regions of Central and Western Asia. Caravans going from West to East and back stopped to rest at suitable locations with water springs and herbage in two or three days of uninterrupted travel. The settlements and cities appeared very fast in such places. Ambassadors, academicians, travelers,

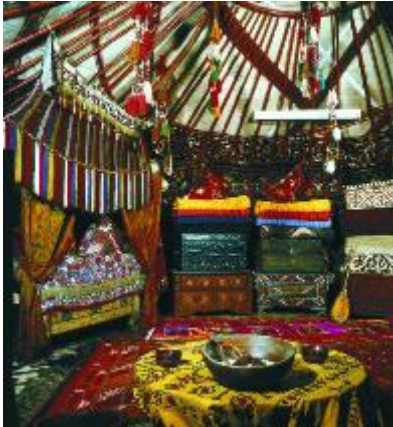
dervishes, priests and poets – all moved with caravans. Therefore, recreation places and caravan-serai turned into a kind of facilities for a lively conversation, a briskly trade, hearing tales, and worship. Travelers brought the samples of their original culture, traditions and customs of everyday life. Silk Road has improved the interaction of cultures between the remote countries and East-West nations. These events continued until the XVI century, when the decline of the world's great oriental civilizations has turned Central Asia for many decades in the cultural backwater.

Al-Farabi, the distinguished Arab-Muslim scholar and lexicographer, philosopher and logician had played the special role in the theoretical reflection and synthesis of various types of art and literature, and the progressive development of aesthetic thinking of the Orient. He entered the history as creator of the fundamental musicology concepts in the treatise "Kitab al-Musica al-Kabir (" Big Book of Music ").

This is essentially the first treatise in the Middle East to cover the music theory comprehensively and thoroughly consider the issues of musical science, such as analysis of modal and rhythmic aspect of music making, its links with the Arab rhythm of versification, and description of pitch scales of the medieval eastern instruments. According to Al-Farabi, various types of science and arts (poetry, music, painting, architecture, and dance) were different forms of understanding reality. Al-Farabi aesthetic concepts had contributed greatly to the Turkic art and the intangible heritage of his compatriots.

Culture structure and components are universal, however climatic, geographic and, consequently, economic factors impact on certain specificity of the nomadic culture. So-called "mobile" values are in the core of nomadic culture, it prioritizes the "muses" of art (music, poetry, oral heritage – sheshens and shamans and baksylyks), as well as crafts and decoration arts. Human being is dominating in nomadic. Hence, there is anthropocentric

orientation of all cultural forms and prevalence of moral and ethic issues. Traditional oral and epic genres, music ("Kyi - the message of God") were designed to refine and surpass the world of people, establish links with the transcendent world of ancestors. Traditional culture is originally sacred, while music, word, trade - is religious rite after musicians, poets (akyns, zhyrshi) and mediators with aruahs - spirits of the great ancestors. Nomadic people consider the success of artists to be supported with the spiritual world by spirits.



Singers, akyns-improvisers, musicians were always high-credited and beloved guests, and favorites of people. Good song was estimated much more than flocks and herd of horses. Describing the creativity of akyns and zhyrau in XV-XIX centuries it should be noted that they, as spiritual leaders of the nomadic people, concentrated and transmit the spiritual treasures and original nomadic values to youth. Chokan Valikhanov told the legend, why Kazakhs consider themselves as musicians. The legend says that euphoric song was fluttering here and there. Moreover, at those places, where it was descending, people heard it and perceived the singing skills; where it ascended - the people of that country never learned singing. Over the Kazakh steppe the divine song fluttered very low and all people learned singing. That is why Kazakhs have a talent for singing. The development of decorative and applied arts of Kazakhstan started in ancient times also. The archaeological investigations in saks' and huns' burials found the ancient felt (typical to the traditional Kazakh crafts) both as black felt mat and white delicate felt. The ancient tribes that once inhabited the territory of Kazakhstan contributed to it with bronze implements and pottery. Saks, huns, uysuns created beautiful metal wares: molded and wrought figurines of horses, camels, lions, etc. These products were made of gold, silver and bronze for use for decoration of harness, clothing, musical instruments, weapons, etc. Jewelry was one of the most developed types of the Kazakh traditional crafts. In XV-XVIII centuries yurt design and decoration of household items got special attention. "Poetry and music are closely linked, the creator of the song at the same time is a composer, and he gives the tune and rhythm to his work. The inheritance of hard-working woman is fine art, mainly expressed in ornamentation. In yurt, everything is decorated with ornaments. There is no piece of leather, felt, vertex, and tree without ornaments. The ornaments themes are derived from the environment, the rounded shapes are dominated, which follow horns of animals, flowers and leaves of plants, and also the modes of uk, kerege etc".



Since old times Kazakh people have an original culture of dance, which reflected the life of people, the aesthetic ideals, and natural environment. It was expressed in sacral dances of bakhsy shamans. They practiced exorcism. There were ritual dances, which expressed the worship of man to mysterious powers of nature. Theatre art was presented by folk itinerant

play-acting groups. The ancient actor's mask was found at archeological site of Otrar - the ancient city which was ruined during Chinghiz-khan invasion in 1223. This demonstrates that in the beginning of XIII century there was the stationary theater in one of the oldest towns of Kazakhstan and certifies the existence of theater art in Kazakhstan since ancient times.

1.2 Kazakhstan in the period of accession to the Russian Empire

The first information about the functioning of schools in Kazakhstan (mektebs and madrasah) in the settled areas relates to the Early Middle Ages (VII-VIII cc.). Large madrasah were operating in the cities of Otrar, Taraz, Sairam, Turkestan etc. They were not only centers of Islamic teachings, but also cultural centers, which educated the students in history, ethics, rhetoric, medicine, mathematics and other sciences. Most of big libraries were located at madrasah.

The Russian school of interpreters (1786) and the first official school for Kazakh children (1789) were established in Omsk after accession of Kazakhstan to Russia in Omsk. Children of Kazakh elite were granted with access to Neplyuevsky (1825) and Omsk Cadet Corps (1846). Later the schools were opened in the Khan rate Bukeyev's Horde (1841), at the Orenburg Frontier Commission (1850).

Ibrai Altynsarin, teacher and educator in the second part of the XIX century, initiated the establishment of four regional colleges for joint education of the children of different ethnic groups studied together, and later – first women's colleges for Kazakh women. His works left for the teachers a lot of many unique ideas on issues of ethnic pedagogy and psychology.



The oral heritage and skills of Kazakh people in the second part of the XIX century was strengthened. The poetry of akyns, singers, and narrators appeared to design and follow the professional formats and referred to the themes of the social and civil protest, and the freedom of the personality. One could note the artistic skills and talents of the works by Zhambyl Zhabayev, Sarybas, Maikata and Kulmambet, Birjan and Sary. Kurmangazy Sagirbayev and Dauletkerey Shigayev become known as the greatest composers of their epoch.

From the eldest times Kazakh oral heritage was at core interest of the researches. Ethnologists, anthropologists, travelers and participants of the military expeditions were reporting on the Kazakh songs with immutable warmth and admiration. Already in the beginning of the past century some of Kazakh songs were put into music and described in the articles in various journals and books. Very small portion of songs was recorded to the gramophone records. In the beginning of the XX century Kazakh female singer from Syrdarya region became very famous, her nickname was “Karatorgay” (black-starling) because of her vociferous, small height and swarthy. The archives keep two her records as of 1914 - “Karatorgay” and “Ahau Semey” with gramophone records.

Abai Kunanbayev, Kazakh great poet, philosopher and composer stressed the great importance of art education. He practiced the original educational system for young poets, writers, translators and musicians in the form of literary discussions, musical evenings and

philosophical conversations; the essence of this education referred to the principles of truth, protection of the environment, accessibility and relevance of the education. No other personality of Kazakh culture could embrace with such plenitude and critical intensity the various issues of spiritual and social life of Kazakhs like Abai did. The works of the philosopher became a unique encyclopedia about the life of Kazakh nation in the second half of the XIX century. Carrying on the noble traditions of Chokan Valikhanov and Ibray Altynsarin, Abai found a source of creative work in national culture and laid the lasting foundation for Kazakh realistic poetry. Abai's apprentice Shakarim Khudaiberdiuly – was the outstanding poet, philosopher, translator and composer.

Paris International Geographical Exhibition granted in 1855 one of the highest awards of to four volumes of the “Turkestan Album”, which was comprised of the photos of Syr-Darya and Semiretchié regions with photos by Alexander Kun and Pol Nadar. Only a few copies of this album were printed. The first photos of Kazakh landscapes were made by Ms. Lubov Poltoraskaya in Semipalatinsk in the beginning of the 70-s in XIX century¹. A famous photo of Chokan Valikhanov and Feodor Dostoevskiy was made in 1856 in Semipalatinsk. The author of this photo still remained unknown. Mr. Abram Leibin, photographer from Vernyi (now Almaty), and his sons made a visible contribution to Kazakh visual photography. The photos of city buildings of Vernyi (now Almaty) before and after the earthquake in May 1887 were included into the album, which was published in ten copies. Mr. Pavel Leibin was carrying on the visual photography in Semiretchié up to 30-s years of XX century. He made also the first photography of these sites from the airplane. Photographers Golubaev and Mahniskiy, Pavlodar ethnographer Dmitriy Bagayev and Konstantin Shakhov contributed greatly to the photo chronicle of Kazakhstan in the beginning of the past century. Konstantin Shakhov hef numerous photos of the city of Akmolinsk (now Astana).

The European fine art in Kazakhstan was brought by the artists – participants of military expeditions (V.Vereshagin, N.Karazin, and N.Hludov). Nikolai Hludov in 20-s years of XX century had established the first artistic studio in the city of Vernyi and launched teaching activities. Abylhan Kasteev was one of the first Kazakhs, who took lessons on drawing in this studio, and then reproduced the



¹ The photos made by Ms.Poltoraskaya and Mr.Nadar were presented at the exhibition of a Turkish collector Ergun Chagatai in the Kasteev's Arts Museum in 1996.

beauty of his motherland country and created fine art encyclopedia about the ethnic life of the whole generation. Abylkhan Kasteev became the famous artist and the national Arts Museum was named after him.

The XX century raised challenging tasks for Kazakh people in social and cultural spheres. Radical transformation of societal life in the beginning of the century was accompanied by the conversion of the nomadic life style. Political, social innovations impacted greatly on the nation and people and became the serious trial for national mentality. The steppe people adopted a new culture, education and science. However the spiritual world of Kazakhs also started channeling to the European and worldwide cultural systems through Russia. Kazakh culture started perceiving of new values.

1.3 Kazakhstan as a part of the USSR

The cultural consequences of the revolution in 1917 ironically were combined by vitality of the Russian Imperial traditions and the new attempt to modernize the country. The politics of the government during the next 70 years was defined by the formation and development, and subsequent crisis of the new authoritarian State with the planned economy under the central control and strict supervision upon all spheres of social life. A new non-traditional system of ethnic relationships among people started to develop around the new government structural principles, including the attempts to search points for of “cohesion” of the governmental control system into the joint framework, that would include confessional, linguistic and cultural approaches (projects on creation of eastern committee of enlightenment, Turkic board, Muslim, Christian departments).

The Soviet government was successful in eliminating the illiteracy of the main population, which made people perceptive to the cultural values. The major principles of the cultural politics of Socialist State were: establishment of governmental net of cultural agencies; development of strict centralized control system and structuring the appropriate legislative basis. The whole education net including private, confessional and other schools was reporting to the Narkomat of education. In 1920 libraries, theaters, museums, cinematography and other cultural services were centralized. Proclaiming film studios, theaters, concert halls, book publishing, and book trade as a common property, the government got all actual levers to implement its cultural politics. The state archive and museum funds were established. The culture more and more appeared itself as the part of the official party and state propaganda. The greatest attention was paid to those cultural agencies, which had wide spread range of impact: broadcasting, cinematography and publishing, and art clubs. The public policy facilitated the establishment of national theaters, drama, choral and musical societies.

The Kazakh Drama theatre has launched its first theatrical season in January 1926 with the “Enlik-Kebek” performance. This play, which was written by Mukhtar Auezov, the author, also assisted in staging. Chingiz Aitmatov once said: “I think that Auezov made a great contribution to the formation of modern Central Asian philosophy and the

whole spiritual life of our neighboring nations as Pushkin did for the development of Russian literature”.

Romain Rolland wrote to Kazakh composer and ethnographer Alexander Zatayevich: “Like you I was also amazed by touching spirit, which was raised by simple means in the legend on Aksak-kulan; by the calling strength of the Syr-Duan song, which reproduces in imagination a city on Syr-Darya River - by all these floescence of beautiful and congenial melodies, which do decorate the steppe”. Kazakh ethnical musical group, which included Amre Kashaubayev, talented folk musician, conducted nine very successful concerts during the World Musical Exhibition in Frankfurt.

In Almaty the Union of Artists has been established, and the first national congress of writers was conducted in June 1934. The Union of Writers of Kazakhstan had its own “Kazakh Adebieti” newspaper and two magazines - “Adebiet maidany” and “Literary Kazakhstan”. Kazakh State Art gallery was opened. In thirties the encouragement of theater and musical arts, literature and cinematography has been contributed greatly to the development of the popular genres. This led to the increasing of the number of theaters, the youth enrolled the arts education institutions. Kazakh Drama theaters were organized throughout the country and musical-theatrical colleges and schools on music and performance were established in Almaty and in several provincial towns; the musical studio was created under the Kazakh National Drama Theater, which then was transformed in Kazakh Public Musical Theatre in 1934. The folkloric art of Kazakhstan got the new start after the congress of traditional arts in June 1934, which promoted searching of new talents and initiated the preparation to the first decade of Kazakh art in Moscow (May 1936). The Zhambyl National Philharmonic Society has been established in 1935 and comprised of the first large professional artists groups: Kazakh ethnic musical instruments orchestra named after Kurmangazy, Kazakh ethnic choir, and folk dance group. In January 1937 the Musical theatre was reorganized into Kazakh National Opera and Ballet Theatre. The literacy was transformed from Arabic script to Cyrillic in 1940, and that fact promoted the intercultural communication within the USSR.

