

ARTS EDUCATION IN AZERBAIJAN: SYNTHESIS OF TRADITIONS AND MODERNIZATION INNOVATIONS SERVING TO THE DEVELOPMENT OF THE CREATIVE POTENTIAL



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INTRODUCTION

In general, education represents the spine of foundation of any of existing field of activity. The arts education is no exception, as it has principle significance in the aesthetic education of new generations, as well as promotion of cultural values and traditions.

The Analytical Report “Arts Education in Azerbaijan: Synthesis of Traditions and Modernization Innovations Serving to the Development of the Creative Potential” is targeted at outlining of the main patterns of the cultural policy in the Republic of Azerbaijan, determination of the priorities in educational development Concept in culture and arts, establishment of etymological structure (key terms and definitions), coverage of the modern problems, motivation of the advancement of education in arts and culture, definition of goals and objectives of education in arts and culture, disclosure of essence and main principles of the arts education, development of general strategic directions in modernization of the artistic education, in particular advancement of its structure and contents, highlighting the importance of maintaining the traditions in the professional art education and to provision of specific examples reflecting the activities of cultural and public institutions involved in the field of art education.

With consideration of growing demand for improving of the quality of arts education, solution of several issues is required mainly related to educational environment. In this, special attention shall be given to activities of institutions involved in arts education. It shall be noted that distinguished from many other CIS countries, in the Republic of Azerbaijan the higher and secondary special education schools (currently Colleges) involved in arts studies and aimed to develop the quality of arts education, are subordinated to Ministry of Education. Under current conditions, to achieve the good results in this field, the development of clear strategy on development of arts education is required.

The Analytical Report “Arts Education in Azerbaijan: Synthesis of Traditions and Modernization Innovations Serving to the Development of the Creative Potential” has been prepared within the framework of the UNESCO/IFESCCO pilot project “Art Education in CIS Countries: Building Creative Capacities for 21-st Century” with the financial support of the UNESCO Moscow Office and Intergovernmental Foundation for Educational, Scientific and Cultural Cooperation (IFESCCO) in partnership with the National Commission of Azerbaijan Republic for UNESCO. The UNESCO/IFESCCO Pilot Project “Arts Education in CIS Countries: Building Creative Capacities for 21st Century” was elaborated under the UNESCO programme dedicated to arts education and acknowledgment of the value of arts education in promoting creativity, innovation and cultural diversity. The project was included into the UNESCO additional programme entitled “Sustainable development of Arts Education to Promote the Diversity of Cultural Expressions”. The major purpose of the project is improvement of cultural and educational policies in the field of arts education, as well as enhancing of interaction between the Ministries of Culture and the Ministries of Education of the CIS Member States through conduction of case studies in the field of Arts Education.

The activities of the Project were carried out with consideration of international experience and UNESCO basic documents in this field, including the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions and Recommendations of the 1st and 2nd World Conferences on Arts Education (Lisbon, 2006, Seoul, 2010), and in particular, the UNESCO Road Map for Arts Education and the UNESCO Questionnaire on the implementation of the Road Map for Arts Education. National analytical report by the Azerbaijan Republic was prepared and presented at the 2nd World Conference on Arts Education (Seoul, Republic of Korea, May 2010);

I

ARTS EDUCATION IN THE CONTEXT OF CULTURAL POLICY IMPLEMENTED IN AZERBAIJAN

1.1. Strategic priorities of cultural policy of the Azerbaijan Republic

Cultural policy, as an integral part of the state policy, is absolutely equivalent to all other directions of political activity. To make the people be aware about it, the fundamental reforms in culture are required, raise awareness on the tangible and intangible assets in various forms and promote the cultural values of the nation.

The analysis of the recommended cultural policy in the country allows the highlighting of three strategic goals, which include:

- preservation of the cultural potential and cultural heritage of the country, systems of arts and creative education, provision of succession traditions in the national culture development, along with support of diversity of the cultural life and cultural innovations;
- provision of the common cultural space, achievement of equal opportunities for residents of various regions of the country and representatives of various social groups in their access to cultural values, development of conditions for dialogue of cultures in the multinational state;
- formation of orientation of individuals and social groups on values supporting the successful advancement of target communities.

Besides, could be outlined main facts, which clearly define the cultural policy implemented in Azerbaijan:

- only within last 5 years Ilham Aliyev, President of the country has approved around 300 decrees related to culture segments of social relations. Among those we shall mention the instructions on development of museums, theatres, cinema, and promotion of various cultural values of the Azerbaijani nation. Here we shall mention mugam in the first place, which development and promotion is supported by first lady of Azerbaijan Missis Mehriban Aliyeva, with great attention paid also to art of ashugs, carpet weaving and promotion of Novruz holiday included into the Representative List of the Intangible Cultural Heritage of Humanity;
- restoration of tangible cultural heritage monuments;
- social support of people involved in culture;
- degrees on support of young talents;
- development of conditions for cultural and artistic self-expression of national minorities residing in the country (here we shall mention the national minority festivals, measures on maintenance of the country's image as land of tolerance and openness for intercultural dialogue);

- strengthening of the scientific and research platform to promote and the national culture (for instance decree on establishment of the Scientific Center for Cultural Studies, organization of the first National Forum of Cultural Scientists and International Baku Forum of Cultural Scientists held for the first time in history of independent Azerbaijan) etc.



Opening World Forum on Intercultural Dialogue

The actual evidence to above and undisputable subject of pride in the modern cultural history of Azerbaijan is the Conference of Culture Ministers of European Council member states held in Baku in December, 2008. The main topic of the conference was “Intercultural dialogue as basis of peace and sustainable development in Europe and neighboring states”.

Ignorance of integration processes and non-comprehension of importance of interlinking in the modern world may be reason for displacement of any country from the system of international relations. In opposite, the adequate perception of these unavoidable processes and active presence in their implementation will help to make them controllable. Therefore, each step made by the government of Azerbaijan in this direction is adequately supported by the international community.

That is why the First World Forum on Intercultural Dialogue, which was held in Baku on 7–9 of April, 2011 is called the political event of the year. This global event was initiated by the President of Azerbaijan Mr. Ilham Aliyev. The Head of State has made the statement on intention to implement such Forum on September 23, 2010 in New-York during the 65th session of the UN General Assembly.

In the context of this research we would like to outline one of the five panel sessions of the Forum, specifically: "Identification of significance of the intercultural dialogue: culture, art and heritage". Among issues discussed during this panel session was the issue of integration of educational systems (including arts education systems). The session has stressed the importance of professional organization of educational systems.

The policy of call to cultural dialogue, tolerance and international respect to cultural values shall be the priority in activities of all international organizations. On the background of increasing trends of distinguishing in ethnic, religious, ideological aspects and values worldwide, the system of international relations is in need for humanitarian motivation of integration processes. By this, the intercultural dialogue becomes the political and ideological value of the modern world. By these initiatives Azerbaijan represents to the world the new format of values or some diplomatic mechanism of international relations, which can set a new stage of trustful relations between the countries, regions and cultural civilizations. Therefore, we could say without any doubt that such global initiatives have set the ground for diplomatic victories of Azerbaijan, for instance its election as member of UN Security Council. This is another evidence of vast potential and perspectives of the cultural policy and its sub-item the cultural diplomacy.

Naturally, the cultural policy of Azerbaijan in the process of its implementation will be subject to certain correlations, but its goals and targets, as well as strategic directions will remain the same. These include, maintenance of many centuries of cultural heritage: support and promotion of cultural traditions supporting the national cultural identification; creation of conditions necessary for artistic self-expression; issue of modernization of the Azeri community as well as its integration into global community



Examples of crafts

So many factors speak of the perspectives and vast potential of cultural policy. To make most of it, it is necessary not to be careless to own culture and take a part in the cultural policy implemented in Azerbaijan.

Great contribution in implementation of the cultural policy is provided by the permanent parliamentary committee on culture and department of social legislation of the Parliament (Milly Mejlis) of Azerbaijan, Department of humanitarian policies of the Administration of President, Department of Science, Culture, Education and Social Issues of the Cabinet of Ministers, Ministry of Culture and Tourism, as well as similar organizations in the Nakhichevan Autonomy Republic. Besides, this process involves relevant state entities involved in culture and education, state universities and higher education schools in culture and arts, nongovernmental organizations involved in this sector. Country has 4 city departments on culture and tourism (in Baku, Ganja, Sumgayit and Khankendi). Departments of culture and tourism are located in 6 cities and 56 regions of the country.

In recent years studies demonstrate the threatening trend of irreversible process of loss of authentic folklore, its displacement by the urban, usually pseudo-national culture.

Therefore, one of the priority directions in the state cultural policy shall be, in the first place, the issue of systematic collection and preservation of the art pieces of cultural heritage.

To date, the extensive ethnographic material is collected. Great work on this is done by the scientific-cultural center named after Dede Gorgud, established by the Institute of Literature of the Academy of Sciences of Azerbaijan. Significant part of ethnographic materials of historical and cultural value is in the private collections of Azeri ethnographers.

It is clear, that all these valuable materials in various organizations and private collections shall be transferred onto electronic carriers, collected into single database and maintained by one of the existing cultural institutions. Without thorough knowledge of the authentic, truly national folklore untouched by modern quasi-national modifications, it is impossible to perform positively in preservation and development of cultural heritage.

Thus, the cultural policy contributes to promotion of national culture and introduces us to new world cultures. Great role in this is taken by international organizations like UNESCO, ISESCO, Council of Europe and TURKSOY and cooperation with them is one of the priorities in the foreign policy of Azerbaijan.

1.2. Arts education: contents, main principles and strategic directions of modernization

For more detailed analysis of this issue it is necessary to set the highlights of the Law on Culture of the Republic of Azerbaijan, which sets some principles of the arts education. Thus, the subject law stipulates:

- preservation of cultural and historic heritage;
- support to art;
- legal, scientific and informational development of the sector;
- development of human potential and support to young talents;
- development of child music and art schools, as well as artistic centers;
- development of cultural science;
- rehabilitation and development of national cinematography;
- establishment and development of the cultural tourism infrastructure;
- development of book publishing.

Ministry of Culture and Tourism and Ministry of Education of the Republic of Azerbaijan develop an agreement on cooperation in the training of personnel for artistic and specialized higher education schools. In addition to above reforms implemented by state, Republic of Azerbaijan takes an active part in all programs organized by the Commonwealth Independent States on development of education in culture and art. These programs represent the entire system of priorities, main directions and trends of development of this cultural field in CIS. Former Soviet states have similar problems in this field and try to find a uniform and efficient method for their settlement.

Development of education in culture and arts is one of the main integral parts of cultural policy of the country, which reflect the democracy of legal system, achievements of market economy and public institutions. In this, each country sets its own development goals and objectives, supported by its national uniqueness. As it is indicated in the concept of educational development in culture and arts, the culture and art education as its integral part are combined with related political-economic and social systems.

To avoid any ambiguity in conclusions and for greater extent of clarity, we deem important to define the etymological basis of the subject issue.

Aesthetic upbringing is the process of intellectual and emotional development of individual towards community. Often the aesthetic upbringing supports the cultural progress of community but it has nothing to do with direct goal of satisfaction of tangible or other practical needs.

Education in culture and arts, or art education — represents the process of gaining of certain knowledge in art, which is based on national and world culture, forming the spiritual culture, artistic uniqueness and intelligence of individual. Such education is comprised of 2 interrelated parts:

- general arts education (kinder gardens, pre-school education centers, schools);
- professional arts education (specialized schools and centers).

Basic arts education — contains the process of awareness of national and world culture in the process of education in general education institutions, as well as additional education facilities. This process may include educational and methodical programs as well as relevant developments. As a common rule, this process involves professional experts with professional educational background or special qualification courses. This education is targeted at obtaining of competent information, which shall help to direct the trainee in various cultural areas.

