

## The Role of Arts Education in the Preservation and Promotion of Intangible Cultural Heritage of Kazakhstan

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**Abstract:** The purpose of this paper is to elucidate the role of formal and informal arts education in the preservation and promotion of intangible cultural heritage of Kazakhstan by the example of traditional Kazakh crafts, and analyze scientific pedagogical literature and materials of field research practices of formal and informal artistic education in Kazakhstan. Field expedition carried out in the framework of the project of the International information network center of intangible cultural heritage in the Asia-Pacific region under the auspices of ICHCAP (Seoul, South Korea) in 2017. The study included quantitative (survey) and qualitative methods (in-depth interviews and conversation) masters of traditional Kazakh crafts.

### 1. Statement of the Problem

The protection and promotion of intangible cultural heritage are studied by many scientists. Among them: J. Blake examines the General legal aspects of intangible heritage; K. Massing devoted his research to the problems of safeguarding intangible cultural heritage on the example of Park Binglanggu of Hainan province of China; the General questions of protection of intangible cultural heritage considers R. Boswell(Massing K, 2018); ways of safeguarding intangible cultural heritage in modern Korean village studies H. Kwon(Kwon H, 2017).

The integration of the intangible cultural heritage and of educational practice are highlighted in works of such scientists as E. Yalçinkaya(Yalçinkaya E, 2105), which studies the opinion of students and teachers on intangible cultural heritage; A. Denes, and others(Denes A, 2013). considering the educational approaches of the field school intangible cultural heritage at the Museum of Lamphun in Thailand; and C. Karadeniz Z. Çildir investigate the problem of training future teachers of the intangible cultural heritage of the Turkish Republic on the basis of Museum pedagogy(Karadeniz C, 2017 ).

The main vector of these studies is aimed at legal protection, application of it technologies in the preservation of intangible heritage and role of Museum education in this process, the tourism potential of intangible cultural heritage, as well as introducing elements of folk culture into the content of school subjects. However, scientific publications on the potential of formal and informal arts education in the preservation and promotion of intangible cultural heritage and the role of women in this process, we have not found. Which is not surprising, because officially the term "intangible cultural heritage" was introduced into scientific circulation by the Convention for the safeguarding of the intangible cultural heritage in 2003.

Kazakhstan ratified the Convention in 2011. From this moment the main directions of development of the sector of intangible cultural heritage is coordinated by a number of authorized bodies of the Republic of Kazakhstan: Ministry of culture and sports, the Ministry of education and science national Commission for UNESCO and ISESCO and in the office of the national Committee for the safeguarding of the intangible cultural heritage.

In the framework of the planned activities in 2012 a group of Kazakh experts have developed research analytical Review of the intangible cultural heritage of Kazakhstan under the auspices of

ICHCAP (Seoul, South Korea)( Sultanova M, 2015). This helped to objectively assess the potential and identify specific steps for its protection and broadcast, including through the education system. In 2013, adopted a Concept on the protection and development of intangible cultural heritage in the Republic of Kazakhstan. Given the fact that the Kazakh culture in the traditional period were preliterate, the format of the intangible cultural heritage is largely the most important component part of the national culture, the basis of national consciousness, strengthening the spiritual connection between generations, and plays a key role in shaping the modern culture of Kazakhstan [8]. In the Soviet era Kazakhstan science dealt with issues of intangible cultural heritage, however, the research system, considered as the regeneration process of ethnic and cultural memory, started at the initiative of UNESCO.

The very nature of intangible ("non-material"), or otherwise intangible ("intangible") cultural heritage focuses on its vulnerabilities in the face of the powerful modern globalization processes on the one hand, with another - low elaboration of theoretical and methodological tools, which proves the relevance of pedagogical research aimed at its preservation, updating and promotion. Conceptual ideas for the introduction of intangible cultural heritage in school, University and postgraduate education of Kazakhstan authors of this article are reflected in the publications in the above-mentioned project, ICHCAP (South Korea, Seoul) and has been piloted at the regional Symposium of experts of intangible cultural heritage in Bangkok (2015).