The construction of Kazakh national theatre of opera and ballet was completed in Almaty, and the theatre for young audience was established. In 1942 “Mosfilm” and “Lenfilm” studios moved to Almaty. During the Second World War this was the place where the majority of well-known soviet films were shot; simultaneously this facilitated the development of Kazakh cinematography. Sergey Eisenstein, Vsevolod Pudovkin, the famous soviet film masters, lead the team of brilliant and distinctive writers to support young Kazakh cinema art.

Ahmet Zhubanov had inspired the establishment of the professional musical education in Kazakhstan and creation of the Almaty Kazakh National Conservatoire named after Kurmangazy. Also the Art History sector was established under the Academy of Science. The area of expertise of Ahmet Zhubanov included ethnography, musicology, composer and conductor skills, teaching, political essay writing – these were his reach human nature and talent features. He organized a special laboratory for

learning Kazakh ethnic music, and experimental workshops on playing with Kazakh ethnical music instruments. He gave lectures in conservatoire on the history of Kazakh traditional culture of music and conducted the classes on instrumentation, conducting, methodology of working with Kazakh orchestra, advised on trainings of students. Being the recognized music expert in music Ahmet Zhubanov published numerous publications, including the legendary monograph “Life and Creations of Kazakh Ethnic Composers” (1943), and such books as “Strings of Centuries” and “Nightingales of Centuries”. Keenly responding to the requirements of the age, he was interested in each innovative and progressive development of the national music. During three decades from 1930 to 1960 he enriched his repertoire with instrumental compositions and love songs, Kazakh songs’ orchestration and arrangements of songs for orchestra of ethnic musical instruments and opera performance.

In 1972 the country mostly reached a stage of mandatory secondary education. The school reform had facilitated further improvement. Qualitative changes in high school and secondary professional schools expanded the net and geographical representation of high and vocational schools to two universities, 54 high schools, 246 technical secondary schools and colleges, comprising of 550 thousand students. The Kazakh art was enlarged with new generation of professional artists, who got specific art education.

Fine art in Kazakhstan – painting, sculpturing, graphic arts – was formed in 1920-s of XX century since the construction of Turksib Railway Road, which led to visits and migration of the experts in culture, art, artistic education to Kazakhstan from other parts of USSR. Aleksey Brotnikov was one of the first teachers of Almaty Art College and founder of Kazakh realistic fine art school in 1930-1940. The exhibition activities and the establishment of the Kazakh Public Art Gallery in Almaty (now the Kasteev's National Art Museum) in 1935 played a major role in development of art education. The first exhibition of the Kazakh artists in January 1939 comprised of 250 paintings.

In the beginning of fifties Kazakhstan got the new generation of artists who were educated in the universities and high schools of Moscow, Petersburg, Kharkov and other cities. The third wave of young Kazakh artists appeared in the second half of sixties, and this one brought a new masters spirit to the fine art and strengthened the establishment of the national art school.

11 publishing houses of the Republic were annually producing up to 2 thousand books with 30 million numbers of copies, 415 newspapers with 5 million copies, and nearly ten magazines in Kazakh, Russian, German, Uyghur and Korean languages. In 1958 three Kazakh television studios started broadcasting – in Almaty, Karaganda, and Ust-Kamenogorsk; and in 1964 there were 9 television studios in Kazakhstan. The broadcasting had Korean, Uyghur, and German editorials. The team of professional television and radio journalists has been established at the national television providing the guidance to a variety orchestra bands, satiric telecast and television drama performances. In 1977 the television covered almost all regions of Kazakhstan. Four national and 19 regional broadcasting programs were conducted in Kazakh, Russian,

Uyghur, Korean, and German and Uzbek languages. The daily local radio broadcasting was up to 70 hours. This time the young talented artists presented themselves in ethnic orchestra group “Otrar sazy” (under the supervision of Nurgisa Tlendiev) and the Karaganda symphonic orchestra.

The cultural and aesthetic education also got the new impulse. New libraries, clubs, cinemas, museums, exhibition halls, art galleries were opened. In 1977 there were more than 19 thousand libraries serving to more than 9 million people or 70% of the whole population in Kazakhstan. The unprofessional art became very popular and more than 40 thousand theater groups were created, in addition to 125 folk teams and ethnic folk theatres, which were comprised of 750 thousands participants.

The youth teams were established under the acting pioneer houses, young technician's centers, at secondary schools (first news about such photo circle in Almaty was published in 1929). In 1987 in Almaty the number of such amateur photo and cinema circles was more than hundred. In such circles, those who were fond of photography were able to get the basic knowledge about the skills and art of photography. The public company "Zhanalyk" conducted the courses of photography, while the vocational college of municipal service trained specialists for municipal photographic studios and salons. The children photography school in Pavlodar, led by Edyge Niyazov, almost for decades was unique in the USSR.

During the second half of eighties, the attempts of new economic models and development of small and medium business urged the Government to reconsider the public cultural policies and the role of arts and art education in market environment. This enhanced the central management and funding of culture. Under the declaration of the support to the sector, the government utmost limited all external sources for financing and kept under strict control all eligible earnings for artists. At the end of eighties the government attempted to shift to multi-channel funding system. However, the decrease of the economic growth followed by crisis in the beginning of nineties, which almost cancelled the public investments in cultural sector.

The perestroika embraced a wide spectrum of social opinion, sometimes even expression of contradictory cultural attitudes and values, so the mission in sphere of cultural politics became challenging. Still, “...our Kazakh nation, despite all obstacles and vicissitudes of life, was able to preserve, to retain its human, frank soul, melodious, sonorous songs, beautiful customs and traditions, pure, picturesque speech” (N.A.Nazarbayev, the President of the Republic of Kazakhstan).

2 National Politics in Art Education in the Republic of Kazakhstan

According to the UNDP estimates (2009), Kazakhstan enters the group of countries with high level of human development and occupies the 82 place in the rating list of 182 countries. UNDP also estimates the literate population rate in Kazakhstan as of 99.6%. People in Kazakhstan do value the education; they strive for knowledge, for learning

new; they are ready to improve. At present Kazakhstan has joined almost all major international conventions in the sphere of education, and protection of human and child rights. These are – Universal Declaration of Human Rights, Convention of Rights of the Child, International Declaration of Economic, Social and Cultural Rights, Bologna and Lisbon Conventions in the area of higher education and others. In order to support the implementation of the UNESCO “Education for All” forums in Jomtien and Dakar, Kazakhstan adopted the national EFA framework. Education is recognized as one of the most important priorities for long-term strategy of national development “Kazakhstan-2030”. The Strategic framework of nation’s development up to 2020 also closely harmonizes the future economic benefits with investments in education, and attaches great importance to the improvement of educational services.

The specific feature of Kazakhstan is the ethno-cultural diversity, caused by its historical ethnic and multi-confessional population. Since representatives of some ethnical groups do not have their own statehood, this urges the Kazakhstan Government for additional responsibilities for the preservation of their original cultures. It is vitally important to create opportunities for renewal and development of ethnical cultures, for the interaction among them in the interests of national conformity. Therefore, the concept of development of ethno-cultural interests of the population in the sphere of education, preservation of ethnical identity with the simultaneous process of learning values and life standards of other cultures, has to become the integral part of the State politics.

Ethno-cultural identity of the nation is formed as a result from the knowledge about events in own history, culture, faithfulness to created spiritual values and respect for national heroes. Knowledge about the history of old nations settled and State creates the feeling of historical link of succession, the sense of being involved into the history of the mankind, closeness of destinies of different nations, who lived in neighbor for many years and centuries. The educated person is committed to historical and cultural traditions. One feels oneself as a part of the certain community and nation; one has the intention for ethical and moral behavior, preserving of beauty and spiritual origins.

Acceptance of the idea of ethno-cultural education leads to the establishment of national system of education and training on the basis of cultural and linguistic pluralism, which harmonizes the technical and informational equipment of international standards with the traditional cultural values.

Freedom of information, intellectual expressions and ideas is known as the positive globalization outcome. Modern youth is open for new ideas and think globally. Kazakhstan is the place for creative capacity-building, intercultural exchange, freedom of speech, implementation of innovative projects and creativeness. All of these are prerequisites of innovative art education system that would completely respond to the national interests and demands.

2.1 Principles of state's policy in art education

Education development and educational organizations' functions in Kazakhstan are indicated in the National Educational Development Program in the Republic of Kazakhstan for 2005-2010 (Adopted by decree of the President of the Republic of Kazakhstan from October 11 2004, # 1459, amended in July of 2008).

For last decade the educational system of Kazakhstan faced the significant changes that affected all levels and radically changed approaches and interpretation of art education. Radical changes of the status and policies of art education organizations' activities besides all caused a number of positive factors and negative tendencies, which nowadays impact on educational organizations' modalities conditions, content and targeting of educational plans and programs, students' capacity-building and art related staff.

In the framework of the National Program all education levels are institutionally supported by related network organizations (for the moment the principles of the next stage for 2011 – 2020 has been drafted). Educational structure was shaped in accordance with the UNESCO International Standard Classification (ISCED-1997). This anticipates the new environment for introducing 12 years educational cycle, restructuring of the vocational and technical education; introduction of three-level specialists training: bachelor – master- Ph. D. The classifier for high school and post-graduate qualifications in Kazakhstan was adopted in 2009. Now the classifier for vocational and technical education and post – secondary education is undergoing.

The National Quality Assurance System In Education is already in place; it includes all necessary elements of independent external evaluation: licensing, certification, accreditation, and rating, unified public testing system, intermediate public monitoring, comprehensive testing of entrants. The education system in Kazakhstan is aimed to be shaped to the modern social and economic environment and improving the quality of the national education, which is still less competitive.

There Government has adopted a number of regulations and policies such as National Program of Education Development in the Republic of Kazakhstan in 2005–2010, Comprehensive Program of training in educational organizations in the Republic of Kazakhstan in 2006–2011, National Program of Vocational and Technical Education in the Republic of Kazakhstan in 2008–2012, Concept of National Strategic Project “Cultural Heritage” in 2009–2011, Concept of ethno-cultural education in the Republic of Kazakhstan, project “Children of Kazakhstan”, pedagogic and methodologic program “Atameken”.

As a tool for capacity building of the national identity and promoting of multicultural and multi-linguistic approaches, the education system has to implement the following functions:

- Broadcasting (maintaining integrity and reproducibility of ethnic communities);
- Capacity building (promotion of the self-consciousness);

- Differentiation (identifying of the ethnic identities);
- Integration (facilitating the interaction between cultures and its mutual enrichment, and individual integration to the global and national cultures).

The key reform principles of art education in Kazakhstan are the following: institutional development and strengthening of ethnic fundamental values at schools and education entities; promotion of ethnically native language and culture for each citizen; democratization of education; education variability and mobility not only by source of funding, but also by diversity of protection of ethno-cultural interests; availability for all and diversity of education services; openness and absorbing capacity of national education system to the world's best practice in the sphere of art; continuity of educational activities aimed to ethno-cultural needs of person and society; adoption of the local programs of ethno-cultural education tailored in accordance to ethnic and confessional specificity.

The transition period stressed the obvious necessity to design and adopt the art education concept. The art–aesthetic consciousness has the specific feature: it embodies in art practice, in playing on musical instruments, singing, drawing and other creative formats. Therefore, the art education is the best solution for the goals of ethno-cultural education. It helps individual to associate oneself with the national culture, in its turn the national identity gets individual coloring. In past the unification of the education content led to backlogging in development and weak responding the cultural needs of ethnic groups of the country.

2.2 Legislation in support of art education

Adopting the law of the Republic of Kazakhstan “**On Education**”² stressed the governmental priorities of educational activity and identified main components of national education system: pre-school education, secondary education, additional education, professional education and high education. This law assigned status of the *additional education organizations* to the art education institutions, which stressed its complementary functions to other educational components. The law also gave the description of education as the unity of education and learning interests of person, society and country.

The law defined the principles of state education policy: equal rights of access to quality education for everyone; priority of development of the educational system; availability of all education levels for the population; secular and democratic education management and transparency in the educational system's activities. The law stipulated the variety of educational organizations by forms of ownership and education activities.

The law has underlined the continuity of the educational process, ensuring the levels of its succession; unification of education procedures; stimulation of person's erudition and development of endowments; humanistic and developing nature of education,

² Adopted on July 27 of 2007, with amendments as of June 17 of 2009

priority of people's values, life and health of people, free development of individuality; respect of rights and freedom of expression.

State provides free pre-school and basic education, and allocate grants on competitive basis for vocational, high schools and post-graduate education (those first-time applicants) (article #8).

The law takes into consideration the educational need of adults (citizens who are already 18 years old) during entire life for getting additional knowledge and practice according to the ongoing social and economic changes in the society (article # 24)

State policy in the area of culture, which is described by the law of **"On Culture"**³, notes among the fundamental principles the development of education system, which aims on promoting the national and world culture values, aesthetic and civic children and youth education (article #3).

Art and aesthetic educational activity is realized by creation, advertizing, distribution and protection of cultural values through cultural institutions: theatres, philharmonic societies, orchestras, circuses, studios, schools, museums, libraries, art salons and galleries, cinemas, research and restoration centers, historical centers, cultural and natural heritage sites, natural reserves, zones and other cultural organizations (article # 19). Special emphasize should be given to support folklore, oral masterpieces and successive development of folklore customs in certain regions (article # 30). Local authorities are in charge of organizing regional shows, festivals and competitions in various areas of art activities (article # 8). The law confirms the rights and the status of the art employee (article # 13) and encourages the roles and values of art unions (articles ## 16 - 17).