System of general arts education — combination of structures and institutions via which are transferred common cultural and aesthetic values. The vital element of the general arts education system are the regulatory codes and standards, including educational standards, programs, teaching aids, excursions etc.

Professional arts education — is the process of education and upbringing of certain target groups, which will in future be involved in culture and arts. Their skills shall be targeted at development and satisfaction of cultural needs of communities. Among others, shall be mainly noted:

- theatres, museums, libraries, galleries, concert halls and cultural centers;
- theater and music troupes and their principal performers;
- actors, directors, artists;

- mass media involved in culture and public assessments;
- culture and art management bodies at all levels;
- training of professional pedagogic staff.

Professional arts education system — combination of social structures and institutions providing training services for culture and arts. The integral components of this system are similar to elements of the general arts education system.

Wide public culture is an integral part of modern society, which contains not only common “facilities” but also the entertainment industry with all its positive and negative sides. Therefore, the main target of state shall be the work with teenagers and youths. Such work shall be directed at promotion of principles of high art and high sense of taste among them and in these, the positive aspects of contemporary culture shall not be rejected or ignored. Therefore, modern international practices of work with teenagers and youths use communicates via modern cultural institutions-theatres, galleries, studios and clubs.

It helps to vivid demonstration to audience the object of aesthetic and cultural heritage. Such practice is used for long time in museums and galleries of Russia (Tretyakovskaya Gallery, Hermitage and Russian Museum), Greece (Acropolis of Athens and Museum of Athens), USA (Metropolitan Museum) etc. At museums established theater groups are closely cooperating with major national theaters, motivating the development of tastes and personal enrichment of young generation. This practice is quite common in Azerbaijan. The example can be the Museum of Decorative and Applied Arts and Azerbaijani Carpet, Museum Center and other Museums situated in the capital as well as regions.

All the above is a positive “product” of globalization, which carries a lot of good things and expands the horizons for our activities. Meanwhile, wrong application of this process may have deteriorating results, for instance, loss of uniqueness and cultural heritage of certain nations.

Globalization is productive if it carries multiple functions and is well integrated with culture formed for centuries and is destructive if it is understood as process for destruction of heritage accumulated for centuries. Therefore, the main goal of state policy for arts, culture and education in general, is maintenance of the balance between contradictive modern cultural trends.

Over the last years higher education schools of Azerbaijan implement the Bologna education system. The system is being implemented in the Azerbaijan Institute of Tourism, Baku State University, Azerbaijan State University for Culture and Arts, Arts’ Academy. Its initial results exceeded the expectations. Thus, students have gained the freedom of choice of certain subjects and instructors, but at the same time, the independent and individual training of each student is assessed on individual

basis, which has positive effect on their general preparedness for classes. Assessment is done by 100 points system, which helps the instructor to perform the most accurate assessment of the student. It shall also be mentioned, that main element of the Bologna declaration is the well thought integration of national heritage to modern trends to facilitate the preservation of established traditions.

Objectives of education in culture and arts are the following:

- recognition of arts education as one of the main priorities of individual formation at national level;
- recognition of vital role of arts education in formation of multisided thinking and growth of innovational potential of individual and society at national level;
- formation of the culture of international communication, tolerance and mutual respect via studies of art heritage of other nations;
- increase of role of culture and arts in common education;
- strengthening of cooperation between the systems of common and professional arts education;
- preservation and development of established cultural institutions;
- application of modern technologies in all areas related to culture and its development.

The implementation of established goals is only possible under the implementation of specific tasks:

- formation and development of high aesthetic needs and tastes for all social and age groups of community;
- organization of aesthetically developed and interested audience of listeners and observers who will actively participate in cultural life of society;
- familiarization with world's culture and art monuments;
- motivation of wide implementation of education in culture and arts within common education institutions;
- use of potentials of arts, artistic and creative activities for the correctional pedagogy, psychological and physical rehabilitation of children, teenagers and other population groups via implementation of modern methods of art therapy;
- identification of artistically gifted children and youths to facilitate their further artistic improvement;
- development of creative staff for professional involvement in culture and arts, as well as faculty staff for education system;
- preservation and transition to new generations the professional arts education traditions.

Culture and art play vital role in formation of communities and individuals. They determine the art directions and trends. All the above is impossible to implement without large institutes and universities in culture and arts. These higher education schools establish the system of art education and artistic audience, as well develop the culture and arts performers, and assign their qualifications.

Main goal of these educational facilities are the following:

- maintenance of national traditions in arts and culture;
- formation of the culture and arts;
- staff development for common and professional arts education;
- formation of cultural and historic competence, stipulating the studies of theory and history of arts of various times and nations;
- motivating the achievement of methods of artistic expression for various arts;
- formation of skills of independent artistic activities and perception of such activity as integral part of life.

In this, it is commonly accepted that education in culture and arts is better to start in early age. Identification process shall be implemented via specific methodology, which is comprised of several main principles:

- commencement of training in early age, continuity and succession of various levels of artistic education;
- multicultural approach, which stipulates the inclusion into arts education program of the maximum wide range of art styles and national traditions based on national culture;
- basement on national and cultural specifics in development of training programs on art subjects;
- adoption of the program to specific talents and capabilities of the trainee;
- individual approach to most talented individuals and other categories of trainees;
- attraction of people with limited physical abilities to motivate their integration into active life-style of modern community.

Cognitive functions of the arts education for children and youths is implemented via systematic obtaining of knowledge on various types of art, understanding of essence of artistic reflection of realities, achievement of rules of arts as form of public conscience. Understanding of the world of art discloses to young people the true and false, helps to comprehend the “laws of beauty” for various areas of life and appearances, to form the basis of artistic thinking. Thoughtful penetration into the valuable content of world’s spiritual heritage, “life vision” helps the new generations to understand the essence and destination of the arts, nature of artistic activities and continuity of the human art processes.

Independent practical art activities of children as basis for artistic comprehension appears in “disclosure of true knowledge” and its criteria, study of own creative potential, expression of own creative basis, and more widely-actual, creative implementation of obtained knowledge in culture and arts.

Communication function in this context is expressed widely via communication to the world of culture as well as with other people. This is a communication during which the child, school child or

student not only learn about the diversity of cultural and historical traditions, religions and lifestyles, but also learns carefully approach the foreign culture, understand the specifics of art of other nations, to respect the individual with difference views. It is a communication function of arts education that carries unlimited potentials in comprehension of own and foreign “culture field”, accepting the world in its art diversity, formation of humanist behavior of children and youths towards other people.

It is commonly known that art is a universal and powerful communication network. This network holds a wonderful property of concentration of human values, by specific way reflecting the multiple sides of life in art creations. Over the millenniums of historical development of civilization there formed an “idealized language of emotions”, language “for all and each”, helping people for understand the spiritual and moral sides of human existence, comprehend various appearances of aesthetics in the surrounding world, establish intercultural contacts. Each new generation discovering “world for the first time” in its spiritual richness, choosing and identifying its future, obtains the opportunity for obtaining of this universal method of communication in the arts education system.

Educational function is in determined “influence by art” on individual’s emotional and spiritual status. The result of influence is in delivery to young generation of the aesthetic goal as a symbol of beauty in art and life, as well as basis for creativity in any professional path that is chosen. Such an influence of art is delivered by its meaning of reproduction of the surrounding world in word pictures. It is word picture, all sided and associate, helps to disclose the actual appearances of “one via other” in its completeness and integrity, variety and interrelations, dramatic collisions and harmony.

Modern society is in constant motion, implementing new technologies, which deliver the progress in specific areas. Culture and education cannot be excluded from such an important and global process. Modernization in these areas covers the goals and objectives of arts education, methods and results expressed in renewal of its structure, contents, educational and methodic provision.

Modernization includes number of points:

- state support and assistance in implementation of plans;
- implementation and development of arts education in communities, including the scope within the common education networks from child to higher education systems;
- maintenance of best traditions of national system of professional education in culture and arts;
- creation of various forms of arts education and enlightenment for adults;
- methodic and organization updates of professional and amateur education;
- creation of financial and economic environments for continuous renewal and adoption of international practices within the culture and arts education systems;
- creation of optimal conditions for creative development and self-expression of graduates of culture and arts education institutions.

Modernization of the structure in international and professional interpretation is highly professional, humanist pedagogic activity directed at education, awareness and all-sided support of the trainee.

In countries that use this practice widely there were certain conditions and requirements developed for instructors to follow. Such general principles of pedagogic development include:

1. continuity (pedagogic attention on students shall be continuous as only long term continuous collaboration of instructors and trainees can deliver positive results);
2. integrity (trainer's activity shall cover all sides of trainee's life, accumulate and strengthen his best qualities, become a visual strong example for him);
3. humanist approach (the attention of pedagogue to lives and activities of students shall be personally oriented and involve individual approaches at all stages).

The above conditions are related closely to two main areas, which determine the specific signs of the pedagogic support:

- area of age specifics of the trainees;
- area of artistic expression of visional capabilities.

International entities involved in development and resolution of such problems consider the pedagogic support in combination with several factors:

- external factors (financial, personal, material and social elements);
- internal factors (customized and differentiated training and education, humanist aspect of education, heuristicity of educational environment);
- factors combining external and internal elements (presence of culture formation environment);
- staged inclusion of parents and family into activities of educational or cultural institution as well as child's life;
- planning of operations of the educational institutions as target management function).

For multinational regions most demanded are the types of pedagogic support, which most help to establishment and development of key factors of tolerant conscience:

- initial positive behavior towards other people;
- capability for good gracing; openness to receiving new information, development and enrichment of cultural experiences;
- unconditional recognition of value of each human life.

Pedagogic support today acts as complex technology, special culture of support and assistance to child in resolution of his problems of development, education and social integration. We have determined following types of pedagogic support, which may help the formation of tolerant conscience of trainees:

- pre-school development type — involves advanced methods and pedagogic technologies as-

sisting to harmonic all-sided development of the child, “exercising” of all his feelings and foundation of capability for open and kind communication;

- school educational type — concentrated around educational methods based on collaboration and interpenetration of various study subjects, leading role of constant humanist values, which are reflected in scientific achievements;
- studio and creative type — sets opportunities for creative development, cooperation in the poly-national group of people in the process of development of the artistic and creative product;
- professional higher education type — activates and specifies the process of individual socialization under the conditions of multi-national region, including all directions of educational and culture-creative work of the student.

The most important quality of the instructor involved in pedagogic support is his/her capability for development of cultural and educational environment, in which will efficiently develop the tolerant conscience of the trainee. This environment cannot be restricted only to school, but also shall expand to additional education, leisure and family. The area requiring special attention of the trainers is the work with special categories of children, which include both talented children as well as those belonging to risk groups.

In this, it is necessary to expand the use in the educational process of the work methods with valuation orientation of trainees, these to include trainings on personal growth, conflict free interaction; methods for development of critical thinking, opposition to negative social impacts (mass media, advertisement), influences of the group and manipulations.

Training of highly qualified experts capable to provide the pedagogic support to modern standards shall also include the segment of promotion of fitness and psychological assistance to trainees. Today’s approached to construction of efficient preventive programs identify the need not only for information of trainees on behavioral risks, creating health hazards, but also form the skills of healthy lifestyle and develop relevant cultural environment.

For complete implementation of the above in culture and education shall be applied the international education standards. These standards are not much different from those used to date, but include some additional elements. They have expanded the list of specialties in culture and arts’ higher education schools, including the following

new training directions:

- art management;
- information technologies in culture and arts;
- art journalism;
- art therapy (treatment and rehabilitation by the means of art), widely practiced all over the world etc.