The above gives us grounds to assert that the system of formal and informal art education in Kazakhstan has a great potential for the preservation and promotion of intangible cultural heritage. But not fully this potential is used. In the present study under a formal art education is understood as the activity of the creative and pedagogical universities of Kazakhstan, implementing programs for the arts, and the informal workshops of traditional Kazakh crafts individual private ownership. Knowing the vastness of the issues indicated in the title of the article, the authors sought to focus on just one aspect: the role of women in the preservation and promotion of traditional crafts as an integral part of the intangible cultural heritage of Kazakhstan. Hence, the focus of the present study are two key questions: why do the authors consider intangible cultural heritage as a tool for strengthening identity? What is the degree of its integration in the Kazakhstani educational context (formal and informal)? Based on these provisions, the purpose of this article is to clarify the role of arts education in the preservation and promotion of intangible cultural heritage of Kazakhstan by the example of traditional Kazakh crafts.

## **2. Research Methodology**

The analysis of domestic and foreign scientific and pedagogical literature in the field of integration of intangible cultural heritage and education. In addition to the study of scientific-pedagogical theory, the study was based on analysis of the practice of the Kazakh formal and informal art education in context, which made the collection of field materials. In the field studies used quantitative (survey) and qualitative methods (interview and conversation). The survey was conducted through individual interviews and in-depth interviews and conversations allowed us to obtain more detailed information.

## **3. Results and Discussion**

Analysis of scientific pedagogical literature and learning materials National assessment reports of the States-participants of the CIS has shown that art education of Kazakhstan, like other countries, is a unique phenomenon organically combining tradition and innovation, human and national values, all kinds and genres of arts and cultural activities. Long-term work of the authors in the system of art education suggests that its development in the bosom of the Soviet academic art schools served as a powerful Foundation for successful functioning in independent Kazakhstan. But, now the background of the integration of foreign and national education, a key aspect was the process of reflection and active regeneration of ethno-cultural traditions. In this aspect, their should take the place of native handicraft traditions. In any traditional culture, including Kazakh, crafts and

knowledge are inseparable from each other. For centuries this deep and inseparable relationship did artisan best teacher, able to teach others all the subtleties, most of which go beyond the purely technological process. This created continuity and guaranteed the preservation and transmission of artistic and cultural experience.

But today the situation is different. Despite all the efforts of the state, enthusiasts-teachers and other stakeholders, is now under threat of extinction were unique examples of crafts, ensuring the preservation and transmission of cultural experience from generation to generation. The situation with some types of Kazakh traditional crafts – one of the best examples. Since the beginning of the twentieth century Kazakh crafts began to fade, coupled with an intense process of urbanization, mass Exodus of young people to cities, the decline in demand for Handicrafts, etc., the keepers of this legacy can now be counted on the fingers. This fact is confirmed by the monthly crafts fair, organized by Public Fund "Almaty chamber of crafts" and the Union of artisans of Kazakhstan in Almaty city, which attracts artists from all over Central Asia. The share of local masters is much inferior to the neighboring countries: Kyrgyzstan and Uzbekistan.

According to the Chairman of the Union of craftsmen of Kazakhstan A. A. Bekkulova under the endangerment or already extinct unique types and technology of the Kazakh women's crafts: embroidery BIZ keste, gold embroidery, manufacturing of suede dyeing business, processing Candiria and many others. At the moment the aforesaid Union is actively working to revive the lost species of the Kazakh crafts. Not without difficulty, but is reborn and becomes a popular traditional art of qurac.