The law of **"On Public Youth Policy in the Republic of Kazakhstan"**⁴ provides constitutional guarantees of spiritual, cultural, educational and professional development of youth and their creativity. However, public youth policy is based on principles of considering the interests and needs of youth as the specific social and demographic group, priority of cultural and historical values, spiritual and moral development (article #3). State guarantees free secondary and pre-professional education for it youth at public educational organizations and free high and professional education on the grant basis in accordance with existing regulations (article #6), also provides pre-requisites for youth comprehensive education and development, promotion of national culture and ethnic language among youth and support of youth leisure (article #5)

The state implements the set of activities in order to promote and strengthen the intellectual and creative potential of the society, provide eligibility of cultural customs and research approaches for supporting talented and gifted youth and creating the environment for their activities (article # 11).

³ Adopted on December 15 of 2006, with amendments as of December 24 of 2008.

⁴ Adopted on July 7 of 2004.

The role of the civil society in strengthening and promoting of art education is confirmed by **the laws of the Republic of Kazakhstan “On Noncommercial organizations”⁵ and “On Nongovernmental Associations”⁶**. Noncommercial organizations can be established for the purposes to achieve cultural, scientific and educational goals; and responding to spiritual and other intellectual needs of citizens. Hence, it have the institutional-building right for solving the problems, including establishing of educational organizations, theatres, orchestras, studios, schools, museums, art salons and galleries, cinemas, historical and restoration centers.

Nongovernmental unions are created for safeguarding the political, economic, social and cultural rights and freedoms, improving of professional and artistic creativity of people, protection of the environment; charity actions; cultural education programs; preservation of cultural and historical monuments; humanistic and civic education; strengthening of international cooperation. NGOs have rights to establish their associations and join the international unions.

3 Art Education System in the Republic of Kazakhstan

The structure of art education in the Republic of Kazakhstan corresponds to the system of national education and includes following levels:

- 1) Preschool education and training;
- 2) Primary education;
- 3) Basic education and additional education;
- 4) Vocational and technical secondary education;
- 5) Higher education;
- 6) Post-graduate education.

The Ministry of Education and science of the Republic of Kazakhstan designs and adopts the compulsory education standards, confirms the standard curriculums; issues licenses for conducting of education activities; in cooperation with employers and other social partners describes and approves the occupational classifiers; develops and adopts terms of reference for educational workers and teachers and related workers; confirms the procedures of educational worker’s evaluation, and organizes the advanced training courses and post-graduate trainings/apprenticeship for pedagogical staff. At present, the academic freedom of institutes of higher education has been sufficiently extended: the optional components were increased for bachelor courses from 40% to 50%, for MA courses - from 50% to 60%, and for doctorate - from 70% up to 80%.

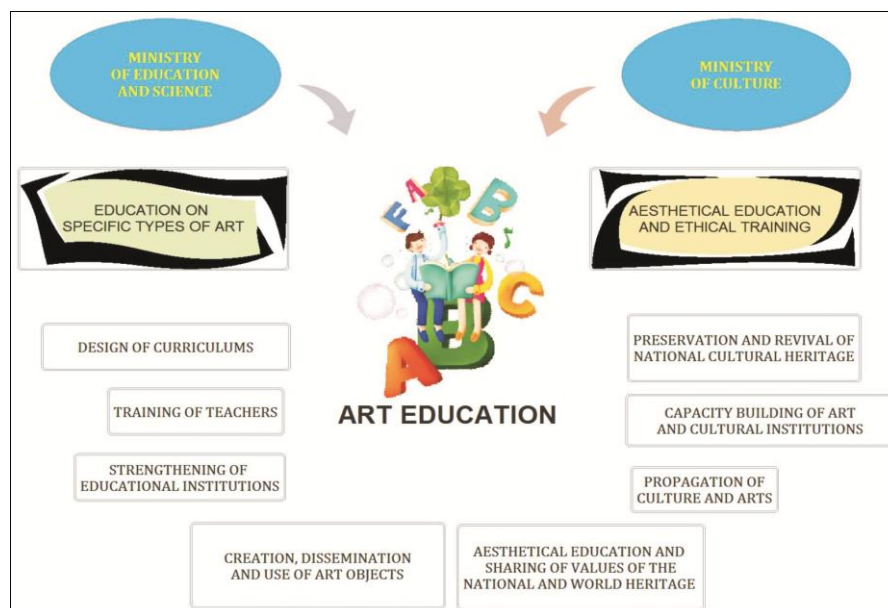
⁵ Adopted on January 16 of 2001.

⁶ Adopted on May 31 of 1996, with the amendments as of March 23 of 2000, on December 24 of 2001, on February 23 of 2005, on May 15 of 2007, on February 9 and on April 29 of 2009.

3.1 Preschool education and training

The main goal of preschool education and training is to create the appropriate environment for children in order to let them learning of basics of cultural identities, developing skills for next studying at school, learning the official language, promote intellectual and emotional development of children, preservation and strengthening their physical and mental health.

Preschool training of children from the age of 1 to 5 is implemented in families and in preschool educational organizations. Compulsory preschool education starts from 5 years, it is carried out in preschool organizations, preschool classes in secondary schools, lyceums, and gymnasiums.



The organizations of preschool education are considered to be in competence of local executive authorities, and entrusted to hakims (chief executives). Presently in Kazakhstan the preschool education and training is conducted at the institutional level (kindergartens, preschool, children’s studios and circles) and at the family level (cultural activities and leisure). In kindergartens the curricula include lessons on creative disciplines and art.

In the preschool organizations the ethno-cultural education is implemented through specific curricula such as “Balbobek”, “Karlygash”, “Kaynar”, and “Self-Consciousness”. The state compulsory standard of education defines the content of five components in preschool education: “Health”, “Communication”, “Knowledge”, “Creative work”, and “Society”. The art education (“Creative work”) includes teaching children on drawing, modeling, graphics, music, it makes up from 3 to 5 academic hours depending on the age of a child. Learning of this curricula provide to the child the basic facts about history, nature of Kazakhstan, customs and traditions of Kazakhs and other ethnic groups. The lessons on Kazakh folklore are used to develop musical skills of children.

In circles and studios of fine-art children get familiarized with creative work through playing on musical instruments and choreography, also this facility can improve their skills. Trainings of talented children can be continued from the age of 5 in the organizations of

The Project on Art Child Development (Kindergarten-Primary School-Gymnasia)

The unique private educational institution in the city of Kostanai (Northern Kazakhstan) consolidates the kindergarten (1-5 years) and primary school/gymnasia (6-11 years). The education components include: esthetics, music, dance and theater. The children are guided to draw the pictures at plain-airs or on the asphalt road in order to shift from the limits of the album page. This helps the child to realize that he/she can implement its fantastic ideas by any technique. The "plasticized painting" is used widely.

The teachers designed the innovative curricula which is child-tailored in order to facilitate each of young students to develop creative capacity and reveal the art talents.

Curricula objectives:

- use the "chain circle" pattern to introduce the play-mode for training exercises in order to meet positive emotions and fix the training interests;
- use the pattern "I hear, I see, I speak, I draw" at each exercise to merge the fine art training to other educational aspects (cognitive and logic thinking development, mathematics' thinking and speech development);
- use the step-by-step pattern in fine art education (from simple to complex) for gradual painting skills development by each child;
- aim on 'result-oriented process' so that each child could present the final painting, sculpture or other creative product by the end of lesson in order to teach the students how to complete any started activity.

additional education institutions (musical and art school) through creative educational programs for children.

However due to the lack of places in kindergartens, the facilities of preschool education and training in Kazakhstan involve only 38,7% of children, whereas in developed countries this criteria reaches 90-100%. In the cities each third child attends kindergartens, in villages – only 5 from 100. The net of private kindergartens is less developed and there is eventual need in motivation mechanisms for private suppliers. Still the share private preschool institutions cover only 7% from total amount of children. The inclusive education is not developed. The envisaged positive increase of birth rate will affect negatively the place deficit at kindergartens.

The leftover financing for preschool organizations from municipal budget led to the increase of fees for kindergartens and made the access to preschool organizations difficult for vulnerable groups of the population, who are in great need of such social services. In existing kindergartens the furniture, library funds, toys, and visual aids went out of dates. The district and municipal educational departments lack qualified specialists for preschool education.

The status of the preschool education remains problematic, however the educational curricula in Kazakh and Russian languages are approved and distributed; the design has been started of the training programs, study guides and films, and computer programs in ethnic languages.

16.3 thousand persons are employed in preschool education system, 38.7% of which have higher educational qualification, 52.8% - vocational education, 6.4% - incomplete higher qualification, and 2.1% - secondary education. One third of pedagogical staff in preschool educational organizations does not have the qualification category.

3.2 Secondary education

The comprehensive art education for children begins at this level. It includes: (i) basic preparatory training (the basics of arts and aesthetics in secondary schools and vocational

educational organizations); (ii) advanced training of talented children at additional education institutions; and (iii) professional education at colleges and specialized schools for creative occupations.

3.2.1 Basic secondary education

Recently Kazakh secondary school has been prepared for the adoption of 12 year education cycle⁷, which is expected to improve the curricula content and enhance of quality of knowledge and competence of scholars alongside with capability to apply the learned skills practically. The adoption of the new model assumes the approbation of 12-year curricula and reconsideration of educational programs for kindergartens and preschool organizations, which form foundation for primary education education. The structure of 12-year school is designed to provide for all schoolchildren an opportunity to obtain basic 10-year education and choose their future occupation area, and either to continue their study or enter the labor market.

Learning of creative disciplines starts from the primary school (music, rhythmic, rhetoric, drawing), and further continues in secondary school (music, choral singing, drawing, draftsmanship). Simultaneously educational curriculums on liberal disciplines provide themes on art history and national heritage. Such disciplines as “Fine Art”, “Music” at 5-6 grades, then “Art” at 10-11 grades is conducted in accordance with the compulsory standards of secondary education of the Republic of Kazakhstan. The program and methodology of teaching the national, foreign and modern art history requires a student to summarize and extend the knowledge and impressions from previous lessons of literature, history, fine art, decorative and applied art, music.

The “Fine-art” discipline aims to develop the visual perception of the world and artworks; extend and enrich the emotional sphere of the student; enhance students' creative skills.

The goal of the “Music” discipline in secondary school is to develop the musical culture in students, promote music inspiration and creative perception, associative imagination in children, facilitate integral perception of the musical history by learning from traditional and modern art of Kazakhs, masterpieces of world culture, and work on emotional responsiveness in students.

The core idea of the “Art” discipline is to study the basics of Kazakh art culture as valuable phenomena which represents the integral part of the world art history. The cultural heritage of nomads, art of the Orient, Western Europe and Russia – these are the milestones of the curricula. The content of the curricula and study guide aims to use the attractive power of various arts to form the personality of students, his/her moral values, aesthetic attitudes in order to strengthen their life position. The whole content of the “Art” discipline has to be targeted on the education of creative personality, who will be able to transform the surrounding world.

⁷ In 2008 the adoption of 12 year education was postponed to 2015 due to delays with the infrastructure development and lack of adequate education facilities for the children in age of 6.

The curricula and textbooks on “Computer science” discipline, as recommended by the Ministry of Education and Science of Kazakhstan, provide the acquaintance with the graphics editors, such as PAINT, which is essential for computer literacy of children. However, this learning is limited with study instruments, commands and editor operation, image creation stages and some practical exercises. It would be logical to include the creative exercises in curricula on computer graphics with the application of ways of graphical composition creation and using images and texts. Such creative works can be: greeting cards, invitation letters, labels, placards, information leaflets, posters and announcements, cover pages for school essays and other. The use of these works for the routine school needs can combine of practice and creativity in mastering the computer graphics.

It is important to mention some problems which appeared in basic secondary education: due to the lack of experience in textbooks’ creation and experienced authors, need of adequate financial mechanism of adequate expertise and institutional support, the quality of textbooks cause complaints from teachers. Also the existing content of the educational process does not satisfy to modern standards.

Lack of the modern school furniture and maintenance of outdated equipment (especially in rural schools) limits it to fit the compulsory standards of education. Moreover, only 4 288 (56.5%) educational organizations from 7 576 in Kazakhstan are considered to be small staffing schools⁸, and in rural areas this number increases up to 68.6%.

Low salary of teachers (approximately 60% from the average in the country), weak social security and loose of the prestige of the education profession lead to leakage of qualified educational personnel and result in steadfast tendency of teacher’s aging. Every fifth working teacher is in the age of 50 and elder. The high education achievers do not apply to the profession of the teacher (according to the test results the average mark of those who apply to the pedagogical specialization makes up is 65.9 points, social sciences and business – 89.6 points, legal sciences – 90.5 points). Insufficient level of professional competence of teachers affects negatively the training process. As a result there of the dissemination of positive values in preschool age children suffers greatly. The data from sociological researches demonstrates that the value orientations and patriotic senses are undeveloped in schoolchildren⁹.

The lack of motivation of teachers leads to the formal teaching of general disciplines and to the neglecting of creative subjects by teachers (with the exception of enthusiastic teachers). Accordingly, the anticipated prerequisites for the advanced development of intellectual nation may not be reached.