Art educational technologies are common in today's pedagogic practices. Arts education is mainly used as mechanism that influences the sub-consciousness of individual, receipt of positive emotions, as an accessible mean of self-expression and creation of future impressions, as a comprehensible and accessible language for perception, tool for development of sense of beauty and harmonization of individual, as media for self-adjustment; influences via associations, metaphors, figural language, antitypes; as mean of elimination of aggression and improvement of self-assessment, providing the opportunity to develop the art pieces, discovery of own capabilities, empathy, understanding of feelings of other people, capability to substitute other person, as well as communication tool between people, uniting under the groups, capability to express own feeling and understand own problems.

Expansion of the cycle of emotional situations helps the general cultural development of individual. The higher cultural level of individual results in higher holdback in impression of emotions. And in opposite, uncontrolled passions and strong emotional flashes called affects, are mainly related, as a rule, to limitation of the emotional expression limitations so characteristic for people with low level of general culture. That is why the role of arts in regulation of human emotions is so significant. Enriching his own emotional world with esthetic empathies, individual becomes independent from all-consuming passion related to his pragmatic interests.

Most important educational strategies comprised of following elements:

- cultural and creative, directed at learning, preservation, rehabilitation and use of cultural values, cultural heritage of modern society, creation and enrichment of cultural values, artistic development of children, teenagers and adults, which accumulates within the various types of artistic formation and development technologies;
- recreational, including development of leisure and health improvement programs;
- educational, comprised of training and upbringing humanitarian technologies in the professional and orientation education (reproductive, problem oriented, explanatory and illustrative, creative technologies, as well as technologies for developing and self-developing education, communication and game technologies, compensating and correctional education technologies);
- social protection, which includes the art therapy and cultural therapy, cultural and leisure rehabilitation, and adoption of individuals with functional disabilities and social deficiency, game technologies for socially unprotected groups, social mediation and cooperation in culture and arts;
- research, directed at identification of problems and analysis of problems in socio-cultural field, collection of basic information necessary for clarification and illustration of the essence of problem;
- project, which contains the development of socio-cultural projects for the leisure sector, such as projects on formation of socio-cultural (leisure, personal development and fitness) environment; projects on leisure organization programs, facilities, exhibition halls, recreation zones;

projects of small and joint venture enterprises of the socio-cultural industry, as well as establishment of dedicated regional social-cultural, socio-educational, cultural development, cultural-leisure and other projects and programs, which are directed at development of cultural values and new value relations;

- innovative, which stipulates the implementation of innovative technologies into socio-cultural field;
- communicative, comprised of use of audio-visual aids, interpersonal and intergroup communications, as well as technologies, directed at cultural development and exchange of social and cultural values between the people, groups and organizations;
- ethnic directions of operational forms of socio-cultural exchange and cooperation, involving the distribution of creative, developing, educating ethnic cultural technologies at various levels of humanitarian, artistic-pedagogic education at pre-professional education as well as basic professional education, professional development, professional self-expression; preservation and implementation of ethnic cultural technologies, directed at preservation of ethnic groups and development of tolerance within the communities;
- socio-cultural management, expressed in management technologies directed at organization and development of resource base of socio-economic activity, adoption of children and youths; establishment and development of standards, information and management resources of the given socio-cultural activity, implementation of monitoring for socio-cultural processes;
- studies of international practices and its creative use, development of technologies for international exchange and cooperation in the socio-cultural field and educational practices.

Naturally, the educational system cannot exist without grades given by instructor to trainee. Today's educational system the assessment has several forms:

- from 1 to 5 (secondary and higher education institutions);
- from 0 to 100 (secondary and higher education institutions);
- colloquium (higher education institutions);
- pass and/or fail (higher education institutions) etc.

Some educational institutions offer some different assessment systems, thus they do not make evaluations and issue documents on course attendance.

However, leading experts hold the opinion that evaluation of knowledge is necessary at culture and arts lessons. Individual obtaining the common education shall not have the lack of knowledge of names of prominent artists, composers and titles of their works, certain performers and concert groups well known in their countries and abroad. The other deal is that knowledge acquired on nature of arts, folk music and arts, means of expression, styles, genres etc. does not provide the knowledge of significance of the arts in lives of young individual.

This, in our opinion, determines the real “life in art” not only for children, future professional artists and musicians, but also for wider public, in other words the artistically educated population.

On the other hand, for kids having talents in these fields such activities do not represent any problems. They obtain good and excellent results without any extra efforts, and this does not support their skills for the hard work and insistence in achievement of their educational targets.

Therefore, today’s experts in pre-school and school education recognize the importance of assessment of child achievements (artistic, creative, musical, educational etc.), i. e. personal success of child, results of his efforts in studying the subject. In this, great attention is paid to promotion of each child from basic level to one achieved in the course of study.

The situation is complicated by the fact that by common educational practice the instructor, as a rule, evaluates the trainees on the basis of one system from those outlined above. However, if we study arts in school at variety of its expressions, then the assessment shall also be multi-sided, combining various measurement tools. This is directly related to variety of forms of control at art classes.

Modernization of contents of art education represents the combination of scientific information, skills, knowledge and action methods which are delivered to trainees of educational institutions, within the common and professional arts education programs. Upgrading in this area stipulates the reforms in training of future trainers to be involved. These experts shall be somewhat different from common understanding of the arts education trainer. New type of trainer shall contain the following qualities and characteristics:

- capability for continuous education and transformation;
- capability to take advantage of modern information sources;
- capability to communicate with all types of audience, including audiences with little training;
- capability to take important decisions and organize his classes.

Instructor of new generation shall also be capable to upgrade his methods of teaching, paying special attention to development of individual qualities of his trainees. In this, he shall:

- take into consideration the specifics of national culture and folk art;
- apply audio-visual aids;
- use new educational aids with modern methodologies developed for special classes (instructor may also be the author of that educational aid);
- cooperate closely with various cultural institutions (with their support organize the visits to these institutions);
- use game forms of teaching for children of various age groups.

Today term “tolerance” became one of the vital definitions in understanding of the process of continuously increasing aggressiveness at all levels of human existence. Instructor, like nobody else, shall

demonstrate tolerance and respect to representatives of other nationalities and religions. Tolerant behavior of individual, as important strategy, becomes more and more important as an only possible way for establishment of harmonic relations between people.

In this respect it is necessary to note the important role of culture and specifically cultural and educational environment in the process of formation and development of tolerant conscience, as culture is the space in which humanism and tolerance merge as condition for formation of cultural environment.

Development of tolerant conscience of trainees in the multinational region becomes very important today. To overcome certain difficulties it is necessary to change traditional forms of education and upbringing, renew and enrich educational programs for the common education schools, as well as additional education structures via introduction of political culture element.

Most of today's research and analysis in this area have uncovered the fact that influence of culture on formation of tolerant behavior of individual become more and more important. In this, most important positions are held by arts, which are developed on the basis of modern technologies and discoveries of XX century and form various environments (musical, screen, architectural space etc.), which have significant influence on individual often without his personal desire.

The use of arts education potential in common educational process is particularly important as art provides the opportunities for understanding of cultures of other nations, their comparison and finding of common and particular, as well as delivers the integral, concentrated experiences in specific sensible forms of life. Thus, we may say that modern cultural and educational environment may have the influence on formation of tolerant conscience of young individual.

Therefore, it would be expedient to have each region to prepare its programs reflecting the national specifics, traditions and environmental conditions of the region. However, some customized approaches shall be applied, as the general idea is uniformed but implementation methods differ. Regional component of education helps to maintain and promote ethnic national culture, creating work scopes for local trainers.

First of all, it is the "product" of musical and art activities, directly dependent on the level of development of relevant talents (singing, drafting by memory and imagination, dance, play on musical instruments, theatre performances etc.). Here also, the quality of education is evaluated via participation of children in festivals, exhibitions, competitions, concerts etc., as well as by traditions of professional education in arts (music, painting, dance etc.). More common become the Art Assemblies, Annual or School Song Contests, Travel Albums, Folk Song Panoramas etc. Also are practices the forms of announcer of concert program, school arts gallery guide, singer accompaniment, member of dance group, decorating artist, editor of school (class) newspaper etc.

In other instances, these are verbal answers, information, speeches and written school exercises (reports, essays, studies, summaries), which do not require any special qualifications and skills. As kids are growing and obtain skills of Internet use, the written exercises become formality. Verbal expressions of school children, in our opinion demand other, in other words advanced forms of final control during art classes. As such could be mentioned the interview-lessons, brainstorming sessions, forecasting lessons etc. How applicable these forms are for the primary or secondary school is a decision taken by instructor.

Interview (dialogue) lesson is meant to be the meeting with pupil or several of them representing the school (district, city, region), who have made achievements in any area of art. This can also be the meeting with prominent representative of art, who is well known to children. The need for preparatory work before such meeting is determined by the instructor dependent on age of children, their interests and hobbies, general enrichment in arts.

Besides, the instructor will have an opportunity to see the children in the process of communication with “live” art, see their direct emotional reflection or its absence. Such lesson shall be recorded on video and used for publication in school (regional, city) newspaper, or provide the materials to schools radio network or mass media.

Brainstorm session is directed at resolution of various problems of art that do not have a certain interpretation. Organization of such lessons is well established (selection of leader, secretary and coordinator, number of people in groups, motivation of various ideas and lack of criticism, collective discussion of ideas and evaluation of advantages). The most important is choosing the topic that is of interest of school children. These could be themes from studies or remote topics of theoretical, paradoxical or practical nature. The discussion of 2–3 topics in parallel during one lesson is also possible within several groups of pupils. No matter what aspects of arts the discussed issues cover, their common significance shall be the main factor of their selection. This provides school children with deeper level of conscience about actual problems of arts for humanity.

Art forecast stipulates the discussion of possible perspectives of art’s development in third millennium. During such lessons school children think about contents of certain type of art, correlation of technical mastery and artistic rudiments, specifics of means of expression in music and art of past, present and future, national traditions, prototypes of various types of arts etc., i. e. think of art after decades or centuries, try to prove or object its serenity. The result of such thinking could be the portrait of one of the national or foreign art masters (in sounds, colors, poses etc.), the project of original monument or Temple of art, five questions to artist or musician, letter “to past” or letter “to future” for classic or contemporary art lovers, libretto for opera or contents of the musical of third millennium, artistic application to alien civilizations etc.

Such forms of organization of control lessons are indicative in many respects. During such non-traditional lessons almost every child may demonstrate his musical-artistic-creative potential and talents. Instructor will see something that is not always discovered at traditional concerts and exhibitions, implementation of written and artistic works etc., as these lessons clearly demonstrate child thoughts or absence of thinking, level of communication, essence of questions and answers, emotional perception of problems of art and presence of own point of view, esthetic comprehension and artistic vision, originality and paradoxicality of judgment. In other words, the variety of forms of control allow the instructor to combine various measurements in evaluation of the quality of education at art lessons, and help the child to discover his own “growth point” in existing variety of artistic, musical and other fields.

As a common rule, such lessons are evaluated at two levels. Level one is the level of “life in art” of the trainees. Criteria in this case are the following: existence of vital need for communication with high art (musical, visual, choreographic etc.). It is not only about the initiative of visiting exhibitions, theatre performances, classical music concerts, but the interest to problems of art in general, reading of literature dedicated to performer musicians, composers, artists, watching TV shows on arts, development of own collection of audio and videos dedicated to certain topic; deliberate effort to develop own cultural background, enriched organization of own cultural leisure time; creative development, occurred in the form of new ideas, uniqueness and originality in delivering of class work, independence and freedom in resolution of specific artistic and practical problems (completeness of responses, independent selection of the topic, forecasting of own artistic and creative development, emotional perception of art works etc.).