It should be noted that in the process of revival of traditional crafts mainly powerful creative resource of steel the knowledge and skills of Kazakh returnees, especially women, returning to their historical homeland. In contrast to Kazakhstan, ethnic Kazakhs of Mongolia, the Altai mountains, China, Uzbekistan still retains some unique forms of traditional artistic expression and the methods of its transmission. A striking example of this is creativity and educational practice of our respondents - married couple Mukhamedzhan from scratch to revive and actively promoting traditional embroidery BIZ keste. In recognition Z. Mukhamedzhan it home creativity of his wife Guliai Kusainkyzy served as an example for further development of this unique and labor-intensive techniques in the development of contemporary Kazakhstan art.

Gradually the lost hereditary traditional art together with his knowledge of the reviving forces of the individual artists, but this phenomenon is not systematic and special support from formal art education. In this context, experts note that "the system of education and culture are independent from each other, which leads to the isolation of arts education, and creative workers in General often do not participate in the educational process" [9, p.171].

Considering the craft as a kind of embodiment of the cultural code, it should be recognized that at the shape, the meaning, content and symbolism virtually disappeared, as evidenced by the analysis of the content of methods of teaching specific traditional crafts in the context of formal art education: felt, Chia, weaving, etc. In the module profile and methodological disciplines focuses on the technological processes and safety, while the semantic and symbolic components of the craft remain on the sidelines, who is unable to fill a single theoretical course "History of art of Kazakhstan" in volume two of the loan.

In addition, the process of deep interviewing of the respondents revealed that teachers, because of their knowledge, skills and desire strive to teach students not only the practical secrets of the craft, but also its meaning. The opposite pattern is observed in educational practice private workshops of crafts that is not bound by the curricula and syllabi, and are free in time and substantial aspect of educational material. The process of transferring knowledge and skills in the field of crafts in the workshops built on the traditional "mouth-shakirt" ("teacher-disciple"), the main feature of which is the deep spiritual bond between teacher and student.

However, the creative potential of skilled workers, retaining many cultural identification codes, almost integrated into the Kazakhstani educational context (meaning formal art education). We can cite one positive example is the practice of learning traditional art textiles at the art Institute, culture and sports of the Kazakh national pedagogical University named after Abai, where the female

teachers but masters M. S. Nurse systematically organized workshops K. Ganguly masters traditional volosovskiy, chi weaving and embroidery. However, the work masters the University is not paid, the initiative is supported solely on personal relationships. Normative documents regulating the process for specific components of educational programmes of art schools or universities offering programs in arts, unfortunately, in Kazakhstan is not developed.

This means that in the educational process of universities has matured to be an urgent need not only the introduction of the theory of the Kazakh crafts, but also make full use of the advantages of dual training, combining theory and advanced practice in the workshops, albeit small in terms of production capacity. The above allows us to summarize the following: each group noted the high potential of traditional crafts in the process of sustainable development of Kazakhstan in the XXI century, which is associated with the development of creative industries as a key mechanism of the modern art market; each group of respondents convinced of the need of the process of transmission to the younger generation traditional crafts, and special relevance of the introduction in the content disciplines of art schools of theoretical disciplines, understanding of the theoretical components of intangible cultural heritage.

Thus, the traditional artisans play a significant role in the preservation and promotion of intangible cultural heritage in the context of formal and informal art education, and in particular in the process of transferring knowledge and skills in the field of traditional women's crafts of Kazakhstan. However, this process in the context of formal education must be accompanied by a number of thoughtful and scientifically substantiated pedagogical developments.

#### **4. Conclusion**

In General, Kazakhstan has only recently begun to develop and apply such approaches in education that would facilitate the transfer and preservation of cultural and aesthetic values and distinctive features. But this process is moving very slowly, as it requires updating of educational programs and synchronize them on different levels. Also the obvious problem of lack of trained professionals, i.e. teachers, are able to meet the challenges of the time. We understand that Kazakhstan in this respect at the very beginning of a long journey, but the positive examples, as shown by our small study. Therefore, Kazakhstan's experience in preservation and promotion of intangible cultural heritage in the format of informal and formal arts education, certainly deserves attention. But, to qualify the situation as a positive, we still can't.

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