3.2.2 Additional education

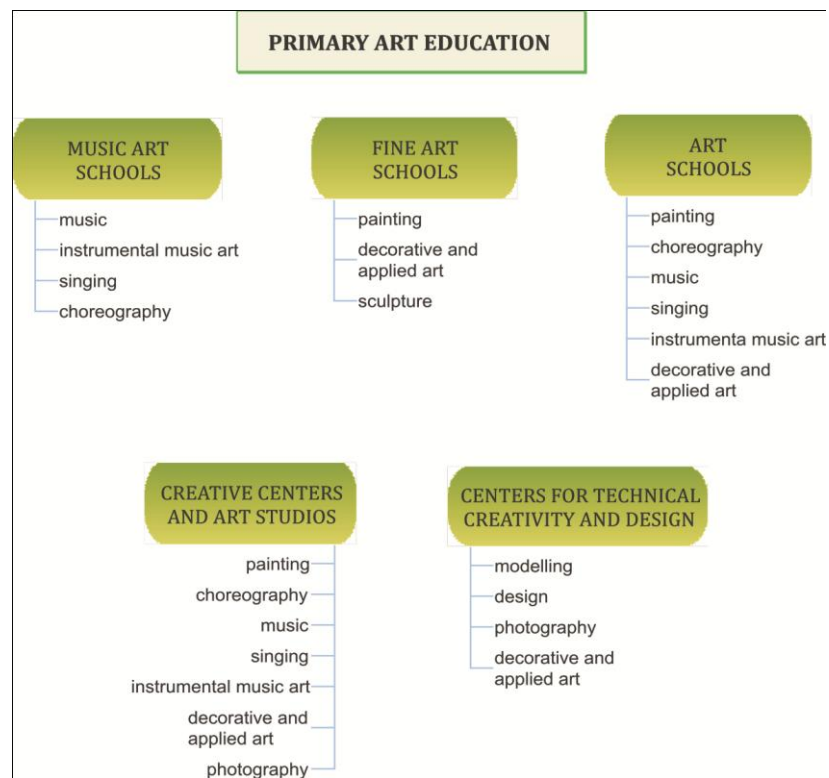
The primary and secondary art education for children in Kazakhstan is conducted in 620 organizations of additional education (541 - in 2006, while 1 727 - in 2001). These include:

⁸ Small staffed schools are characterized by low enrollment, lack of teachers and therefore combining of grades and studying disciplines

⁹ Only 16% of pupils expressed their interest in political life of the country; and only 2% of them discuss these issues with teachers. 30% - wants to live in home country, while 47% - wants to go abroad.

children's musical (203) and fine art schools (28), art schools (97); houses, centers, studios of children's and youth creativity; stations and centers for young technicians, tourists, naturalists; children's hobby clubs, healthy life style and summer tourist camps, art galleries and other. The scope of complementary education organizations involved 21.5% of children in 2009, (11% in 2006). Thereby each fifth pupil gets education in arts and aesthetics. The number of children enrolled in 328 arts schools reached 90 440. The National Program on Education Development anticipates further involvement of children to complementary educational programs (2011 – 23%, 2015 – 25%, 2020 – 35%).

Complementary art education is one of the popular training areas. The children's creative capacity building in music, choreography, and circus, theater, graphics, decorative and applied art helps to learn from arts history, respect attitude towards historical development, national heritage and culture.



Most of students are involved in music education – 32 567, fine art – 28 782, decorative and applied art – 12 687, choreography – 32 567. 8 710 children are trained in literary and theater groups, 1 064 – in design, 1 270 – in filming and photo, 424 – in circus arts. Musical schools and musical departments at art schools accept children at 5-12 age for study period of 5-9 years. They are trained additional 1-2 years to be prepared to enter professional schools and higher educational institutions of art.

To enhance musical art and promote of Kazakh ethnic and professional music among teenagers, and to support young talents the contest of young musicians is conducted annually. Traditionally the framework of national contest includes the following activities: the master classes of well-known musicians for professors and concertmasters, sharing of

The Educational Model of the Kasteev's School of the Fine Art and Technical Design

The high professional education cannot be separate from the consideration of the efficiency and continuity of the primary and basic education schools. The Kasteev's School in Almaty is one of the examples of the innovative model of basic and primary vocational training of youth. The school was established in 2005 by amalgamation of two old educational institutions – Almaty Children's Fine Art School and Youth Station of Technical Design.

The newly established school has three departments: Department of Fine Art, Department of Technical Design and Clubs' Activity Department.

The Department of Fine Art includes four grades of education:

- Preparatory Course: for children of pre-school age (5-6 years) and primary basic school (7-10 years);
- "Zero Level Course": the schoolchildren of the 5th grade of the basic secondary school (11 years);
- Basic Course (4 years): fine art or technical design on choice. The graduates have to prepare and defend an individual creative project, and get the endorsed certificates on graduating from School.
- "Fifth Course" (additional education): training of the School graduates and other creative youth on entering the creative High Schools.

The Department of Clubs' Activities consolidates the Clubs for Car Modeling, Boat Model Making, Aircraft Modeling and Go-Karting.

The strengthening of the educational and training capacity of the School is the important prerequisites for its recognition in country and overseas. The status of the first UNESCO Club in Kazakhstan facilitates the training process, and so is the established cooperation with art schools, lyceums, colleges and art organizations country-wide and abroad.

The practice of the equity of cultures and the intercultural dialogue in Kazakhstan appears to be of learning interest of international community and world religions in reviewing the civilization mainstreams. The Kasteev's School continually supports the publication of the UNESCO album 'The Children are Painting the World, Kazakhstan' since 1999, which illustrates the ways of encouragement of self-expression through art education and symbolizes the commitment to the International Decade for a Culture of Peace and Non-Violence for the Children of the World (2001-2010).

pedagogical experience, seminars and consultations on creative teaching in music. Students also take part in international competitions in countries such as Italy and Russia.

The fine-art contributes to education of basic aesthetical culture among students, expanding of their views, strengthening their theoretical knowledge about the basics of fine-art, and enhance the artistic perception of children. Students present their works on regular national contests and exhibitions ("Boyaular Kupiyasy"), the outstanding creative works take part at the international contests in India, Korea, Russia (Moscow, Sankt-Petersburg), Belorussia, Italy, and Poland. In collaboration with UNESCO Almaty Cluster Office the annual contest of children's drawings "Children Paint the World. Kazakhstan" is being conducted more than 10 years; and the creative works marked by jury are published in UNESCO albums. All these results in the fact that more than thousand students of art schools link their future occupation and life with creative work.

Choreography (rhythmic and dance) is conducted in choreographic schools, art schools, youth houses and creativity centers, secondary schools and youth clubs. Choreographic groups take part in national contests "Boztorgay", "Kunshuak", "Ak Kogershin" (with participation of groups from Kazakhstan, Kyrgyzstan, Russia, China), also go to the international contests in

Bulgaria, Greece, Spain and other countries. The national jury is comprised of the well-known artists.

The education of decorative and applied art encourages children's interests to the basics of national cultural heritage and provides the introduction for students on traditions of national crafts, technology and original handicrafts. UNESCO Almaty Office supports the biennial Central Asian Handicraft Fair at the National Museum of the Republic of Kazakhstan

in Almaty. The youth section demonstrates the best textile works (artistic knitting and crocheting, wickerwork, macramé, carpeting, tapestry, embroidery); leathery artistic handicrafts; artistic wood, metal, ceramics workmanship, sculpturing; other types of applied art (appliqué, souvenirs, handicrafts from shreds, beads, polymeric and natural materials); and other non-traditional types of decorative and applied art (handicrafts from fuzz, corks, fish bones, clay, salty dough, plasticine and etc.) The title of youth section is: “We will preserve and enhance the heritage of our ancestor”. In Turkestan city the educational institutions run the historical and ethnographical educational curricula named “Heritage of the nation is precious treasure”; it studies traditional technology of handicrafts at children’s decorative and applied art circles.

School students take part in theater and play performances (youth theatres, musical theatres, workshops, theatres of vogue). In 2009 the national festival-contest of children’s performance groups “Young Talents of Kazakhstan” was organized for the first time; 98 schoolchildren in the age of 14-18 years took part in this competition. Kazakh National Art Academy conducted the special study tour for all young participants with master class on theatre art.

3.2.3 Extracurricular education and training

Being a solid part of the additional education the environment of extracurricular education and training forms a network children/family hobby clubs, circles on art and technical creativity and amateur associations. In 2009 there were 11 663 clubs operating in Kazakhstan (covering about 12% of all schoolchildren), including 3 834 clubs of art creativity with more than 100 thousand children. In addition there are 801 neighborhood clubs, 1 221 youth clubs, and more than 10 thousand summer school camps. There are good examples of master-classes and plain-airs forms by the high-reputed artists jointly with the teams of gifted at special festivals during summer and winter vacation: “The Creativity Workshop of Young Talents”, “The Earth - Our Common House”, “The World by the eyes of Adults and Children”, “Masters of Palette- to Children of Kazakhstan”, “The Landscape of Homeland”. In the framework of national healthy lifestyle campaign the national competition of posters “The Future of Kazakhstan Without Drugs” is conducted among pupils of 6-8 grades annually on the occasion of the International Day of Struggle against Drugs.

However, the number of the networking institutions has been decreased by three times since 2001. The survey among the schoolchildren showed that 69% of them were not involved in any leisure activities, 18% - were engaged in computer games, 9% - were watching TV, 15% - went into sports, 6% - attended various youth clubs and centers, and only 2% took part in a public life of school. While the extracurricular education and training is considered the part of the school education and training, it is not yet the part of the unified education and training program. The family does play the invaluable role in child's education as the training starts from cradle.

Children's Environmental Artworks at Historic Sites (Plein Air)

Promotion of the cultural diversity is one of the key priorities in UNESCO culture activities. The cultural diversity is not only the national heritage, but also the strong modernization agent of the civilization and society as a whole. The ethnical manifestation demonstrates the basic norms of peoples' wealth, which are transferred between generations in the form of traditions, rituals and arts.

The modern education system faces the necessity to link the goals and themes of the art schools and study groups to the local cultural traditions and historical and natural heritage. The unique capacity of the children creativity centers is the diversity of means to encourage and facilitate kid's talents, use of developmental teaching technologies and new generation programs aimed on creative abilities of the child.

The Kasteev's Art School has designed and implemented the learning visits (plein aire) to the cultural and natural heritage sites in Kazakhstan and abroad (France, Korea, Russia, Uzbekistan). This practice encourages children to understand their own cultural backgrounds and identities, as well as to acquire communication, mediation and solidarity-building skills. This is a process-oriented approach. Activities can take place on site and continue in the classroom. The young artists use different technique (sketch, notes and digital photos). The complete work consists of the painting(s), essay and digital photo to be presented to the school jury. This approach affects the child on both an academic and personal level, and targets passing on cultural heritage to young people, to enable them to create their own artistic language and to contribute to their global development (emotional and cognitive). In so doing arts education becomes essential to achieve cultural literacy.

As an integral part of a preparation for life in the present-day world, arts education should be linked with areas in which education is expected to fulfill new functions. One of the most urgent concerns of our time is the protection of the natural and cultural environment. Arts education can train the sensibility to conceive the beauty of natural sites and the cultural destiny of past generations.

Starting the year 2002 Children's Arts Schools in Kazakhstan with the sponsorship of Chevron Company conduct the annual national competition of children paintings under the slogan 'The Earth is Our Common Home'. The annual themes are devoted to the unique fauna, flora, natural and historical sites. The festival aims on comprehensive cultural and ecological education of children and developing the safeguarding environmental skills.

The learned experience demonstrates how the arts education strengthens thinking of the young artists, stimulate their critical awareness and sensitiveness and enable them to create cultural identities.

The individual development initiates from a family, where the child for the first time children hears the lullaby, fairy tales, humorous catchphrase from their grandfathers and grandmothers. The developed countries already realize the gap of this inter-generation link, which allowed the child to get first life experience.

In places of compact residing of ethnic groups the Sunday ethnic and cultural centers were created to assist the public basic education system on studying the official and mother-tongue languages, ethnic traditions, and customs. The Assembly of the Peoples of Kazakhstan provides funding of these Sunday schools through its local ethnic and cultural centers, local budgets, public associations and charitable donations.

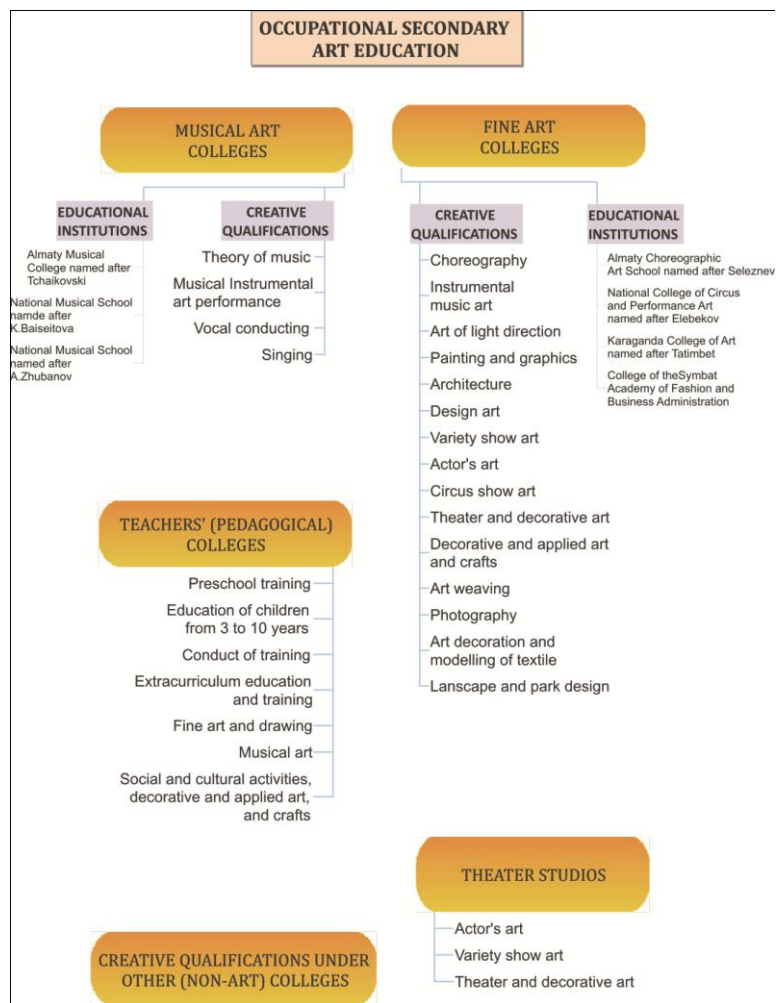
3.2.4 Occupational secondary art education

In Kazakhstan there are 882 educational institutions of vocational and technical training, including 322 professional lyceums and 560 colleges. 171 educational institutions (or 19.7 %) of this amount, including 133 professional lyceums and 35 colleges, are located in countryside. 609 000 thousand students are engaged in vocational and technical education, including 221 thousand people (or 36.3 %) under the public demand. The education in VTE system is carried out towards 149 occupations and 217 qualifications. The National Plan on Development of the Vocational and Technical Training in Kazakhstan for the period of 2008-2012 anticipates further expansion of network of the provincial and interregional centers on education

and advanced training of professional staff.