Level two corresponds with requirements stated in the program in the form of knowledge, skills, level of ownership etc. Evaluation criteria in these are the following: level of understanding of art as part of world’s artistic culture; knowledge of historical milestones of evolution of various types of arts and their specific properties; development of creative works on arts; presence of basis of polemic culture. But in any case, the actual quality of education at art lessons will be obvious from filling of the spiritual and morale basis of young generations, and as a result-increased level of significance of arts in public conscience.

Contemporary methods of teaching of subjects directly related to creative field of human activity are linked to attraction of theatre methods and actor performance mastering by trainees and instructors. This is true not only for special higher education schools and colleges, but also regular education institutions. Such method helps to develop in child, pupil and/or student of the following skills:

- interest in real theatre performances and staging;
- interest to reading;
- capability to copy and transform.

Such work practice is implemented in three stages.

Stage one is intended for primary schools and stipulates prevailing of theatrical creativity of children.

Stage two is intended for secondary school when it is recommended to combine the interest to professional theater and theatre art.

Stage three is for high-schools and theatre education is based on combination of all three types of artistic activity. It shall be noted that first two stages are common and third stage is applied seldom and in majority of cases is of non-mandatory nature with its presence dependent on will of the class leader or determination of the educational institution's management.

In general the studied programs are oriented either at development of spectator's culture or activation of creative performance capabilities of pupils. Thus, during the theatre art training of high-school children the ways of combination of performer and spectator functions, which would become the means of checking and strengthening of knowledge in theater art. In this, each type of artistic activity may initiate and develop work on two other types.

Study programs in this area help to achieve deepened knowledge of theatre, history and literature, based on application of modern achievements and latest methodologies of teaching of humanitarian disciplines in schools. In fact this is expressed by use of multimedia in education and basement on methods of easy but long-term memorizing of educational information. Active search and development of new educational technologies is guided by the need of reformation of educational system-to remove the overload on students and increase the quality of education at the same time.

For complete development of subject program is required to study three main components: run of study material, trainees' workbooks and multimedia presentation. As a result of participation in imitation plays running real conditions of practical activity students and pupil demonstrate the increased motivation to learn the history of theatre, the process is activates, along with imagination, artistic search, experimenting. Process of learning through games is natural and involuntary. At lecture classes the main goal is to remember. At actor master class the goal is to create the scenic image. Information on the image or fragment received from the instructor, multimedia presentation, workbook or additional information sources act as an aid and basis for scenic fantasy. Not the instructor enforces the knowledge but trainee gets it to create interesting images and fragments.

Practical application of theoretical information helps to improve understanding, obtained information is better remembered and stay in memory for longer term. Via many experiments scientists have proven the direct correlation of the method of delivery of information and capability to remember (restore) such information. For instance, only one fourth of heard is remembered. Meantime, if the

student has an opportunity to receive the information visually, the portion remembered is increased to one third. At combine delivery (sight and hearing) the half of material delivered is remembered. Pupils, who have made Egyptian and then Antique bas-reliefs with their own bodies, will never get them confused.

Use of multimedia technologies in education may resolve several problems. It simplifies the processes of development, collection, storage and transportation of digital information. Massive volumes of information are integrated on one carrier. The time required for studying of learning materials is reduced by 30%. During the use of multimedia interactive training program the attention of students is usually increased.

The informational capacity of lessons is increased. Multimedia delivers information in most efficient manner with consideration of the essence of information itself. It brings the opportunity to combine the theoretic and demonstration materials. Multimedia technologies help to take into consideration the psychological and physiological characteristics of the individual. Processes on activation of various types of thinking are initiated. For trainees with obvious verbal type of comprehension static images are more suitable accompanied by text. Meanwhile, trainees with visual thinking better comprehend the information if visuals and animations are used. Multimedia means have a great emotional charge and can be used in various aspects: for education, additional, reference and leisure purposes at once.

Use of hyperlinks simplifies the navigation and provides the opportunity for selection of individual scheme for comprehension of information. Hyperlink system supports the processes of associated thinking, to which is related the intuition and creative inspiration, this becoming more recognized as structure for efficient delivery and transfer of knowledge, overcoming the restrictions of linear type of the printed text.

However, due to the fact that multimedia technologies of learning often provide easy access to scientific conclusions they result in slowing the creative development of the individual, with orientation to consumer approach, seizing the width and depth of interests. Individual with insufficient creative thinking under the conditions of complicating world around feels helpless in taking decisions at critical moments.

In order to take to new levels the survey and creative standards of high-school students the instructor shall: propose to students various knowledge heuristic type, set problems to which no synonymous answers available, help trainees to reach their own point of view at discussed issue, motivate their curiosity, refuse to make judgments towards the trainee, motivate the expression of original ideas, set own example of use of creative approach, demonstrate other positive creativity examples, set conditions for copying of artistic behavior.

Instructor shall analyze potential direct and indirect influences on high-school students, apply didactic principles of training, to monitor that play component does not overcome the learning, use means not only for the sake of their application but as a tool for intensification of the learning process and creativity, which will at the end determine the development of individual.

The study cycle is ended by the concert lesson made of most interesting elements of the study works. Such demonstration is important, first of all because the study of theatre art without presentation of staged results is impossible. The proposed staging presentation is organized not to hurt the training process but to strengthen the obtained knowledge; second, concert lesson is by all means the addition that helps to improve the capabilities of the trainee; third, trainees are practicing their acting skills.

Performers are provided with opportunity to demonstrate everything they have learned and by reaction of spectators to evaluate their skills, make conclusions and take corrections for future staged performances. It is important that implemented training is not left “behind closed doors”, but became the “one time show” but actual performance. Proposed methods of interrelation of types of artistic activities during art studies may be applied by instructors on various age groups. The only thing changing is the complexity of exercises, age adoption of information and speed of comprehension. Proposed methodology could be used for amateur groups, as well as specialized schools and classes. Proposed course could be compressed or extended for more or less number of training hours.

All the mentioned innovative methods in arts education shall be implemented in sequence gradually replacing each other. Therefore, modern training in culture and arts is supporting:

- preservation and development of multilayer professional arts education, comprised of child art schools, colleges and higher education institutions on art studies;
- obtaining of higher professional education in arts (bachelor or master’s degrees);
- obtaining of scientific grade in relevant types of arts;
- strengthening of specific requirements and conditions for enrollment into culture and arts education institutions, first of all related to evaluation of talents and level for comprehension of artistic and practical skills.

All the above mentioned is part of integral system, implementation of which represents the set of interrelated principles. Its implementation will serve to real growth of creative potential of all citizens of the country with main influence on young generations.

II IDENTIFICATION OF SIGNIFICANCE OF THE INTERCULTURAL DIALOGUE: CULTURE, ART AND HERITAGE

The institutional structure of arts education system in Azerbaijan

2.1. The system of artistic and aesthetic education.

The system of artistic and aesthetic education in the Republic of Azerbaijan is realized out in two methods. The first method includes the education carried out within the framework of educational institutions; the second method includes the education carried out in the organizations for which the artistic and educational activities is not the major trend.

Education is divided into three levels — primary, secondary vocational and higher professional education. Taken together, the levels provide an implementation of the principle of continuity of education. In addition, each of the levels is focused on solving the specific problems.

Primary education is aimed at a harmonious, versatile, adequate development of a child.

Secondary education is focused on the training of young people to normal life in society, the formation of readiness to self-life option, starting the employment and continuation of the education.

Higher professional education is the training of the specialists for work in various fields, in this case in the field of culture.

The first level — primary education

Primary education is the foundation of the national system of artistic and aesthetic education. Children at this age are introduced to the world of art and culture. At the present time there are 237 children's music, art schools in the country which give the primary musical, artistic and choreographic education. More than 70,000 children study there. Education in these schools lasts from 4 to 7 years (4 years in Art school, 5 years in Choreography, 5 and 7 years at musical)..The children's music schools are of large number — there are 185 of the in the country.



Children's music school № 8 named after Gara Garayev (Baku)



Children's Music School № 1 (City of Agdash)

In music schools children are taught to play the classical (piano, violin, violoncello, flute, clarinet, oboe, trumpet, tuba, French horn, bassoon, percussion) and folk (tar, kemancha, scale, squeeze, Canon, Balaban, etc.) instruments, as well as the art of classical and folk singing. In art schools (and there are 51 schools) in addition to the music department there are the structural units of art and dance.





Classes are on special subjects in the children's music schools and art schools



Concerts with students of Baku music schools (UNESCO Headquarters, the city of Paris; Rising Stars in the Kremlin Concert Hall, Moscow)

A network of schools in rural areas is developed; currently the children's musical schools and art schools are functioning in 72 villages and 15 towns of the republic.

Students of these schools study a basic education in music, painting and dance, get introduced to art and have their aesthetic taste formed. Many schools have orchestras, ensembles, choirs, which often perform at the various events.

It should be emphasized that music and art schools are fully funded from the budget. In the modern educational system in Azerbaijan much attention is devoted to familiarizing children with the culture and the arts. In this regard, the special programs are worked out, various festivals, competitions and parades are carried out. These events involve thousands of children. They also participate in the events held abroad.



First Lady Mrs. Aliyeva in the concert "Young Talents"



First Lady of the country Mrs. Mehriban Aliyeva

The Ministry of Culture and Tourism focuses on development of the children's art education. There are two art schools functioning in the republic, its students participate in various exhibitions of children's drawings in the country as well as abroad. The so-called program "Art and the child" is realized in the republic. The program is actively developing the child's aesthetic appreciation of works of art, teaches him to provide the expressive means of art of different types and genres.





Pictures of pupils of children's art schools

According to researchers, in perception of different genres of painting children prefer more genre painting and less still life and landscape. Subject picture attracts children by its interesting, entertaining content. However, they usually do not pay attention to the aesthetic side of the picture. Still life and landscape paintings in particular are of interest for the child by the image of objects and phenomena of nature, color combinations, coloring. In the genre paintings a variety of topics attract the children: sports, the images of animals.

Interest for the topics is not the same with girls and boys. Boys show the greatest interest in sports and heroic themes, and girls — to the world of animals. For some children, there is strong interest in a particular subject. In comparing the two works of art on the same topic, but realized in different ways by the artists, the children prefer pictures, concisely, conventionally, brightly written with possibilities of decorative colors use. However, the conventionality in the image is adopted by the children only up to certain limits. The image is bordered with a schematic, gives them a protest. Perceiving still life the children emotionally react to the colors, noticing what colors the artist uses in the painting.

5–7 years old children, choosing the “most beautiful” picture, could be guided by aesthetic feelings caused by the harmony of colors, their brightness and combinations. Children of 3–4 years, seeing the picture, as a rule, do not distinguish aesthetic qualities of the paint; just the methods of image attract them ("because they are painted with colors"). The child at this age cannot understand and express in words the emotions, called by the elementary aesthetic quality of the imaged objects. But it is precisely these qualities which attract, influence them and cause happy emotions. Landscape painting is close to children by their observations of nature, has an emotional and aesthetic impact, which is manifested in their speech.

Children find their poetic imagery to describe the perceptual phenomena, using metaphors, comparisons and other means of expression. The poetic text has a positive impact on the perception of the pictures, deepening its perception. It helps children to consciously perceive the expressive means used by the artist, seeing in them the characteristics of the image. To develop aesthetic perception of children in art education a fundamental aspect is of the use of poetry of both — domestic and foreign authors.

In the perception of genre painting preschool age children understanding of the social significance of the content of pictures is developing gradually from the unconscious, dismembered, based on the selection of individual components without the relationship with the means of expression to an adequate understanding of the content, motivated by the logical connections content of the picture and the means of expression. A necessary condition for understanding the social significance of the content of genre painting is a personal attitude toward art as expressed in social phenomena. It acts as an indicator of emotional perception of genre painting, as well as an important factor in the process of socialization of the preschooler personality.

Great influence on the perception of art works by the children has a style of artistic images. Concise, vivid in color pattern gives raise of persistent aesthetic sense. Thus, in the still life the children are more attracted by the products that, by their artistic features are similar to the works of masters of folk art. Colorful and decorative, bold, often contrasting color combinations make this product extremely attractive to children.

They are more interested in works written realistically in the picture of genre, in a landscape — paintings with decorative possibilities of color. In working with children it is advisable to use the product with a different interpretation of the artistic image:

- Very detailed;
- A more generalized;
- Conditionally plane close to folk art.

In kindergarten, in various circles for the development of the child it is necessary to have a selection of fine art reproductions of different types and genres. These contribute to the development of educational materials for children of the visual memory.

The perception of children graphic is very bright and impressionable. The first books with bright, beautiful illustrations done by the artists are opening up the window to the world of live images, to the world of fantasy for a child. Young child reacts emotionally, when seeing the colorful illustrations hugging the book, stroking the image in the picture, talking to a character drawn by the artist, as to a living one. This enormous power of graphics effects on a child. It is concrete, accessible, and understandable for preschool children and having a great educational impact on them.

Psychologists, art historians, teachers note a peculiar perception of graphic images by the children: the attraction to the colorful figure and with age they give preference to the actual color, the same is observed with regard to the children's requirements to realistic form of the images. In older pre-school age children are opposed to the conventions of the form. The perception of works of graphic art can achieve varying degrees of complexity and completeness. It largely depends on the readiness of man, the nature of his aesthetic experience, range of interests, psychological state. But most of all it depends on the work of art, its artistic content and ideas. The feelings it expresses.

Considering the illustration, pre-school children, not only emotionally respond to color and shape, but also analyze what is depicted. Means of artistic expression-type (line, shape, color, composition) help the children to learn the content of the picture. They emotionally perceive the image, showing a desire to re-examine the image again. Studies have shown that children are able to correlate the pattern, color and shape with the characteristic of the image. Drawing is the most important factor in determining the child's relationship to the characters of the work (story, fairy tales).

These facts also point to the psychological readiness of the child, that is, the stability of his mind, that in the future reflects in his behavior and development. The key to understanding the content of the figure for children of 3–4 years old is the object with which a person performs an action, and for 5–7 years old children — depicted human posture and a variety of compositional techniques of motion. The younger preschoolers perceive the prospectively reduced objects of the illustration small indeed, and only by 5-6 years they are beginning to realize reduction of the remote object (closer — farther). An illustration is an artistic tool to help better perceive a literary figure, evidently due to the ability of the artist, expressive, accessible, emotionally convey the idea of the work.

The artistic image is perceived in the illustrations by children actively, emotionally. By their movements, gestures, preschoolers often imitating the characters, they are curiously considering the unusual pose, facial expression rights. The form, manner of drawing affect the nature of perception, depth of observation. Bright dynamic picture without cluttering parts, without a sharp departure from reality is more accessible perceptions of 5–7 years old children.

When the illustrations are of interest, the children are willing to talk, to describe the image in the picture. Children especially love the books with animal illustrations; they prefer drawings of animals passed the full similarity. Illustration as a unique form of art is closely connected with the book. The ability to perceive it in the unity of the text is an indicator of aesthetic perception, as the graphic image gives the opportunity to see and understand the content of the poem, story or fairy tale. Not by accident the children choose books with illustrations and they are trying to "read" with their help. Aesthetic perception is manifested in the ability to illustrate the child to describe the action depicted, to understand the relationship between the characters, the characters of the art work.

It is necessary to appreciate the value of illustration in a children's book, since it began examining another stage in the knowledge of the environment, children are willing to follow an artist to the new world of living images, fiction, combining the real and the fantastic. They take part in this process with interest, the game of fantasy and imagination. Children's books and their design form the aesthetic taste of the child and impart in him an understanding of color, expanding his horizons. Therefore, the artist — illustrator must be able to speak to children in simple, clear, very sincere “language”.

In the real environment children meet with works of sculpture of different kinds:

- Monumental;
- Easel;
- Small sculptures.

While seeing the image of plastic, they learn to understand the specifics of the “language” of sculpture, as it gives a three-dimensional image of the object in real space, enriching the child new ways of artistic vision. Unlike painting, drawing, sculpture images have a real and specific volume of the material. This is a perceptive sense of weight, gravity, the desire to touch the sculpture, to understand the plastic pose, rhythmic composition.

The sculpture refers to the spatial forms of art: its images require a circular inspection from various points of view. The expressiveness of the image is transferred by the contour line, silhouette, statics or dynamics of the composition, texture and color of the material. Attaching great importance to the sculpture in the formation of moral — aesthetic consciousness in the formation of artistic tastes, and spiritual needs, creative activity of personality researchers have pointed to the need to use her images for the aesthetic development of the child. Given the age characteristics of children of preschool age, it is advisable, first of all, to use the form of small sculpture animal genre. Sculptors-animalist emphasize the psychological characteristics of the animal, reflecting his inner world, or seek to emphasize the decorative, the plasticity of form.

For the development of aesthetic perception is necessary to know the artistic “language” of sculptural works. A special survey conducted in several nursery schools and cultural centers, showed that some of these small sculptures are sometimes used for teaching in the classroom, as well as to decorate the group rooms. However, teachers often do not own or are unfamiliar with the methodology of working with it. Without learning the methods of perception of sculpture overlooks the possibility of knowing the merits of children and specifics of this type of art that cannot be compensated by means of painting, drawing, in which the image is given on the plane.

At the same time, studies have shown that children have a certain amount of knowledge about the sculpture. Thus, children of the seventh year of life can identify the correct assignment of the sculpture: for the game, for the decoration, remember from the photos some images of monumental

sculptures easel, small plastic is usually not mixed with toy. Children of six years of life often mixed a sculpture with a toy; do not always understand decorative function of the small plastic. When looking at the sculpted figures the children prefer the sculpture, naturally transmitting the animal image.

Researchers in the field of preschool education, as well as pediatricians and psychologists have shown that drawing, modeling are contributing to the development of fine motility of the child and the positive impact on his psychological development. Children involved in these kinds of art are less susceptible to neurosis, mood swings, aggression towards others.

For the development of creativity in the visual direction not only skills and techniques are important and necessary, a child needs to be taught to perceive the aesthetic image of art of different types and genres. For this purpose, work of fine art are frequently used in kindergarten, but an acquaintance with them is most often carried out by examining prints, illustrations, slides.

A more correct “tuning fork” in the plastic and the color vision will be gifted to the child by a visit to the museum or an exhibition. This methodology is internationally rated as a clear method, which in a practical sense, instills the sympathy for the aesthetic beauty, as well as generally accepted standards of the high taste. Direct acquaintance with the collections of art museums — the real historical exhibits, as well as the architecture of buildings, interiors of rooms have a tremendous emotional impact on children, but it is certainly invaluable in shaping the personality and the spiritual and intellectual potential of society as a whole. In the optic (visual) contact with the child's genuine work of art is a qualitative difference of the museum education from the verbal techniques of educational centers. A number of studies the possibility of children to perceive aesthetic works of different kinds of art are revealed when you visit the museum.

Children of preschool age, visiting the museum more interested in art and cultural monuments. In their judgments own attitude towards the author's intention could be clearly traced and the artistic taste is manifested. Children associate the aesthetic evaluation with the nature of the image, with separate bright individual sensory characteristics (shape, color). The interest in works of art in children manifests itself in facial expression, active actions and surveys. They can independently characterize the sculpture to understand the plastic movement, expressive color. The aesthetic emotions, evaluations, which exhibited their works and images arisen in children.

Perceiving shape during specially organized survey, the child remembers it with the help of a sense of muscle and simultaneously absorbs some ways of image of objects, shapes. The formation of the plastic image in the modeling is the most significant phase of the survey. The whole figure is seen as a whole, and then the child's attention is directed to the separate parts and details. Thus, teaching children the methods of aesthetic perception of small sculptures is a sequential process: based on acquiring knowledge about the sculpture the children come to master the “language” of the plastic arts.

The development of individual means of expression (material composition, silhouette) helps children to make sense of their relationship with the artistic way. Elementary knowledge of the sculpture makes it possible to draw conclusions, discuss, and compare the plastic images. A variety of sculptural materials (stone, wood, metal, ceramics) significantly enriches the sensory experience of children, and small size, small sculptures make it available to the perception of each child.

The small sculpture of animal genre is not only aesthetically enriches the older preschoolers, but also gives them the opportunity to gain new knowledge about animals. To a large extent classes of modeling, compilation of short stories about creative sculpture, which is in the process of formation of the children of the initial judgments of aesthetic evaluation contribute to this. In conclusion, it should be noted that only the combined effect of all art forms and genres will contribute to the harmonious development of the child's personality, his aesthetic perception and artistic abilities in creativity.

The above methods are widely used in kindergartens and schools who use modern teaching methods. Among these schools there are both state and private institutions. In the last decades of the XX century the play activity as a form and a means of training and education has gained immense popularity in the education system. This was facilitated by prevailing in modern society, socio-cultural situation and the emergence of a scientific research base of the phenomenon of the game. Many teachers have successfully used before the game in practice, finding in it a strong potential for solving the various problems. In preschools, primary school and after-school practice facilities, as well as during extra-curricular activities playing gained a special importance and has become one of the main methods of education, training, and hence the development of the child.

Of great interest to primary school children is playing the game in the learning process. This is a game, thought-provoking, providing the student to test and develop his/her skills, including it in competition with other students.

The participation of primary school children in these games contributes to their self-assertion, develops perseverance, ambition and a variety of motivational qualities. In these games, thinking, including actions for planning, forecasting, weighing the chances of success, the choice of alternatives is improved.

Educational and developmental value of these games is huge. They form the culture of the game, and help assimilate social norms and rules, and, most importantly, are, along with other activities, the foundation of amateur games in which children can creatively use the knowledge gained.

Didactic games are the kind of games with rules established for the purposes of training and education of children. Didactic games aimed at solving specific problems in their children's education, but

at the same time, they have an educational and developmental impact of gaming activities.

Didactic game has a definite structure that characterizes the game as a form of learning and playing activities. The following structural components of the didactic game are highlighted:

- Didactic task;
- Gaming activities;
- The rules of the game;
- Result.

The didactic purpose of the task is determined by training and educational impact. It is formed by the teacher and displays its educational activities.

All educational games can be divided into three main types:

- Playing with objects (toys and natural materials);
- Printed board;
- Word games.

In games with toys and objects real objects are used. The value of these games is that with their help the children get acquainted with the properties of objects and their attributes: color, size, shape, quality. In games using a natural material the knowledge about the natural environment shaped the thinking process (analysis, synthesis, classification) are secured.

Desktop-printing game vary by the following types: paired images, different types of bingo, dominoes. When they are used a variety of developmental problems are solved. Preparation of split images is focused on the development of logical thinking in children, the ability of making the whole thing from the different separate parts. Description, the story of a picture showing the action and movement aimed at the development of speech, imagination and creativity in primary school children. In order the players guess the painted picture; the student uses an imitation of the movements (animal, bird, etc.). In these games, such valuable qualities of the child as ability to impersonation, to creatively seek and to create the required image are formed.

Word games are based on words and actions of the players. In these games the children learn, based on existing ideas about things, to deepen knowledge about them, because here use of previously acquired knowledge about the new relationships in the new circumstances is required. Children are free to solve a variety of mental tasks: describe objects, highlighting their distinctive features; can guess from the description, finding the signs of similarities and differences group objects by different properties, attributes, find algorithms in judgments, etc. With the help of word games the children brought up the desire to engage in mental labor. The game itself passes by active thinking process, mental difficulties of the child are overcome easily, without realizing that he is taught.