The main professional art educational institutions of this level are: Almaty Choreographic Art School named after Seleznev, National College of Circus and Performance art named after Elebekov, Karaganda College of Art named after Tatimbet and College of the Academy of Fashion “Symbat”.

Overall across Kazakhstan there are more than 50 secondary professional educational institutions which provide training for arts occupations. It includes specialized musical schools and lyceums for gifted children, which is combined with a comprehensive basic



secondary school education. Such a diploma allow the graduates to enter the higher art school or university. Various colleges also provide secondary professional art education in applied arts and crafts, design and fine arts.

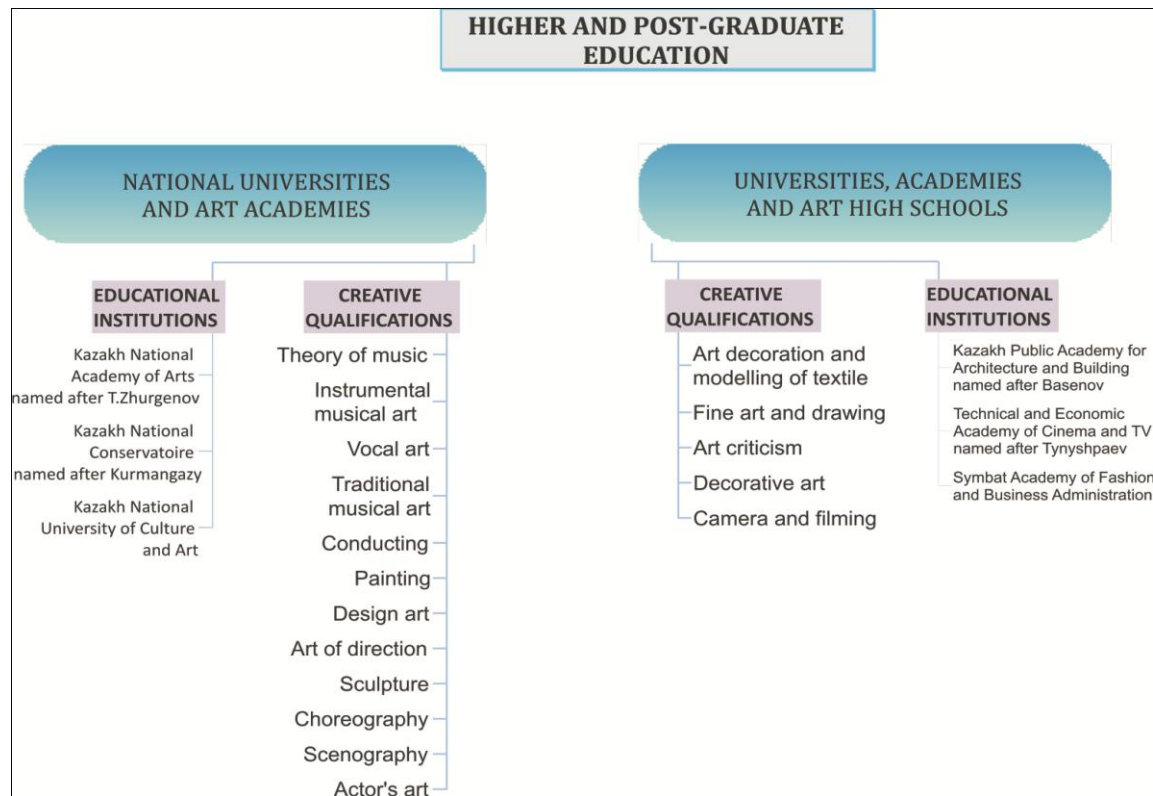
However the transition to market economy affected the public control on the quality of professional training, in particular in such a specific area as art education.

3.3 Higher education

Though the first educational institution in the country (the Kazakh Teachers High School (nowadays Kazakh National Pedagogical Abay's University) was established in October 1928, the first art high school - the Almaty Public Conservatory was created only in 1944. The establishment of art education departments for the teachers of fine arts and draftsmanship at Kazakh Pedagogical University (in 1963) and Karaganda Teachers High School (in 1966) had facilitated the further development of the higher art education in Kazakhstan. In 1968-1969 similar departments were created at Semipalatinsk and Shymkent Teachers High Schools. Later these departments were reorganized into full faculties of arts and graphics. In 1977 in Almaty the new High School for Theater and Performance was established, and the Kazakh National Academy of Arts

named after T.Zhurgenov was created in 2001. The National Academy of Music, which was established in 1998 in Astana, the new capital of Kazakhstan, and in 2009 it was transformed into the National University of Culture and Art. It is the notable fact that three nine national universities from total nine in Kazakhstan deal with art education mainly.

The Republic of Kazakhstan is the party to the Lisbon Convention (1997), regional conventions on the recognition of qualifications and diplomas, and the Bologna process. The national compulsory standards of higher education regulates the routine educational process operate in the country.



The gaps in maintenance of the high schools, limitations of human power management and lack facilities impacted on the negative features of art higher education. Textbooks were not developed for numerous disciplines yet, and some were published in insufficient number of copies. Informational resources of higher educational institutions are not cross-linked; and the library funds have isolated character. None of the higher education institution suites to the recommended norms of updating the library funds both on humanitarian and technical themes. None of the There pedagogical researches considers a problem of competitive approach in art education. While over 10 thousand of foreign students study at Kazakh high educational institutions, and more than 20 thousand Kazakhs are trained abroad, including those 3 thousand for “Bolashak” in 27 countries, the academic mobility of students of high art educational institutions is still insufficient.

These reasons contribute to the fact that quality of education does not always responds to expectations of employers and demands of the national economy and culture.

There is a need in scientific and methodological justification of all regulations on facilities and manpower of the higher school. The issues of intra- and interuniversity mobility demand prior consideration; and the expansion of practice of dual-degree education on creative occupations, for example, the critic-translator, the actor-sportsman, artist-IT engineer; and shifting from theoretical knowledge to modern art practice by means of establishment of creative complex laboratories.

3.3.1 Occupational higher art education

In Kazakhstan the higher professional art education is carried out by 48 universities, institutes and the higher schools. The three establishments are the core elements of the art education system:

- The Kazakh National Academy of Arts named after T.Zhurgenov;
- The Kazakh National Conservatoire named after Kurmangazy;
- The Kazakh National University of Culture and Arts (recently the Kazakh National Academy of Music).

The Kazakh National Academy of Arts named after T.Zhurgenov is a multistage versatile educational institution, and the recognized center of training for the creative intellectuals; its graduates comprised the gold fund of global and national culture and art. The Academy conducts the education at seven faculties on the following qualifications: art of direction, choreography, scenography, camera and filming, painting, drawing, sculpture, art criticism, decorative art, design art, actor's art, variety show art.

The Kazakh National Conservatoire named after Kurmangazy conducts training on such qualifications as: teaching and psychology, music art, instrumental art, composition, vocal art, conducting, traditional musical art.

The Kazakh National University of Culture and Arts carries out training on qualifications: music education, music art, instrumental art, art of direction, scenography, composition, vocal art, conducting, the actor's art, traditional musical art, variety show art.

3.3.2 Art education at universities and high schools of Kazakhstan?

At most of regional universities and teachers' high schools in Kazakhstan the art education is conducted at separate, such as:

- Faculty of Graphics and Fine Art of the Kazakh Abai's National Teachers' University;
- Faculty of Architecture, Design and the Fine Arts and Humanitarian Institute under the Eurasian Gumilev's National University;
- Faculty of Culture of the Kazakh Public Female Teachers' University;

- Institute of Culture and Art under the Western Kazakhstan Public University named after M.Utemisov;
- Faculty of Architecture of the Kazakh Public Academy for Architecture and Building;
- Faculty of the Creative Qualifications of the Aktyubinsk Public Teachers' High School;
- Faculty of Culture of the Southern Kazakhstan Public University named after M.Auezov;
- Faculty of Arts of the International Kazakhs-Turkish University named after Yassevi
- Faculty of the Creative Qualifications of the Karaganda Public University named after E.A.Buketov.

At some of the educational institutions the higher professional art education is provided by the authorized chairs, such as:

- Chair of Architecture and Design at the Faculty of Architecture and Building of the Pavlodar Public University named after S.Torajgyrov;
- Chair of Professional Training and Fine Arts at the Faculty of Physics and Mathematics of Kyzylorda Public University named after Korkut Ata;
- Chair of Design and Engineering Drawing at the Faculty of Communication Technologies at Semipalatinsk Public University named after Shakarim;
- Chair of Architecture and Design at the Engineering Academy of the Innovative Eurasian University (Pavlodar);
- Chair of Professional Training of the Pavlodar Public Teachers' High School (fashion and interior design, history of costumes, modeling and designing of clothing, garments and crafts manufacturing techniques.

The list of qualifications of higher education (bachelor, masters and the doctoral studies) has been tailored to the ISCED-1997. The share of qualification of graphic, applied arts and crafts, design and architecture is major and it is provided in 43 of 48 educational institutions; the education on design – in 33 institutions; musical art, including music education, vocal art, variety singing and traditional performing art - in 23 institutions.

The qualifications on literature, writing and oral masterpieces can be obtained at under literary criticism and folklore qualifications at 8 educational institutions in southern regions of the country. Choreography art is conducted at 7 educational institutions; theatre and performance qualifications (direction and actor's skill) – at 6; technical and contemporary art (including cinema and media-art) only in Kazakh National Academy named after of T.Zhurgenov and Technical and Economic Academy of Cinema and TV in Almaty.

3.3.3 Magistrature and Doctorate in art education

The culture in Kazakhstan is traditions-rich and benefit from the unique origin, also all types of art like music, cinema, and fine arts are continuously developed. However, there is an urgent need in rethinking, analyzing and promotion of these processes that demands the qualified experts. The lacking areas of the expertise in improvement of a teaching technique, design of textbooks, monographs, conducting of round tables with participation of high-reputed experts from abroad. Most of the national and public universities conduct the postgraduate studies for MA and doctorate candidates.

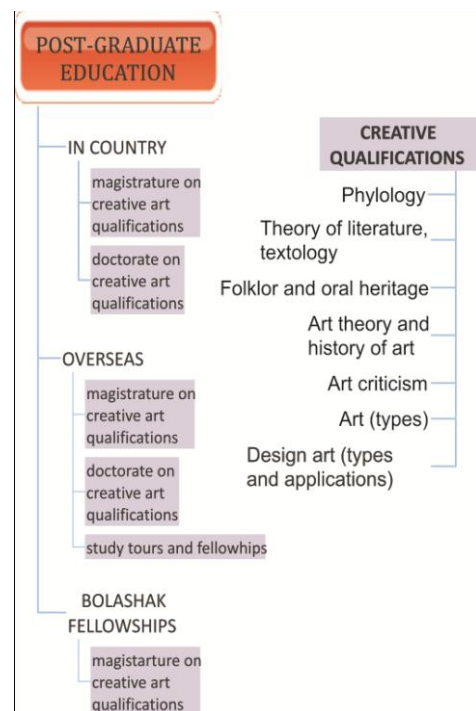
For example, Kazakh National Academy named after of T.Zhurgenov carries out training in the sphere of art education at PhD level on six qualifications (direction, actor's art, painting, sculpture, art criticism, decorative art). The Council on Doctorate Candidates is authorized to award the degree of candidate of art sciences for three qualifications: musical art; graphic arts, crafts and architecture; art theory and history.

Thereby Kazakhstan art education system created the prerequisites for integration to the international standards of post-graduate higher education. This creates possibilities to develop and improve researches and teaching process, to train highly-qualified staff, and to expand the limits of art studies theory and practice.

3.4 Advanced and post-graduate training in art education

Improvement of professional skill of teachers of art education is carried out by institutes of advanced and post-graduate training; training courses at national and public universities; and also within the special trainings which are conducted by the recognized art education centers in the country and abroad. Most of the education institutions have established the methodic rooms in order to provide technical support for teachers and students. In 2009 the advanced training institutions have trained 870 teachers of music and 876 teachers of drawing and fine arts from secondary schools, and 1,129 teachers from additional education organizations. 62% of the total amount of teachers of music has passed retraining on the revised textbooks (so-called 'new generation of textbooks'), 57% of teachers of drawing, 42% of teachers of art, 7% of teachers of painting and 15% of teachers of technology.

Issues of reorganization of system of improvement of professional skills and retraining of pedagogical staff remain in the core the national program of education development. The program takes into account the modern education management



approaches, reform of training techniques and technologies, and targets the following priorities:

Re-establishment of the systematic retraining and advanced training of teachers and educational staff at recognized universities and high schools;

Review of the curriculum content for the of educational qualifications, design of variable training moduls;

Introduction the themes of long-life education and psychological approaches in the content of all curricula for teachers and educational staff;

Design of the adequate system of the accreditation for teachers and senior education officers, and licensing of individual pedagogical activity;

Improving of motivation mechanisms for teachers and prevention of the leakage of educational staff.

The curricula should focus on training of the multi-lingual teacher capable to absorb and develop an innovative pedagogical technologies, creative research and activity, comprehensive information and use of distant education technologies.

In 2009-2010 the National Commission on Overseas Professional Training has awarded "Bolashak" International grant under the President of Republic Kazakhstan, to 1,447 young academicians for post-graduate training at globally recognized higher educational institutions, research centers and laboratories. This amount also included certain art qualifications.

4. Art, aesthetic and ethical education

The steadfast political attention to cultural policy is due to the fact that the culture represents the basic harmonization mechanism for inter-ethnic relations. This is one of the main reason for continuous state involvement in the cultural management. of the main guiding principles of Kazakhstan cultural policy are: thorough consideration of national traditions, ethnic identities of Kazakh society; design of list of values and the concept of the national cultural heritage, and also interpreting the evolution of its perception and rethinking by people for choosing the ways of cultural modernization.

We can see the renewed process of the cultural identification in Kazakhstan when the general public is grouping closer to the original Kazakh cultural roots, and this does not lead to dissolving of the ethnic cultures. The Kazakh people were always open to other cultures and respected other ethnic traditions and customs. However there is a need to design the model of inheritance of the historical and cultural practice, to learn the inter-generation translation mechanisms of such an inheritance, and structuring of the social and cultural identities.

4.1 Presentation of cultural heritage through a network of museums, libraries and mass-media

The role of culture is highly acknowledged in the course of formation of statehood in the multiethnic and multi-confessional country. National Cultural Heritage Program (which started in 2003) was not limited just to restoration of a historical and cultural heritage, but promoted positive shifts in public attitudes and enhanced the interest to national history and cultural treasures, strengthened the national self-consciousness and formation of a new cultural and historical landscape of the country.

The cultural heritage of Kazakhstan is comprised of the variety of rich cultural values of the peoples and ethnic groups. It is a knowledgeable amount of historical, archeological objects and monumental art (including those already included into the World Heritage List nominations and those items which are in process of nomination), more than 2 million 56 thousand objects of the cultural values in expositions and depositaries of 89 public museums, 66 million 840 thousand books, medieval manuscripts and other rarities stored in 3,066 public libraries.

Obviously the objects of cultural heritage can be used for academic studies, research, and also for educational purposes and cultural training. However, those cultural property objects, which are in adequate condition for access, deserve optimum safety in modern environment.

The modern public cultural policy in Kazakhstan includes the set of activities on preservation and development of ancient cultural traditions, investigation on new historical and cultural sites, preservation and renovation of the mausoleums, ancient mosques, ancient settlements, and establishment of new historical and cultural memorial areas. Now in Kazakhstan there are more than 25 thousand archeological sites, architecture and art, 11 thousand libraries, 147 museums, 8 historical and cultural sites, 215 archives. There is an established network of public historical and ethnographic museums (with local branches) and memorial sites.

It is necessary to activate the best practice of linking the art museums and cultural heritage expositions to the curricula (from schools to universities); and to carry field courses and plain-air at nomadic cultural and natural heritage sites (petroglyph sanctuaries, stone sculptures, barrows, runi inscriptions, ancient settlement, medieval cities, the fortresses, and Kazakh traditional art sites).

The special attention should be given to design and carrying of specific creative training programs for youth and children. This is also connected to the creation of the modern art museums in province, creation of new public exhibitions and support to creative activity (public workshops, natural sites for the landscape art, access to the depositaries of galleries, museums etc.) It would be feasible to establish ecological and cultural reserves, for example, connect the native village of Abylkhan Kasteev to the natural environment of Zharkent city, or Chokan Valikhanov (at Kokchetav), Abai

(Semipalatinsk) aetc. It can include also ethnical parks and natural museums of national and traditional art of Eurasian nomads.

4.2 Ethnic and cultural education

The ethnical and cultural education means creation of national system of training and education, based on the idea of cultural and linguistic pluralism which combines the world standards of education facilities with respect to traditional cultural values.

In Kazakhstan there is a variety of national theatres, including Russian, Korean, German, Uzbek and Uigur. The Uigur theatre was created in 1934 and now is the only one in CIS countries. The team is comprised of highly recognized artists, it was regularly participating to the international theater festivals, and it was awarded with prestigious international awards.

In the sphere of public electronic mass-media there are TV projects aimed on the promotion of the multi-cultural values, such as "My Kazakhstan", "Dostyk-Friendship", "Shanyrak", "The Cradle of Friendship", "Kazakhstan – our Common House". All broadcasts are conducted at ethnic languages with involvement of representatives of the ethnic and cultural centers.

It seems necessary to reconsider the funding of art education; there is a need to motivate people to visit theatres, concerts, exhibitions, and to purchase paintings and other art works. works, pictures. People should value the creative works, they need to be literate in art basics and. Then it would increase the demand for art education, talents and geniuses. Cultural education of people, cultivation of love to art and its high estimation, will give a birth of new generation with creative capacity. Probably a good public campaign could be of help to recognize the art of Kazakhstan through its advertising in mass media and Internet. The twofold process combines the civic and cultural education of young Kazakhs, and providing support to the young talents. These are the seeds that would return in country capacity-building. Each young promising talent should be confident in getting chance and assured that its diligence will be rewarded in due course.

Therefore the public policy in the sphere of ethnic relations and interpreting the ethno-social situation as a whole and in specific aspects becomes the priority. The concept of promotion of cultural needs of the ethnic population groups in art education should be the part of the given policy. The basic idea should be to establish the model of education focused on preservation of original ethnic values and culture alongside with recognition of values and standards of other cultures. It would be important not to lose the ethnic identity and different ethnic groups share the same nation-wide values.

5. Occupational Art education in Republic of Kazakhstan: Individual arts' cases

The teaching of art education in Kazakhstan has been visibly changed for the last two decades: first, the cultural approach in training of art education staff was amplified;

secondly, the art education, aiming to integrate the best practice of the European and Kazakhstan education, bases on original cultural and ethnic traditions.

"Ethnic and cultural education is an education aimed on preservation of individual ethnic and cultural identity by learning the native language and culture with simultaneous learning of global values and culture", — this is underlined in "Concept of Ethnic and Cultural Education in the Republic of Kazakhstan". The development of the national education system is based on the fundamental values, ideas and the priorities accrued by the Kazakhstan communities throughout its history, the values of nomadic civilization, and common cultural heritage of Turkic peoples.

In 2003 the pilot textbook on "Art" for a social and humanitarian disciplines of the secondary schools has been published (in Kazakh and Russian languages). This was for the first time in school practice that the accent was made on studying of cultural heritage of Kazakhstan since the most ancient times and to present. Dynamically built cultural system should assist to pupils the general vision on the original cultural phenomenon of the parental nomadic society, which development was affected by the nomadic style of economy, influence of Islamic traditions and impact of Russian culture, and finally the integration in the XX century to modern cultures of Europe and Russia. This course curricula takes a special place in formation of national consciousness of the senior schoolchildren.

5.1 Art history/criticism

The art history is a backbone element of future society development. It carries out two major functions – dissemination within the society the new creative ideas and cultural feelings of artists, and its perception and individual rethinking by person. The status of art criticism defines substantial level of the works of art, and degree of its perception by the target audience – the people. At the end, this will determine the standards to be followed by the Kazakhstan society and its perception by the world community.

The Kazakh National Academy of Art named after T.Zhurgenov and its faculty of art criticism is the main center for education and training of professional art critics. It has three chairs: "History and theory of fine arts", "History and theory of theater art", "History and theory of cinema art", which conduct education for the specialists in art criticism, theatre history, cinema history and TV performance and filming.

The academy has benefited from the practice of carrying out of master classes and meetings with outstanding artists, directors, and actors from Kazakhstan, neighboring countries and overseas. The teachers and students of faculty take part in all known events of the modern art. The great attention is given to preservation of national cultural values.

The faculty established and is widening the cooperation with institutes, museums and the centers of art criticism of Russia, Holland, USA and Uzbekistan.

Also the specific training on the arts history is conducted also by the relevant chairs of universities in Taraz, Almaty (branch of the St.-Petersburg humanitarian university of trade unions), and in the Kazakh National Conservatoire named after Kurmangazy and the Kazakh National University of Culture and Art (on music art).

Due to the existing employment problem of graduates on art history, the lack of professional critics on a wide number of specific arts is observed, such as design of interior, design of clothes, computer design, choreography and public shows/performances. There is a need in art critics-translators claimed today, but there is no training for such qualification.

5.2 Fine Arts

The education on the fine arts in Kazakhstan for last two decades has demonstrated a tendency of growth by the number of students and newly opened educational facilities at all levels: secondary school, vocational and technical, and the higher. The high demand for qualifications in design urged the educational institutions to create separate design faculties.

The occupational art education in fine arts in Kazakhstan is carried out by three leading institutions: Almaty College of Decorative and Applied Arts named after U.Tansykbaev (since 1938), Shymkent Art College named after A.Kasteev (since 1974) and the Kazakh National Academy of Arts named after T.Zhurgenev (since 1978).

The disciplines of fine arts and plotting are delivered by eighteen high schools throughout the country, with highly rated faculties of universities in Almaty, Karaganda and Shymkent. The Teachers' High Schools in Uralsk, Arkalyk, Zhambyl, Zhezkazgan and Kokshetau provide bachelors' studies of the fine arts and plotting.

There is variety of colleges on fine arts, which conduct training at separate faculties and branches under higher educational institutions. These are not only the public ones, but also private schools and studios are opening under the aegis of museums, galleries and artist's studios. Almost each provincial city has similar educational institutions, either public or private. The existing professional art education modalities and curricula are based on the requirements and traditions of the Soviet and Russian academic schools and correspond to the Western European realistic art.

In education the following themes are pursued: basics of drawing and painting, optical principles of space reflection (angles and perspective projections), design of dimensions (light-to-dark, black-and-white, light-and-color modeling of three-dimensional spaces), and use of compositions as means of expression (through plastic and coloristic system); drawing of separate subjects and still life, animals, people and landscapes, architectural constructions and interior, plain-air, performance of sketches etc.

Theoretical disciplines on art theory include history of art schools and trends, principles of realistic and abstract imaging, ideas and symbolical values; learning of masterpieces of national and world art. The specific feature of training is the studying of

natural forms during the whole period of training and at all levels of studies, while in foreign schools the development of imagination, fantasy and abstract thinking is prevailing.



The challenges of the fine arts in Kazakhstan should be taken into consideration also. Along with visible growth of various educational institutions in fine arts, the decrease of the quality of education is observed. Educational planning needs to take into consideration the specificity of equipment and materials, auditorium space and functionality. The advanced training of teachers needs to be

improved. There is a need to re-activate good practice of carrying out the lectures on the fine arts theory at the museums with related expositions of original art objects and natural heritage sites.

The Ministry of Education and Science should review the recently published textbooks, which caused serious criticism by artists and teachers. The lack of the good quality textbooks remains the weak feature of arts education in Kazakhstan for last decade. There is a need to increase printing of comprehensive and illustrated books of art history, starting from the antiquity period to present times, to support art criticism and research works on Kazakhstan art in the context of the international and Eurasian art development, and to encourage creation of special Web-sites and multimedia editions on art history.

The absence of the separate higher educational institution on fine arts in Kazakhstan also affects the quality of education and training of the professional fine arts experts. For example, in the Kazakh National Academy of Arts named after T.Zhurgenev the allocation of funds for fine arts educational process is limited with the need to distribute insufficient funding to more than forty qualifications. All fine arts educational institutions face the lack of resources and weak facilities. The existing space for creative workshops is 4-5 times less per trainee person as required by the regulations.

The Academic Board of the National Academy of Arts does not consider the challenges of the current educational process on fine arts and crafts on regular basis, which also provide the certain negative impact.

5.3 Musical Art

The system of music education in Kazakhstan continued traditions of the Soviet and Russian conservatoire education (the Moscow and Petersburg conservatories). The professional musical education (the fundamentals for further training of composers) was based exclusively on the European traditions fertilized at the Russian soil, and which are still considered the unique and suitable curricula.



The advantages of this school in formation of musical professionalism of the European type are well known. During the Soviet period this model of music education had demonstrated very good results (while it was free of charge) and produced the artists and bandmasters of world class, as well as highly professional composers. However, the folklore musician cannot be associated with the classical European musician.

The National Conservatoire has established in 1987 the chair of folklore singing, which attempted for the first time to provide academic training to the artists engaged in folklore music. The ethnographic musicologists supported the creation of the chair and facilitated the design and testing of the curricula. The training followed the authentic records and shifted from the use of notation. This allowed modern musicians to reproduce the unique performing style and feelings.

Since 2007 the National Conservatoire within the ongoing project "Strategy of development of music education of Republic Kazakhstan" has established the Experimental School-Studio of Arts (ESSA), which carried out the educational synthesis of five arts functions: music, graphic, theater/performance, choreography and art technologies. ESSA educational concept based on complex training (each student received the qualification for all five types of arts) and the personal curricula focused on strengthening of the individual capabilities of the student.

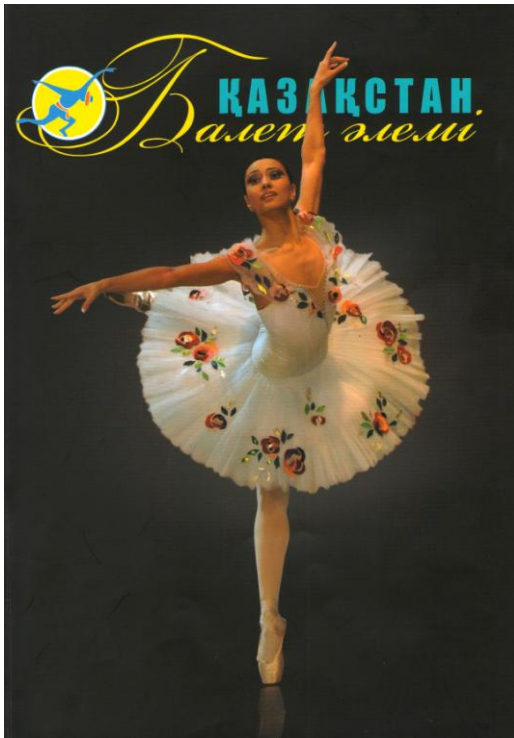
The progress in music education for the last two decades has faced some critical challenges, which mainly appeared due to the loss of continuity within the system of music education: school, college and high school and cancelling of the previous mechanism of promoting the employment of graduates. Kazakhstan has inherited system and the concept of music education of a Soviet period, but it needs serious tailoring for the new social and historical environment and revision of the bulky, labor-consuming and expensive music education.

Another difficulty is the inappropriate remuneration of the professional teaching and performing of music art. The existing demand for professional music art has shifted from academic classic to folklore and popular music.