The special character of a design in games dramatization, which helps children better understand the idea of the work, to feel its artistic value, contributes to the development of expressive speech and movements. In children of 6–7 years old the games-dramatization often becomes a performance which is shown to the audience.

There is another class of games: the traditional or folk. Historically they are the basis of many games related to the learner and leisure. Studies in recent years have shown that the popular games among children contribute to the formation of the universal and generic mental abilities (sensorimotor coordination, arbitrary behavior, the symbolic function of thinking, etc.), as well as the most important features of the psychology of ethnic group that created the game. The object environment of folk games is often represented in museums, not in groups of children.

The main objectives of the possible games are:

- Development of communication skills;
- The development of intellectual abilities;
- the study of history;
- the study of culture;
- acquisition of new skills
- work in their spare time;
- the possibility of manifestation of certain human qualities.

The plot and role-playing games are needed for primarily meeting the needs. Plot and role-playing game can be used to achieve both collective and individual goals. Games, especially large ones, provide an opportunity to expand and improve the individual quality of each participant, giving them the right of choice of play activities for self-realization.

Thus, in the course of the game, students gain experience of activity, close to the real, what is the main value of the game. It provides an opportunity to learn from the experience. Thus, the use of educational games in the training process is allowing the following:

- Create an active participant in the game, learn to find and make decisions, and develop skills that cannot be detected in other settings and situations;
- to study competition, eccentricity of conduct, ability to adapt to changing conditions, given the game;
- ability to learn to communicate, establish contacts, have fun communicating with partners;
- learn to create a special emotional environment, attractive to the students.

In other words, the game is not an empty exercise, it not only gives the child a maximum of pleasure, but also a powerful tool for its development, a means of forming his spiritual and moral values that form a complete individual.

During the formation of spiritual and moral values is in the process of including the children in the play activity, so here is necessary to organize such a system of classes, which would be based on the free form of communication, the possibility of manifestation of both physical and creative activity, and at the same time contributed to the development of cognitive abilities.

Arts education and museum. The last few years the didactic methods of education are widely used in the museum structure. It should be noted that the world's museums, using a similar technique, greatly expanded the range of its visitors and fans. Since children and teenagers were not only silent spectators, but took an active part in the life of the museum. Thus, they become the actors of the museum presentation.

Methods of training and studies of museum education involve several forms, which are adapted to different types of visitors. They are further divided in to two methods: passive and active.

The first type develops thinking, perception, analytical skills, and fosters interest in studies.

The second type encourages visitor's active participation and research of collections, exhibitions or certain cultural monuments through aesthetic, technical, social or research activity. It is not infrequent that the two types will unite in one group of visitors.

Organized learning circles are provided with didactic materials, sorting with age categories and specializations. A museum education expert is the direct organizer or participant of the said circles. Circle participants are asked to accomplish tasks on their own, namely, to view, describe and investigate work they are interested in.

All educational programs have widely applied audio and audiovisual means of training over the last years, thus facilitating best awareness coming in view and having considerable potential for museum general education curricula. Such technology contributes to effective retention of material. The advantage of the mentioned means lays in their capacity to transfer information from physical reality to museum, that is, to show from whence one or another exhibit was found or confiscated.

Development of education in the museum should be followed by representation of appropriate premises. Such premises can be exhibition halls focusing on educational exhibits intended for illustrations of a certain topic, separate rooms, shops or other places of education which can be used for school and other study circles, as well as visitors for a long time. Special places for training in the museum are usually enriched with background information and materials which help to carry out intensive and active research of any subject matter.

Didactic exhibitions are organized and practical seminars are held with usage of innovations. All these events can be conducted by non-staff employees, who are specialists within their own fields, that is,

artists, handicraftsmen, restorers and so on. In up-to-date methods, original methods of printing, arts, graphics, sculpture and photographing as well various microscopes, magnifiers can be used. Practices on fine art can be conducted near masterpieces which are transmitters of aesthetic and art principles, such as the form, color, space and composition.

And tactile displays where samples of hands-on exhibits are demonstrated, training games with elements of quiz, solving riddles can also be applied. In the context of museum education dramatic performances are improvised experience based on features of any project. The project leader coordinates the topic, character of presented history or theme, but without formal script and performance production. The subject-matter of such “production” maybe displayed in a picture or recurrence of historical events, improvisation of known children's performance. Practice of formal theatrical performance participated by both professional actors, and children of different age trained on the basis of role playing games is applied abroad. The most popular feature-educational program is “Alive picture”, members of the group recreate pictures and sculptures they have seen in a museum or art show.

To implement all the above events for improvement of artistic-educational system, educational “complete sets’ are developed in each museum. According to their content, they can be different, but their “technical side” is identical. It will consist of: portable boxes; small suitcases; containers. They can be used both inside and outside the museum. If they are easily accessible, then they can be studied independently.

The materials collected in complete sets, are usually incorporated thematically, depending on museum collection and general programs. They offer a wide range of auxiliary materials for training, such as written information, pictures, recorded voices or music, precise replicas, raw material which are hands-on and can be used for creative work, games, puzzles, instructions for methods of work, work sheets.

In modern artistic-educational process museum publications play a key role. They provide full information on collections or temporary exhibitions. Their forms, as well as content can vary. Books, booklets and catalogues are considered as the most widespread. The text and illustrations cement knowledge and help to analyze what was observed. Here, features of readers and users should be considered. Publications, guidebooks, catalogues for children and teenagers should be published in an appropriate way. Texts should be accessible and fascinating, editions can contain comics and pictures. Research materials that will expand the circle of readers can be attached to texts, that is, in addition to children, similar editions will be interesting to their parents as well.

Museums of modern life are considered as institutions, which should have durable communication with modern society and make a lasting impact on individual development. Therefore, museum experts in the field of education should plan rich variety of formal and informal, substantial and fascinating programs. Then the number of artistic-educational and intelligent people will increase manifold.

The above methodology of artistic education can be used also for the step II of education, through adding enhanced studying of special disciplines. And it is worth noting that Azerbaijan devotes great care to disabled children as they have equal rights to get education at musical, schools of art and design. Since 1980, special children's musical school for the blind, having no analogue in the CIS-space has been functioning in Baku. Here, children are taught to play piano, national musical instruments, as well as learn art of folk singing.

In a perspective, it would be appropriate to create a large Center for development of children's crafts, which would be engaged in development of children of all ages. Similar centers exist in all developed countries across the world. The concept of this center will consist of following items:

- Aesthetic development of art perception and creative beginning, research of problems facing children's crafts;
- Historical -artistic studying of art history in school-student's education;
- Liberal-interdisciplinary fine arts in relation to other liberal disciplines, the role of information technologies in attainment of art;
- The socially-focused art — means of social adaptation of special needs children.

Professional artists, art experts, teachers, psychologists, experts in the field of computer technologies, theatrical workers, as a rule, are involved in the activity of the center. They, in turn, work closely with large institutes, universities, museums and theatres.

Activity of the center in a long term perspective should consist of independent sectors. Each sector would independently handle problem decision set before them. The sectors could solve following problems:

- Cooperate with preschool institutions (from 3 to 5 years);
- Cooperate with grammar/high schools and lyceums (from 5 to 16–18 years);
- Cooperate with specialized institutes and universities;
- Create Club of young fans of art, etc.

The perspective sector Club of young fans of art should work with students of 2nd through 11th grades. It aims to foster children's artistic talent through expressive means of fine art.

The club aims to bring up true fans of the art, capable of perceiving and musing over pieces of art and giving them own assessment through provoking art-creative capacities of children, their cognition interest in language comprehension and history of fine art.

Classes can be taken in the forms of lectures — conversations both in lecture halls and museums and/or in the club.

Level II — secondary vocational education

13 special education institutions secure secondary vocational education in the field of culture in the country: specialists are trained in 8 musical schools, 3 cultural-educational colleges, an Art College and a Choreographic School.







Classes in choreography at the Baku School of Choreography

Musical colleges (there are 7, including Azerbaijan State Musical College) train singers for both classical and national tools and teachers for children's musical schools, schools of art.

Future painters, graphic arts specialists, sculptors and artists of various profiles (on carpet, ceramics, modeling, theatrical-decorative and applied and decorative arts) take secondary special education.



Azerbaijan State Musical College

The cultural-educational colleges train these specialties: cultural science and artwork, museum services and protection of monuments, applied and decorative arts, library services. And there is a musical branch in the colleges training musical educators for preschool facilities, teachers of music schools. The apprenticeship in the vocational secondary education is three years (on the basis of secondary education) and four years (on the basis of mainstream education).

Some vocational secondary education institutions in the republic differ for continuity of cycle of vocational training, uniting primary and vocational secondary education. They include the vocational secondary music school named after Bulbul, vocational secondary education school-studio at Baku Academy of Music, special secondary music school at the Ministry of National Security and Baku Choreographic School — the only education institution in the republic, training ballet dancers and folk dance. The apprenticeship in these education institutions including primary and secondary education is 11–12 years.

Vocational secondary education training in Azerbaijan is free of charge and scholarships are provided to the students with good achievements. Today, modernization of art education of preschool children, higher school and university students on the basis of a principle of cultural congruity is real acute. “Principle of cultural congruity” bears a new interpretation: not only is investigated national, but also common culture of mankind, and pedagogics gains a higher level and becomes “met pedagogics”, i. e. a theory allowing to speak about creation of stable, cultural congruity norms. Modern global educational tendencies encompass the following tasks in educating newcomer:

- Learning to live and work together — in a team, in a group, in a society, on earth, not giving hostile sense to any distinctions, taking the responsibility, resolving and preventing conflicts;
- Learning to study — to focus educational activity on active obtaining, absorbing and transmission of new information by man;
- Providing constant stimulation of cognitive inquiries and demands of the person during simultaneous adaptation of education process to already-shaped mental structures of the person;
- Stimulating student’s self-actualization and self-determination during training as the main parameter of success of educational activity, thus ensuring preparation for active absorption of the situation of social changes.

Museums can house lessons of art and creative development of young masters of fine arts. Having received necessary subject knowledge and mastered methods of formation and development of artistic perception, they can study thoroughly own aesthetic and professional knowledge on an example of famous masters. Therefore, it was appropriate to create together with employees of various museums an educational cycle of practical studies “Workshops”.

Core objective of the project is to foster elementary-school age children's creative capacities and artistic perception through different types of arts. The cycle is presented by practical studies where the child itself can become a painter, graphic painter or sculptor for a while. Lessons were conducted with the same audience by involving museum means. When designing lessons age and psychological features of students, subjects of the curriculum on subjects of humanitarian cycle were considered.

This procedure of conducting lessons includes:

- Preparation of students for perception of artwork (preliminary conversation with the guide at the museum exposition);

This approach of training includes the following tasks: preparing students for the perception of art (preliminary conversation with the guide of the exhibition at the Museum), analysis of the product (in the form of collective performance creative tasks in the form of dialogue, during practical sessions) testing of students' skills of perception of works (in the form of an emotional story about a work and in the process of creative activity) representational activities of pupils (collective and individual work).

First three studies on the subject "Conversations about how and with what artists work" represented excursions to workshops of artists (graphic painter, painter and sculptor). During conversation pupils learned about technology of creation of ancient works of art, could get acquainted more close with work of any master, as well as create a graphic or picturesque leaf, make a sculpture similar to work of a famous master.

Forms of work at this level included practical studies with creation of situations of entertaining, immersing of students in creative space of workshops, use of game instants and staging. Then at lessons on the subject "Still-life", "Portrait", "Landscape", "Animalistic genre" students addressed original art of painting, graphics, sculpture of the XIX century, presented in halls of the museum of fine arts.