These urges the necessity of revision of the concept of music education, rejection of the out-of-date "music designs", which handicap live creative process and growth. The alternative systems of musical education (school "Kokil", the "Murager" program), which base on oral techniques, are successfully implemented. It seems reasonable to extend the flexibility of the educational institutions in selection of the curricula and qualifications and respond better to modern market economy requirements.

5.4 Choreography

Ballet art of Kazakhstan is rather young: the demand for choreographic school occurred after the first musical performance "Aiman-Sholpan" (the libretto by Muhtar Auezov) in 1934 and the establishment of national theatre of opera and ballet. The choreographic college was created by A.Seleznev (now it is named after him) and started the education of the next generation of ballet dancers, who appeared to the pride of the Kazakhstan ballet art. Famous Soviet dancer Galina Ulanova contributed greatly to the formation of the Kazakhstan school of ballet during the Second World War period.



The graduates of choreography schools are of regular demand by the popular folk dancing teams ("Saltanat", "Naz", "Altynay", "Gulder") and numerous ethnic groups in the regions of Kazakhstan. Young talents are presented at the National Academic Dance Theatre and "Samruk" Modern Choreography Theatre.

The choreography education is conducted by the Faculty of Choreography of the National Academy of Arts named after T.Zhurgenov, Seleznev's Choreography College, and choreography faculties at universities of Astana, Uralsk, Shymkent. In Semipalatinsk, Pavlodar and some other cities there are schools of ballet. However, the training is out-of-date, and does not suite to modern requirements. Simultaneously, the advanced training of ballet staff and teachers-choreographers is far from desired. Eventual leave of generation of the teachers who had received the professional pedagogical education in leading educational institutions of Moscow and St.-Petersburg, has resulted in weakling of the education quality. The access to textbooks, scientific editions and the literature on a ballet art of other countries is very limited. Just recently the book on "The History of Choreography in Kazakhstan" and magazine "World of a ballet art of Kazakhstan" have appeared, but these cannot solve a problem of shortage of the educational and methodic literature. In fact, there are no textbooks on introduction to choreography for children of preschool age and primary school.

The advanced training of choreography could be implemented at the academic and musical theatres, and professional music groups; however, there is no systematic approach for the improvement of professional skill of artists and teachers. There is a need in overseas study courses and internships for the future teachers of choreography in foreign educational institutions.

5.5 Theater

The theater art faculty is the eldest faculty of the Kazakh National Academy of Arts after T.Zhurgenov. Professional training in the field of theater arts originates from the regulation of Narkompross from 20 September 1933, which endorsed the creation of the actor's skill studio at Kazakh Public Theater. Now the faculty comprises of five chairs: solo singing, actor's skill and direction, scenic plasticity, scenic speech and scenography. Since 1979 the training of actors for music and drama theatre has started, and the chair of the musical comedy has been created.



Since 1987 the faculty has introduced two new qualifications: the actor of a puppet theatre and the director of a puppet theatre; and since 1993 - the training on a qualification of make-up artist. The theater art faculty supports and develops international cooperation with leading educational institutions in CIS countries and abroad; conducts the internships for students, post-graduate students and master students, and exchange of pedagogical staff in the neighboring and distant countries. Faculty graduates join the actor's teams at newly created theatres in Kazakhstan (Taldy-Kurgan, Pavlodar, Astana, Kostanaj, Petropavlovsk, Uralsk, Aktau), Kyrgyzstan, China, Uzbekistan.

5.6 Design

The transition to market economy fertilized the education on "Design" qualifications of various types. The increasing interest and growth of the amount of entrants has facilitated the establishment of new design faculties, branches and chairs. This process was avalanche-like and irregular. High level of requirements has put a number of questions: types of design qualifications in need, content of curricula and training methods, the duration of course, the anticipated use of graduates. The poor quality of experts in design of the city environment and publishing design was noted, as the lack of specialists with design education was replaced by the workers with good graphic software skills.

It is necessary to note that in Kazakhstan there is no complete system of design training, any uniform curricula at training levels, any continuity of training. For example, the design themes at pre-school level and at basic secondary schools are delivered in the framework of disciplines of "Fine Arts", "Plotting", and "Technology".

At the same time, at children's art schools actually there are no resources for introduction of a "Design" qualification, there are no computer classes and other interactive specific equipment, there are no qualified teachers of design, there are no premises, and there is no financial support of development of modern trends of design.

In an additional education (art schools, the centers of technical creativity, etc.) the design qualification cannot be found separately. In professional and higher education there is no continuity in delivering of design disciplines. Most of standards which are designed and adopted locally do not follow the national standards. Though the higher and graduate education levels follow the national standards, the significant revision of curriculums is needed, especially the rethinking of the content of the professional disciplines of educational programs is required.



Following the Bologna Declaration at the annual international review competitions of the projects of graduates of the architectural and design qualifications in Kazakhstan, there is a visible increase of the projects presented by bachelors with five years of training. Here (unlike the bachelor with a four-year curriculum) the time factor obviously takes place. Future professional have to seize creative abilities, knowledge

and skills for solving the important design issues, creating of multipurpose objects, and using of modern innovative technologies. It is obvious that in art higher educational institutions the basic disciplines (like drawing, painting, composition) should promote aesthetic education, enhance of art sense, formation of associative visual thinking. It is expedient to provide in the optional components for the schedule for a discipline "Special Drawing" which is crucial to prepare students for professional design activity, to train highly skilled experts. The qualifier of vocational education needs thorough reviewing, as it does not reflect the situation in design adequately. Absence of standards and unified curricula for design for secondary vocational education has been already noted.

The advanced occupational training assumes the next steps; however, in only a few graduates continue the training in magistrature.

There is a need of profound design training within the framework of the fine arts, and separate design training on the basis of the fine arts training.

5.7 Photography

There is no training/education on photo and motion picture arts at basic secondary education level. At individual schools enthusiasts voluntary run photo and video clubs. Some teachers during the classes show examples from films and arrange group visits to cinema. For the purpose of creative capacity-building of students the complementary discipline on photography is delivered in Symbat Academy of Fashion and Business Administration and those art colleges, which conduct training on the decorative and applied art.

Photography and motion picture art studies are carried out adequately only in the Kazakh National Academy of Arts after T.Zhurgenev and Technical and Economic Academy of Cinema and Television. At several universities the limited courses of a photo- and a film composition are delivered for the future journalists. A few amount of higher educational institutions deliver the short and voluntary course on photography and there are amateur video studios.

Now in Kazakhstan only a few photo clubs are remaining: two clubs in Almaty, and one in Karaganda, Temirtau, Pavlodar and Stepnogorsk. In Temirtau and Stepnogorsk there are children's photography studios, however they are lacking showroom facilities. The "PhotoArt" magazine suites better for photo models guidance and advertising of photographers, rather than for art education purposes.



The annual competition of young photographers "Almaty – my beloved city" is carried out since 2006 with support of the State Fund of Development of the Youth Policy of Almaty city. The "Medeo" photo club has created the public photo gallery where organized more than 150 exhibitions, 11 annual "Weeks of Photo Art" and 9 annual competitions "Gold Lens of Almaty" since 1993. The public project "Photonastia" is carried out at orphan houses to support the creation of photo clubs in Almaty. The essential exhibition of orphans' works took place in the National Kasteev Museum of Arts in November 2009. The Begalin's Public Children's Library with the support of USA Embassy and the American photographers has organized a month workshop for hard children and has carried on the exhibition of photos "Small City Stories" in the Central Showroom of Almaty.

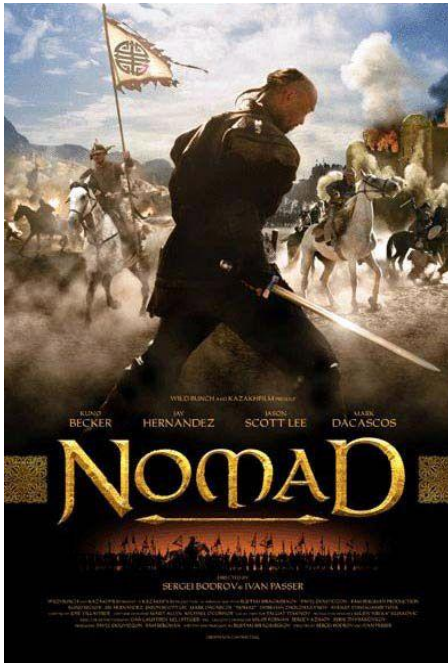
There is a need of establishment of a professional educational institution on a modern photography art to give the chance to young Kazakh generation to present itself, to reach the development level of foreign students, to learn from masters of photography art.

5.8 Film Art

At present, the modern education of the young professionals predicts the development of the national film production sector. It affects not only the cinema development but also other media space: TV, advertising and Internet.

The Kazakh National Academy of Arts named after Zhurgenev conducts training for most essential cinematographic qualifications: stage director of fiction film, documentary film and animation, scriptwriter, cameraman, sound/audio man, producer, art director, cinema critic. In Academy there is the computer facility computer for animation development; the cameraman's faculty has the necessary lighting and film-making equipment and video editing facilities. 60 graduates of the cinema arts left the Academy in 2009.

The Technical and Economic Academy of Cinema and Television named after I.Tynyshpaev provides training for the following cinema and TV qualifications: camera art, stage director, broadcasting engineer, electronics and telecommunications, computer hardware and software, informatics, the accounting and audit.



The faculty of design of the Kazakh Academy of Architecture and Construction conducts training in television and graphic design. It emphasizes studies and learning of computer animation, graphic software and special effects. This specific education is of great demand by television (designers of style), channel appearance and station breaks, graphic advertising blocks etc. The Academy has established the separate studio for production of special effects. In total about hundred persons graduate from Kazakhstan high schools annually for cinema and TV-business.

The weak facilities remain a basic problem of film education in Kazakhstan (there is lack of cameras for training process, lack of adequate computers for video editing and specialized software, and lighting devices); the curriculums are poorly developed; there is a low competitiveness among students.

It is obvious that the education for on such specific qualifications as stage direction, cameraman skill, film dramaturgy etc., should be supported with public funds for post-graduate overseas training of the most talented students. Meanwhile it is not practiced for two reasons: weak knowledge of foreign languages by students and absence of partner agreements with foreign educational institutions.

This was first time in 2006 when 19 students were sent to VGIK (Moscow) with financial support from Bolashak program for different qualifications: direction of fiction cinema, cameraman skill, cinema actor/actress, sound/audio man and producers. In 2010 these Kazakh students have started the production of six short films in VGIK.

There is also the possibility of postgraduate training at the High courses of directors and scriptwriters in Russia. The education of the second-line specialists - the second stage directors, assistants to the costume designer, set dressers, technical staff for film-making equipment service, assistants to the cameraman and the second cameramen, property men, costumiers, managers of a film crew, film editors and scenarios, is traditionally carried out at courses of advanced training at "Mosfilm" Company.

Since 2009, the "Kazakhfilm" cinema company sends the students for advanced training in USA at the New York Academy and Colombia College.

These joint efforts of creative high schools, "Kazakhfilm" studio and grant fellowships "Bolashak" program should result in new generation of the talented and active youth, who are capable to create good, modern and original.

5.9 Decorative and Applied Art

The basics of decorative and applied art go back to the ancient aesthetic traditions of crafts, which were shaped through the century-long skills development in order to serve people.

At present when the household purpose of crafts has lost its attributed value, its art and aesthetic importance is an indispensable pre-requisite of the culture continuity and spiritual development of the society. Therefore, despite a demand for education on decorative and applied art, which is justified by the raising amount of students all over the country, there is a need in government support and the special program on arts and crafts training to strengthen this core element of national identity and rapprochement of cultures.



The training on decorative and applied art is conducted at Almaty College of Decorative and Applied Arts named after U.Tansykpaev, Art College of the National Academy of Arts named after T.Zhurgenov, Shymkent Art College named after A.Kasteev, and in some other art colleges countrywide.

Bachelors and masters of decorative and applied art continue studies at the Kazakh National Academy of Arts named after T.Zhurgenov, the Kazakh National Abai's Teachers University, and also at universities and high schools in the regional centers of Kazakhstan. The continuity issues in the field of decorative and applied art were reviewed during the last years.

This is the case of unique experience of the Kazakh National Academy of Arts named after T.Zhurgenov, which established the structure "school-college-high school", and the training of children (7-9 classes) at primary art residential school is supported from public funds. The exhibitions, competitions and master classes contribute greatly to the skills development of trainees.

The regional ethnic specificity is evident: so the students of southern and eastern regions are fond of art weaving, while those from central and western regions look for art metal. At the same time the influence of commercialization impacts negatively to washing out of epoch features and smattering mechanical stylization of ethnical art traditions.

One of the main problems of educational institutions in decorative and applied art education is the lack of physical resources and raw materials, and shortage of equipment. The teachers engaged in decorative arts in higher educational institutions were not trained on "Psychology", "Teaching", "Pedagogical Technique of Special Disciplines" etc. The curricula for advanced training on decorative and applied art have not been designed yet.

5.10 Folklore and Folk Traditions

The narrators' tradition in the Kazakh culture is the treasure of the original culture, which combines a relic of true spirituality with the highest level of professional musical vocal and instrumental expression. In Kazakhstan some flashpoints of traditional narrators' arts can be found in western Kazakhstan (Atyrau and Mangystau) and also Syr-Darya riverside (Karmakchinsk and Aral-Kazalinsk). Narrators have thoroughly studied creativity of all outstanding personalities of the region, and successfully continue the oral tradition: play and sing dastans, terme and tolgay¹⁰, create new makam-tunes.

In the middle of the XX century the position of a single (European) classic type of musical professionalism has been reviewed, and other worthy kinds of musical art have been recognized in Africa, Orient etc. there are. The oral masterpieces of the mankind were included in the cultural heritage terminology and appeared in music and vocal art.

¹⁰ Various epic poetic pieces

The introduction of these new formats has resulted in the intermediate type of actor – neither traditional, nor academic. The disadvantage of this intermediate type was in low link to the original playing music, ethnic culture, its freedom of expression, improvisation and depth¹¹. The same concern affects also the ethnic Kazakh composers, who do have national cultural experience. If the composer follows the original musical language, then his mastering of the classic European genres and formats would be primitive. If the composer manages to master the classic European techniques, then the ethnic audience would not perceive it adequately.