It was offered to express own concepts about the observed works of fine art in the form of picture on memory on the basis of remembered features of any picture. Such indirect methods turned out effective for development of pupils' artistic perception, activation of communication with works of art, use of varied forms and means of self-expression.

At the subsequent stage students — participants of our studies addressed design activity. Design is one of the important methods of teacher's pedagogical work, allowing stirring up cognitive activity of pupils and developing their independent creative thinking. Specifically, in projects pupils and students from the beginning to the end independently developed the script of performance, got prepared for it and held it within the museum.

The offered system of lectures, practical and creative tasks, carried out during specially-organized, purposeful educational activity required students to provide regular work on development of their own artistic perception, facilitated actualization of demand for dialog with originals in the artistic environment, professional improvement in the system “higher education — school — museum”. The practical orientation of lessons, dialog between participants of interoperability have helped students to acquire psychology and pedagogical knowledge and the skill to create a confidential atmosphere and live dialog between participants of education process.

Experience of using active training methods and tools for the development of students’ artistic perception, delivery of museum-pedagogical projects have promoted students to organize work during pedagogical practice at a level of pedagogical creativity and perfectly defend their diploma project on the subject of “Organization of exhibition for children's work outside the museum environment”. The Present stage of development of pedagogics in this level is also indissolubly connected with search of ways of updating the education content, developing innovative technologies of training and education, didactic bases of educational process.

The concept of modernization of modern artistic education has defined priority trends, most of which turned out effective:

- methodical complete sets of new generation are created, including on art;
- standards and sample programs on all subjects are developed,
- in connection with the beginning of regular training of children at the age of 6–5, the problem with preschool education, its continuity with preschool and elementary education is widely discussed;
- Children study foreign languages and computer science in elementary school, and profile training is taken at senior school.

Education development is directly connected with strengthening of its cultural-creative role. The matter at issue is the desire to improve quality of teaching of music, fine art, and World Art.

Art is an auxiliary communication vehicle for modern life. Therefore, art should be an integral part of education.

National projects in the republic gain strength, and, undoubtedly, the question of fundamental researches, where the high level of applied work cannot be secured, is especially acute at present. Isolated, separate researches are analyzed, selected and can be a would-be independently developed scientific school in the future.

Level III — higher vocational education

The objective of higher vocational education is: inoculation of national-ethical priorities; familiarizing with values of world culture according to the general processes of globalization (thus our education should not ignore its roots); use of all new scientific and technical innovations and materials.

Education is received not only in the official state language, but also in Russian and English. Depending on requirements of higher education institution and desire of the student, French, German and Arabic are taught through additional elective courses. Additional courses for studying the state language will be organized for foreign students, similar courses are also arranged for local students who cannot speak fluent Russian or Azerbaijani languages.

Higher education in Azerbaijan consists of 2 steps: Bachelor's degree and Master's degree. It should be mentioned that such system is effective for most local higher schools, but there are certain specialties which require individual consideration. For example: actors, film producers, vocalists, artists, as well as representatives of identical professions. Having taken 4-year education, they do not submit documents for Master's degree, thus missing the possibility to teach in higher educational institutions of the republic in future. Consequently, the "practical" side of this "issue" starts to fall behind in its development.

Theorists of art — music scholars, fine art experts, teatrologists, film experts, as a rule, continue their education in their second degree, thus positively affecting growth potential in this area. Therefore, it would be expedient to make a five-year education for the said specialties with a view to increasing the professional level of our cultural figures and people of art.

2.2. Professional art education: preservation of traditions.

There is training provided at a level of higher professional education for professional personnel in the field of culture and art, as well as for pedagogical personnel in the field of art and aesthetics. Higher education in culture and art in Azerbaijan is provided by the Baku Academy of Music, the Azerbaijan National Conservatory, the Azerbaijan State University of Culture and Arts, and the Azerbaijan State Art Academy. Some universities also run courses for students intending to work in cultural institutions.



Baku Academy of Music

Composers, musicologists, choir-leaders, classical and folk instrumentalists, and singers receive their training at the Baku Academy of Music, whose graduates have won international recognition, both as teachers and performers.

In Azerbaijan, there are three levels of music education: Music School; technical school and Conservatory. At the city and district level there are music schools and art schools. The second level of musical education includes music and art colleges, high schools and technical schools. The final level is the State Conservatory. It should be noted that the activity of these educational institutions covers nearly the entire territory of the republic.

In addition to public schools there are music schools in Baku — schools in which the educational program lasts 11 years. These are the schools named after Bulbul, G. Sharoev, M. Rastropovich, T. Kuliev, A. Badalbeyli, R. Behbudov and the gymnasium of arts, with its two-tier educational system. Graduates are eligible to directly enter the higher music educational institution — Azerbaijan National Conservatory or the Baku Academy of Music by the name of Uz. Hajibeyli.

Having the status of higher musical education institution in Azerbaijan, the State Conservatory is structured on the basis of its faculties: special piano, history and theory of Azerbaijan folk music, string instruments, wind instruments and percussion instruments, singing, composing, music history, music theory, choral conducting, folk instruments and chamber ensemble. In this educational institution famous professionals have received musical education — composers, musicologists, conductors, pianists, violinists, cellists, singers, hanende, tar players, etc.

In 2001, the specialization of folk instruments was separated from the Baku Academy of Music and became the second higher musical educational institution — Azerbaijan State National Conservatory. All specialties related to the national music (hanende, tar, kemancha, Canon, Balaban, director of the orchestra of folk instruments, etc.) are included in the learning process. Currently, two secondary music schools with musical traditions, the A. Zeynalli College and the Republican Gymnasium of Arts are affiliated with the National Conservatory.

The Baku Academy of Music currently has three faculty divisions integrating 19 departments: piano, performing and History and Theory of Music. In the development of musical culture the BAM has always played a special role. Throughout the years well-known musicians, composers, musicologists, teachers such as Uz. Hajibeyov, Bulbul, Sh.Mamedova, I. V. Abezgaуз, L. Karagicheva, K. Karaev, J. Hajiyev, T. Kuliev, S. Gadzhibekov, Dzh.Dzhangirov, S. Rustam, S. Aleskerov, R. Atakishiev, V. Adygezalov, E. Abasova, etc. have taught the students. It is no accident that the Azerbaijani Ambassador in Russia, Polad Byulbyulogly, was K. Karaev's student and the name of the university's oldest graduate, Muslim Magomaev, a famous singer of global importance, is given to the International Vocal Competition, which is being held in Moscow since 2010.

Along with learning to play the instruments — piano, organ, harpsichord, violin, viola, cello, double bass, flute, oboe, clarinet, bassoon, trumpet, French horn, trombone, tuba, harp and percussion, students also learn classic voice as well as, musicology, composition and conducting.

The Baku Academy of Music operates an opera studio, music school Studio that lasts 10 years, library, sound recording room, students' scientific society and three research laboratories: "Restoration and improvement of ancient folk instruments", "Research of problems of traditional oral Azerbaijani music" and "Musical Acoustics" as well as the Department of Graduate Education, Department of doctoral studies and the faculty of improvement. The Baku Academy of Music attracts students from different countries such as Turkey, Iran, Russia, Turkmenistan, Tajikistan, etc.



Orchestra of Baku Music Academy

In order to provide the theaters with actors and directors, in 1923 the Theatre technical school was opened in Baku, in which an opera class was functioning. In 1945 the technical school was transformed into the Azerbaijan State Theatre Institute. In 1967 the educational institution became the Institute of Fine Arts and in 1991 the Azerbaijan State University of Arts and Culture. (ASUCA).



Azerbaijan State University of Arts and Culture

In addition to the study of many branches of arts and culture, also offers the functional activities of the faculty of “Musical Art.” Students receive education under the Bologna system of specialization: musicologist, conductor, solo singing, pop art, piano, tar (an Azerbaijani stringed folk musical instrument), kamancha (an oriental bow instrument — a kind of fiddle or violin), accordion, clarinet and drum.

Training of professionals of musical art in Azerbaijan is offered in the Azerbaijan State Pedagogical University, the Nakhchivan State University and the Ganja State University.

Azerbaijan's leading genre of creativity is Mugam — a genre of deep philosophical and poetic thought, high spirituality and contemporary creativity of people. By absorbing the artistic traditions, complex ideas and emotional content of music and poetic drama, Mugam bears the original features and properties of the imaginative development, embodied in several forms. Inscribed on the Representative List of the Intangible Cultural Heritage of Humanity, Mugam, combines Azerbaijani, Persian, Turkish, Arabic tradition of classical poetry and musical improvisation, play tunes and leading man in raptures. It is no accident that the scientific-research works of a number of Soviet musicologists at the center of their attention was the enlightening treatment of folk art of the East, and the study of the general theoretical problems of musical study in folklore (the traditional beliefs, customs, and stories of a community, passed through the generations by word of mouth). Among them were well-known twentieth century musicologists V. Vinogradov and V. M. Belyaev, who treated Azerbaijani folk music as a specific genre, and they were considered experts in the field of scientific study of folk songs, dances, instrumental music, art and ashug (Caucasian folk poet and singer) arts and mugams. The work of three Azerbaijani musicologists — B. Guseynli (dance music), E. Eldarova (ashug music), and R. Zohrabova (Azerbaijani tesnif — national rhythmical melody) V. M. Belyaev pointed the way of research and development in various spheres of creative work.

In the 70's-80's of the 20th century a group of several talented children with beautiful voices — “Nightingales of Karabakh,” took part in competitions and festivals held in Azerbaijan, and earned the title of laureates. Some of them, finished music school by the name of Bulbul, continued their education at Baku Academy of Music, and became true professionals.

The First Lady of the country is President of the Heydar Aliyev Foundation and “Friends of Azerbaijani Culture Foundation” and deputy of Milli Majlis. In addition to these important functions, Mrs. Aliyeva implements projects that serve the popularization of mugam. These projects include: “Mugam-irs”, “Mugam-destgyah”, “Mugam-Internet”, “Mugam-Anthology,” “Mugamdunyasy”, “Mugamentsiklopediyasy”, etc. Consisting of 2 volumes, the “Encyclopedia of Mugam” was published under the editorship of Mrs. Aliyeva. In Volume I — is given a comprehensive overview of the mugham (1,300 text pages and more than 200 photographs). Volume II of this book includes 260 video and audio samples starting from the first recordings of mugham of the early twentieth century and ending with the mugham performers winners of the “Mugham” contest in 2007.

Under the editorship of M. Aliyeva, the international journal “Mugam” comes in 3 languages (Azerbaijani, Russian and English), and distributes worldwide the data about the most valuable heritage of Azerbaijan. Mugham studios, “Mugham Theater”, “Mugham Association” and “Center of Mugam” function in Baku. In 2008 a 3-story building of the International Mugham Center was built and commissioned in Seaside Park, in Baku. It contains a Concert hall with 350 seats, rehearsal classrooms, recording studio, a museum of ancient musical instruments and busts of famous mugham performers along the walkway.



International Mugham Center in Baku

At the International Mugham Festival, held in Baku in 2009 in high-level for the first time Mugham palace opened its doors, amazing with beauty and exquisite taste. Almost all major events of the International Mugam festival were held at the newly built “International Mugham Center.” This was the greatest event in the cultural life of the country.

Currently, mugham is being studied at educational institutions: music schools, colleges, technical schools, the National Conservatory, the State University of Culture and the Arts, where students are taught by famous singers and teachers. Over a certain period of time a committee is being sent to regions of Azerbaijan in order to identify talented children and young people by conducting shows, festivals and competitions for the best mugam performances.