At present the expansion and revision of the academic musical education also occurs due to the introduction of new courses, which facilitate the knowledge of rules and means of ethnic professional musical language. These are the course "Analysis of musical folklore pieces" and "Analysis of ethnic professional creativity pieces", which do not only consider the musical and expressive means of ethnic music, but also provide a certain alternative to a course of a composition, which is focused exclusively on the European musical language.

Unfortunately, still there is no research approaches for studying of techniques and creative development of traditional culture.

5.11 Media

The legislation and regulations of Kazakhstan encourage mass media to act irrespectively of its language and religious orientation. At present in Kazakhstan there are 33 ethnic periodicals which are published in 15 original languages. Of this amount 17 periodicals are national-wide and 10 are distributed in the regions. Six editions are disseminated in Kazakhstan and abroad. The TV broadcasting includes 4 programs in 11 original languages (Uzbek, Ukrainian, Polish, English, German, Korean, Uigur, Dungan, Turkish, Tatar, Farsi). In total in Kazakhstan there are 2 946 mass-media editions. 556 (18 %) are in Kazakh language, 960 (36 %) – in Russian, 1 068 (33 %) – on Kazakh and Russian, 362 (13 %) – in other languages.



While the electronic and printed mass-media carry out the function of the art message today, it miss such formats as lectures, TV-lessons, expert commentaries and essays. Those TV programs, which are designed for children and youth audience, assume the information in different fields of culture, but its performance is not age-tailored and does not target the enhancement of skills and knowledge of spectators. The domestic TV did not reproduce the best practice of Soviet educational programs for children. The audience is urged to follow the translated and adapted serials and the films of disputable moral value, 'programs-about-nothing', and children miss the opportunity to enjoy the beautiful old cartoons.

Meanwhile, in Russia the popular "Culture" channel concurs to the variety of other thematic programs and supportive essays and headings in news plots. In Russia and in the Western countries the design and release of such programs is the result of work of professional team, while at Kazakhstan TV this is done by enthusiastic ordinary journalists, who sometimes never had the chance for advanced training on culture and art. It is important to note that the target audience and the

¹¹ The most important is the fact that modern folk musicians do not follow the sacral concept of music which plays the vital role in original musical culture

potential spectators of cultural and educational programs is comprised not only from artists and professionals from art sphere, but also young generation and those indifferent intellectuals.

The project "The Concept of creation and development of educational TV in Republic Kazakhstan"¹² is designed and supported by the Ministries of Education and Science, Culture and Information together with RTRK "Kazakhstan". However monitoring of programs on culture and art education shows that only 2 from 10 training programs are devoted to culture issues (10 minutes from total 250 minutes of broadcasting). Out of 31 information programs (375 minutes) only 3 mention culture and art issues (35 minutes), out of 23 entertaining programs (390 minutes) – 6 (180 minutes). There are no information programs for parents and advanced training programs for teachers.

This situation results from the incapability and unwillingness of domestic mass-media to design its own innovative and suitable products in the market economy environment, and also the lack of specialized editions and announcement channels. There is a necessity to revive the advisory TV boards to defend the access of civil society to the high-quality educational information on culture and art.

¹² Materials are used from www.edu.gov.kz

Conclusion

The need in art education development and aesthetic education is visible in modern Kazakhstan society, and the unique combination of ethnic groups and languages in Kazakhstan provides the chance to design and adopt such education approaches to promote transfer and preservation of cultural and aesthetic values and original identity features. Meanwhile, traditional oral, musical and decorative art remains part of the everyday life and play a special role in transfer of cultural values and continuous transformation of the society and individuals.

Despite the serious measures undertaken by the authorities, the rich cultural tangible and intangible heritage, and centuries-old expertise of ethnic traditions still is under the threat of numerous and hard challenges of welfare, economic and ecological origin, which prioritize the purposes of education and culture system, access to cultural values and improving of art erudition of young generation.

The role of art education in perception of different forms of art creativity by students and various population groups remains beyond the public policy: the approaches on curricula and programs of various education institutions are not unified yet; there is no continuity in teaching of creative disciplines at different levels of an art education; funds for art education to cover the operational expenditure are insufficient or even absent; the facilities of art education are weak.

Education and culture systems act independently from each other, which results in art education isolation; there is a necessity to involve the artists in art education processes. The curriculum on advanced training of teachers of secondary schools does not highlight the role of arts in teaching and training; the quantity of programs of the teachers' art education training remains insufficient.

For a long time the revision of art education system was not carried out; the best and long-time expertise was not systematically considered, therefore some original techniques in teaching and development of professional art forms are already forgotten and under the risk of disappearing.

There is an eventual necessity to design and adopt the national concept of art education which would provide and secure art education in a family; art education for people with the limited possibilities and poor population groups; art and aesthetic education for various population groups; and establishment of the favorable environment for partner relations between public and private sectors (including encouragement of arts patronage).

Recommendations

ACTIONS ON NATIONAL LEVEL

(Government, Parliament, Ministers)

1. To consider carrying out of the researches targeted on revealing of the role of art education in creative capacity-building and enhancement of human resource;
2. To review the priorities of the public cultural and educational policy of Republic Kazakhstan which should become a kernel of the innovative concept of art education;
3. To develop and adopt target programs on strengthening of educational and methodical basis and enhance financial support of public education institutions and art education organizations; to encourage the initiative support and sponsorship for art education establishments, in particular, for the local and nongovernmental creative organizations;
4. To consider an amendments to the existing legislative and statutory acts aimed to increase the social status of artists, strengthen the regulation of labor relations between the artist and the state, and encouragement of charity;
5. To consider the creation of separate national university (academy) of fine arts, decorative and applied art and design, comprising of continuous three-grades structure 'school-college-high school';
6. To consider design of new creative qualifications for higher educational institutions of fine arts, decorative and applied art and design, such as – 'Artist-teacher' (of art types), 'Restoration';
7. To consider the creation of branches/chairs for education of experts in the field of the art and culture theory, and also such qualifications as: "The theory of a literary translation and literary creativity", "The Culture Expert with knowledge of foreign languages", "The Philosopher with knowledge of foreign languages", "Museum pedagogies", "The pedagogies of leisure";
8. To consider the separation of folklore music education from the classical (academic) following the positive experience of some other countries in order to encourage the development of traditional forms of art;
9. To design the procedures and encourage carrying out of national competitive exhibitions competitions of diploma works of professional art education graduates; to adopt the awarding with gold and silver medals for the winners, accompanied with the fellowship for creative overseas training in the recognized centers of art on the given type;
10. To consider the maintenance of the qualifier of secondary and high education with a view of conformity to modern requirements; to reestablish the National Educational and Methodical association (RUMO) for primary and secondary art education;
11. To promote a recognition of domestic qualifications, grades (levels) and the academic degrees and the Kazakhstan diplomas of the higher art education at the international level, enhance the academic mobility of students and teachers;
12. To support constant improvement of professional skill of teachers of all levels of an art education and creative specialists;

13. To review role of mass media (including electronic editions and Internet sources) in showing art education challenges in Kazakhstan, strengthening of understanding of importance of a cultural diversity by the civil society and direct involvement of mass-media to the educational process;
14. To activate mass-media role in advertizing of the patronage of art and the partnership support for in culture and art organizations;
15. To welcome the creation of special public television channels "Bilim-Education", "Madaniet-culture" and assist it in dissemination of the best pedagogical experience in art education areas;
16. To promote creation and active interaction of chairs, networks and UNESCO observatories in a educational and methodical assistance and sharing of the best practice;
17. To use cooperation within the TURKSOY framework to encourage the development of traditional art forms also through the educational process;
18. To design and support a special Web site of art education and art virtual galleries for propagation of art, sharing of experience, and information on forthcoming activities and outcomes.

ACTIONS ON LOCAL AUTHORITIES LEVEL

19. To promote regulation of the cultural industries market and decentralization of cultural institutes under the aegis of local authorities;
20. To facilitate competitive creative projects on creation of ethnical parks, ethnical museums of traditional art of nomads of Eurasia with the active engagement and expertise of creative and public organizations including critics, culture experts, artists, archeologists, architects;
21. To create local art galleries, show and concert halls, the cultural centers, studios so that the young generation could get free access to aesthetic education and the initial learning of art skill;
22. To provide opportunities to all age groups to join photo art and motion picture arts by promoting club associations, amateur studios at Culture centers and allocation of facilities and resources;

ACTIONS ON THE LEVEL OF THE ORGANIZATION OF EDUCATION

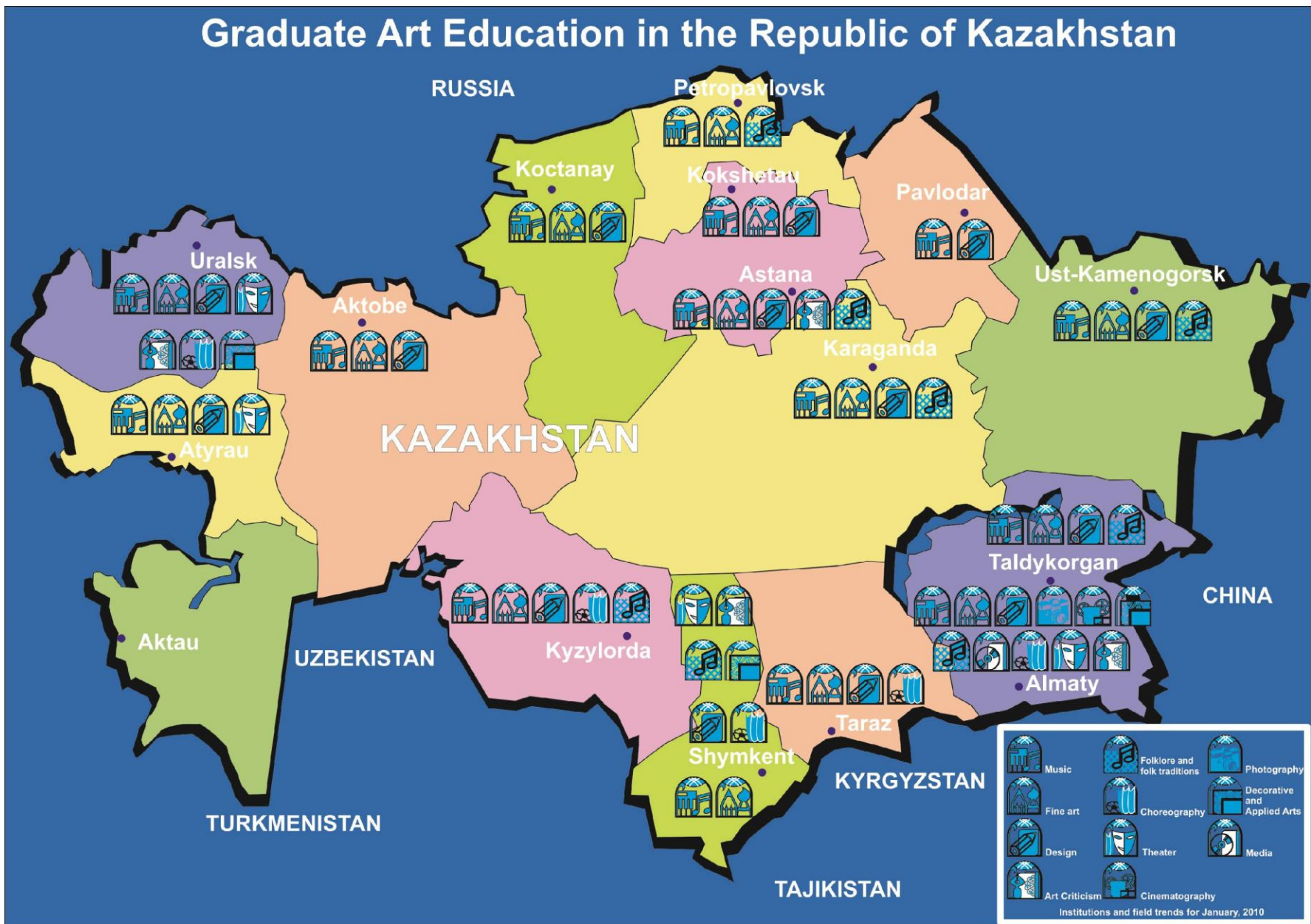
23. To revise the sections and statements of the art curriculum for secondary education, to expand the concepts and issues of ethno cultural development of original art traditions;
24. To consider an amendments to legislation and regulations on the responsibility of use of the Internet in educational process and providing measures on a plagiarism exception, in relation to text, graphic and images;
25. To establish, with assistance of local authorities, the facilities for field exercises and plain-airs;
26. To incorporate the training summer exercises and creative internships of art students at archaeological and ethnographic expeditions and sites (in accordance with curricula profile);
27. To carry out the design of three-lingual (Kazakh-Russian-English) thesaurus on art education;
28. To include an obligatory course of photo art at art and graphic faculties; and in other high schools to carry out this course on voluntary basis, and to provide conditions for creation of video studios;

29. To conduct regular (annual) competitions of photo art in school, secondary, high and higher education institutions, to support critical reviews of amateur films for different age categories, and to promote creation of video- and animation studios;
30. To promote creation and activity of UNESCO chairs and observatories on art education;

ACTIONS ON CIVIL SOCIETY LEVEL

31. To organize regular round tables on art education and training with participation of senior officers of the Ministries of Education, Culture and related art educational institutions, scientists, critics, artists and NGOs;
32. To recommend to the Unions of cinematographers and journalists of Kazakhstan to look after children's photo- and video studios, in order to encourage possibilities of creation of a photo- and video studios in orphanages;
33. In every possible way to contribute to ethic and moral development of the growing individual and his/her learning the original cultural traditions and sharing common values of the humanity.

Graduate Art Education in the Republic of Kazakhstan



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ART EDUCATION