The musical public of Azerbaijan loves and appreciates music and other areas of culture — academic and popular. It all depends on taste and interest of people. The result is held in Azerbaijan, not only

in the capital, but also in Gyabale, Sheki and other cities of the country at international competitions and festivals. Living proof that can serve is the International Traditional Jazz Festival, I and II International Festival of classical music in the Gyabale, the International Competition of vocalists by the name of Bulbul and pianists by the name of Kara Karaev, and Muslim Magomaev.

President of the International festival “Mugham World” in 2009, 2010 was the First Lady Mrs. Mehriban Aliyeva, as one of the organizers of the festival were “Heydar Aliyev Foundation”, the Ministry of Culture and Tourism, Union of Composers of Azerbaijan, with the full support of the Ministry of Education of Azerbaijan, Azerbaijan Academy of Sciences and the “Friends of Azerbaijan Culture Foundation.” For the first time within the scope of the International festival “Mugham World” was held 3-day International Symposium and International mugham contest, which was attended by academics, music, actors, singers, who came from many countries: Italy, Turkey, Netherlands, Hungary, China, Tunisia, Russia, Uzbekistan and Tajikistan.

Practically since 2005, the Heydar Aliyev Foundation is implementing a project “Azerbaijani mugam.” It can be said that the main objectives of this project are revivification, popularization and providing global recognition of Azerbaijani mugam tradition..). That's why this project, initiated by President Heydar Aliyev Foundation, Good will Ambassador of UNESCO and ISESCO, member of Milli Majlis Mrs. Aliyeva, should be viewed as another successful example. In this direction a tremendous job is done by the Heydar Aliyev's Foundation. For example, on November 11 of the present year, by the Heydar Aliyev Foundation there was presentation of multimedia collection of “Azerbaijani Mugham” from the publication of the “World of Mugam.” As an information it should be noted that by the project “Azeri mugam” there also was released the music album “Karabakh singers” (recording of 24 virtuoso masters of Mugham), “Encyclopedia of Mugam” (a fundamental work in the field of conservation and development of the ancient musical heritage), the construction of the International Mugam Center, conducting republican contests of mugam in 2005–2007, and in 2009 — International Festival of mugam (with representatives from 11 countries), etc. This is just a small part of the influential contributions of Heydar Aliyev to the development of the national culture of Azerbaijan. Moreover, it can be stated that ongoing projects identify the key priorities of cultural policy.

Azerbaijan has developed a tradition of jazz music, the founder of which was Tofig Guliyev. Brilliant successors of synthesis of jazz and folk music of Azerbaijan were Vagif Mustafazade and Rafiq Babayev. In 2010, in October in Baku was held 9th International Jazz Festival, which was attended by the world famous jazz performers from many countries. The organizers were the Ministry of Culture and Tourism and the “Culture Fund” of Azerbaijan. The main purposes of the festival were: to ensure the viability of traditional jazz music, discover new talents and promote the performing arts to the world.

In addition to mugham, much attention is paid to ashug art, which is considered a national treasure, preparing an ashug music program similar to mugam program. It should be noted that non-governmental

organization — the Association of Azerbaijani Ashugs is the successor of the National Association of Ashugs that had existed since 1984 under the Ministry of Culture of Azerbaijan. Reviewing the activities of the Association of Ashugs in general terms, we note, first of all, the fact that in the difficult period of adaptation to new conditions, the organization takes much needed mobility.

Azerbaijan State University of Culture and Arts prepares specialists in the field of theater, film, television, pop music (directors, actors, scriptwriters, camera operators, in drama, film), specialists in dance, museum business and the protection of monuments, culture, arts, and arts and crafts; artists — carpet, industrial graphics, advertising, fashion, designers, etc.

Azerbaijan State University of Culture and Arts (ASUCA) is the country's only institution of higher education which prepares personnel for the various areas of culture and the arts. The University has a large scientific-technical and creative possibilities (educational theater, publishing and printing center, dormitory and other structures), which allows the wide use of modern teaching methods, significantly increase the quality of the educational process.

Currently there are 8 faculties and 26 departments at ASUCA. The University has a training theater, a sports club, and also a computer and printing and publishing centers were created that meet international standards. Students receive education in the field of theater and movie actor, director, film and television cameraman, manager of culture, music, singer, and art, drama, film critic, cultural studies, art expert on international cultural relations, etc.

In ASUCA study students from around the world. For them was created a special department, which coordinates the system of education of foreign students. ASUCA maintains close ties with many universities in the world, conducts corporate dialogues to exchange experience with foreign colleagues.

Expanding the number of specialties is one of the main features of the Azerbaijan State University of Culture and Arts. During 1997–2001, students had the opportunity to learn another 9 new professions. They are choreography, ashug art, culture and et al., causing an increased interest among students.

During 2003\2004 and 2004\2005 academic years the training base strengthened through new professions in the country which are not taught at university level. The need for the study of international cultural relations, publishing and editing, tourism and cultural services — social services due to the requirements of the present time. The training process includes specialty in visual art (artist — scenography, fashion/clothes designer, artist — advertiser and several others), which has traditionally always had a strong research and teaching base in ASUCA. They joined the number of specialties that are taught to make them professionals of artists and culture.

On the basis of the 15 specialties and two faculties of ASUCA there was created Azerbaijan State Academy of Fine Arts in 2000. This demonstrates the great contribution made by ASUCA staff to the development of cultural educational and art education in the country.

Currently ASUCA is one of the largest universities in the country with an artistic profile. The university provides more than 30 specialties and educates 1,700 students. (Appendix 1) There is Specialized Council in ASUCA operating for defending doctoral dissertations. ASUCA, with the largest scientific and pedagogical and creative possibilities, has concluded a number of treaties and agreements with universities around the world. These contracts and agreements provide for the expansion of creative and educational ties, exchange of experience, international conferences, symposiums and meetings.

ASUCA is a member of The European League of Institutes of the Arts (ELIA), which unites 372 members — higher educational institutions with an artistic bias. As a member of this prestigious international organization, ASUCA has the right to vote, this is not provided for every university — only to ELIA's member. This clearly demonstrates the growing importance of ASUCA in major educational structures of the European continent. In the framework of international cooperation ASUCA participate in the programs TEMPUS-TACIS and UNESCO-ASCHBERG.

ASUCA maintains close ties with many educational, scientific and cultural institutions in different countries. International students study at the University — citizens of Turkey and some other states, as in baccalaureate, and in the magistracy. Diplomas issued to foreign students have an international certificate. In ASUCA operates dean's office for international students and department of foreign relations in order to improve the quality of teaching foreign students, exchange of experiences, organization of international meetings and conferences.

Azerbaijan State Academy of Art offers higher education experts on painting, drawing, sculpture, architecture, arts and crafts, theater and decorative art, history and theory of art, as well as preparing artists — interior, carpet, advertising, design and modeling.

Azerbaijan University of Architecture and Construction is preparing future architects.

Baku State University — the only higher educational institution in the country, which gives specialty in "Library Science and Bibliography".

In some universities in the country (the Azerbaijan State Pedagogical University, the Nakhchivan Pedagogical University, the State University of Ganja, the Lankaran State University), there are branches of arts, who prepare teachers of music and visual arts for secondary schools. There is training provided at the Nakhchivan Pedagogical University for musicologists and performers of the piano

and folk instruments. Departments of Art exist at commercial schools — Western University (design and decorative arts) and the University of “Khazar” (design).

At higher educational institutions there are free and paid education sections. Students, who showed good results in study, are given scholarships. Depending on the degree of education and training in higher education takes 4–6 years. Students who studied four years get bachelor's degree. If the latter got good grades and want have master's degree, apply to Masters, where the education period is 2 years. Those interested in obtaining a degree may, within three years continue their studies in doctoral programs.

The current structure of education — a multilevel system of education, quality of education foundations contribute to the preparation of highly qualified personnel for the sector of culture and art.

However, you should define a number of factors, which in some way hinder the rapid development and modernization of this sector. Despite the centralized approval of plans, programs and teaching methods of education, level of education in the arts and culture in schools in regions are a little behind the capital's schools. Of course, they were approved by the appropriate state program on development of the peripheries of the country, but to get the desired results takes time and qualitative reorientation of the entire education system.

The challenges can also be attributed, and the subordination of various educational institutions that train professionals in the field of arts and culture. In contrast to former republics of the Soviet Union, where all educational institutions that prepare personnel for work in the field of culture are subordinate to the Ministry of Culture, but in Azerbaijan in the system of the Ministry of Culture and Tourism there are only schools that provide elementary art education. Thus, children's music, art schools and the only ballet school are the responsibility of the Ministry of Culture and Tourism, but middle and senior levels — technical schools, colleges, academies and universities are under the Ministry of Education.

The absence of a common (central) leadership over all parts of the system of education in arts and culture makes it impossible to coordinate the work of educational institutions, as well as monitoring by the Ministry of Culture of the teaching work in colleges and universities, ultimately preparing professionals to work in the Ministry of Culture and Tourism.

Since 1966, there are Republican training courses and training of cultural workers, which increase the qualification of employees of the Ministry of Culture for all categories (heads of district, city cultural departments, managers and other employees of theaters, concert facilities, centralized library system, museums, children's music, art schools, clubs, cultural centers, art galleries and so on). Every year the contingent and the category of trainees increase.

Also, in Azerbaijan non-formal education and training is being introduced. Non-formal education and training aimed at ensuring equal access for children, adolescents and young people in various fields of creative activity based on individual interests and aptitudes of students. Examples are theater workshop, organized with the Russian drama, art and dance club at the Palace of children and teenagers, variety of artistic circles in private kindergartens, etc.

The leaders of these institutions contribute to the training and retraining of their staff. They are for the continued improvement of professional knowledge and skills of students, preparing them to perform new job functions. The activities of these institutions are aimed at meeting the needs of the population and the labor market.

CONCLUSION

President of Azerbaijan Mr. Ilham Aliyev, by his resolution from September 5, 2009 on application of the "Law on Education" of the Republic of Azerbaijan has initiated the process of major reforms and advancements in the national education system. Law on education has a great significance for the country, for future generations as well as formation of progressive and competitive nation. The law will surely reflect the organization of the artistic education as well. Therefore, we may say with certainty that the artistic education in Azerbaijan is at commencement of fundamental reforms.

Any decisions in education, including artistic education are of perspective nature. In other words, the decisions, as well as each contribution and step taken in this area, shall be considered as national investment with dividends in the form of country's prosperity.

Also, it is necessary to take into consideration that education is quite a problematic sector. It is virtually impossible to satisfy all needs and consider all options and trends of future development. Educational models have a tendency for regular changes and this is driven by the dynamics of development of the social and political relations.

Nevertheless, it can be stated that principles of the state policy in the artistic education are closely interrelated with objectives of the cultural policy. This factor is provided by the correlation of as minimum several goals.

Formation of new paradigm of values, which cannot be avoided under processes of globalization, is related to conditions of culture, education and upbringing.

Their effects on individual represent a complex process, which shall affect the deepest structures of human mentality, forming the identity of people, creating new stereotypes and demolishing the stereotypes of ethnic prejudices. Artistic education is an important source of cultural diversity and humanistic worldview. Education based on humanistic understanding support the individual upbringing in the sense of cultures and their values, exchange of information between the nations, their traditions and cultural heritage, recognition of existing differences and advantages of the diverse world.

Only the successful combination of educational system and well thought strategy for implementation of cultural policies can provide the future fundamental achievements. Without analytic works, systemizing of existing data, as well as without strategic planning the efficiency of any implemented cultural policy will be minimized.

To set the clarity on the discussed subject we shall remind of some major strategic goals of the cultural policy: preservation of the cultural potential and cultural heritage of the country; development of national system for artistic education; formation of values supporting the advancement of entire system. Even at most general analysis of the above strategic goals in the cultural policy it is clear that modernization of the artistic education is one of the priority issues in this field.

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