POST-INDUSTRIAL EDUCATION: ARTISTIC AND CULTURAL ASPECT

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Abstract: The article notes that art education includes two interrelated areas. On the one hand, this is the study of the history of art, which allows one to delve into the sphere of universal spiritual experience. On the other hand, this is teaching the basics of artistic craft, helping to join the creativity and get a special emotional experience. The success of human activity is possible only when a person has the opportunity to develop artistically. At the same time, in the process of such development, the spiritual culture of a person is formed, his creative abilities, creativity, and creative potential begin to develop. This allows emphasizing that art education is aimed at developing a culture of perception of the surrounding world and oneself in this world, helps a person to improve and develop himself, teaches him to perceive the world in all its diversity and multicolor - especially in the post-industrial era, which is characterized by the paradigm of convergence and cultural and artistic individualization. In the post-industrial world, there is a need to change the education system based on the presentation and understanding of the new culture of the post-industrial society and its characteristic information and communication technologies, in accordance with its new social role and functions. The mechanism of mutual influence of culture and education has been revealed, which lies in the fact that, being a subsystem of culture, education, on the one hand, carries all the signs of the current cultural era, on the other hand, it is forming the consciousness of a subject of culture - a person who is able to implement cultural programs of the future, thus education becomes a mechanism of cultural genesis. Also, the article touches upon the issue of the impact of the potential of virtual and augmented reality on education, which encourages the development of goals, strategies, and pedagogical tools for this new reality.

Keywords: artistic space of culture; convergence; culturological approach; new culture; post-industrial education.

1 Introduction

Humanity has abruptly moved into a completely new era of its existence - the post-industrial era. This has caused and is causing radical transformations in politics, economics, culture, work, in the personal life of every person; therefore, the education system around the world is faced with the acute problem of radical restructuring of its goals, content, forms, methods, funds and its entire organization in accordance with the requirements of the 'New Time'. This obviously also applies to arts and culture education - both within the framework of the main specialty, and as part of the curriculum of the humanities in general.

The problem of the formation of *Homo Faber* - a creative person, a person-doer, revealing the content of his "Self" throughout his life and activity, shaping and changing it, as well as the world around him, according to the system of values that developed in the process of his education and upbringing, worried and excites thinkers of all times. Today it is necessary to formulate a number of questions, the study of which is necessary to determine the main problems associated with the need to improve education at the present stage of cultural development. The following can be distinguished as the main ones [9, 14]:

- Education in the modern space of culture;
- Education in comprehension of cultural values;
- Education in the formation of a new socio-cultural space;
- Main trends in the development of education at the present stage;
- Cultural priorities in determining the strategy of modern education;
- Dynamics of socio-cultural development and dynamics of development of education;
- Education in the formation of the personality of a modern man;
- Education in the preservation and enhancement of the values of national cultures.

The centuries-old course of the formation and development of the artistic space of culture, and especially in the post-industrial era, taught the modern researcher one of the most important lessons - there are no strictly defined boundaries between artistic styles, genres, but there is a movement towards synthesis, towards interpenetration, complementarity, diffuseness, an endless desire for a new space [2]. The idea and concept of convergence has become dominant in the post-industrial world - even in the economy, the age-old mechanism of competition has been replaced by coopetition (tactical moves that combine cooperation and competition).

The essence of the cardinal changes, which will become increasingly more obvious, is the gradual shift of the "education-self-education" ratio towards the second one. Self-educational processes that proceeded spontaneously will acquire conscious, organized forms. The main chain of construction is "data-information-knowledge", which involves the transformation of information into knowledge. The new formation of a post-industrial society should contribute to this.

The transition from the "material" to the "intellectual" knowledge economy, to the innovative development of society at the beginning of the third millennium reflects the essence of human activity and the manifestation of the unique ability of a person to creatively intervene in the development of society and, first of all, the development of oneself.

It is necessary to create such an education system in which a constructive attitude to a new idea is not only the need of every citizen, but also one of the most significant social values. There is the need for conceptual changes in the education system, the development of methods based on the emerging new culture of the post-industrial society. The new culture of the postmodern era is opposed to the era of modernity. Postmodernism is characterized by the fact that the dominant role at the stage of post-industrial social development is given to culture. This term is used as the broadest concept to describe a qualitatively new stage of social development.

Culture is a social quality and, therefore, it permeates all spheres of society. Moreover, the specificity of the postmodern era, which humanity has entered, involves changes in the forms of being of society. The culturological approach to the analysis of the modern world allows presenting in a fundamentally new way all the phenomena and processes of society, including giving a new vision of the educational reality.

The views of researchers on the understanding of the new culture cannot be considered well-established to date. In most cases, the term "new culture" is used in the scientific literature to emphasize that now it is not enough just to talk about the knowledge, skills, and abilities necessary for innovation, but it is important to understand how a person interacts with this knowledge, how this knowledge can affect the inner world of a person. In a broad sense, the concept of "new culture" as a social phenomenon is the willingness and ability of society to develop and implement innovations in all their manifestations, i.e., "new culture" can and should be considered as a complex social phenomenon that organically combines the issues of science and education with social and professional practice in various spheres of society, including in artistic activity. It should be especially emphasized that the solution to the problem of self-realization and self-actualization is most directly related to understanding the place and role of art in particular in the life and activities of modern man.

It is quite obvious that the readiness to carry out professional activities in the field of art and education today goes far beyond the scope of knowledge, skills and abilities, assuming not only a formed system of personal values, but also the ability to deeply penetrate into the essence of art of representatives of different cultures, since there genetically determined spiritual values are

concentrated, intersecting in the field of religious-mystical and artistic development of the world.

The constant improvement of intellectual systems, the most complex technologies, which is characteristic of a technogenic type of civilization, causes an increase in the role of science, which should provide the ongoing processes with a theoretical and instrumental foundation, since the number of questions that need to be answered grows and multiplies in the constantly evolving space of culture. It is very important that everyone working in the sphere of education, who has chosen the artistic space of culture as their professional field, should learn to ask both themselves and their students questions born of time, defining a strategy for the further development of art education in the socio-cultural context of our time.

2 Method

The research methodology was of complex nature. General theoretical methods were used: a comparative analysis of philosophical, cultural, anthropological, historical, pedagogical, psychological literature related directly or indirectly to the problem under study, as well as cultural analysis.

A culturological interpretation of the evolution of educational models is given, in particular, on the background of artistic practices and values evolution, which made it possible to state the fact of the isomorphism of culture and education and to formulate the patterns of educational models evolution, that consist in the fact that the signs of culture are represented in the signs of the educational model. This allows determining the strategy for designing an educational model of post-industrial culture, the essence of which is that modernization should contribute to the representation of morpho-epistemic features of post-industrial culture in the educational space.

3 Results and Discussion

The evolution of cultural epochs and education has in its 'repertoire' three variants of cultural epochs (cultural age): traditional type of education corresponded to the archaic culture, there the sociocode was the experience of everyday life; the main way to store it was the memory of the older generation; the mode of transmission was tradition [17]. The dominant regulator and organizer of the process of transferring information-experience was the older generation and the social stratum (ethnos, workshop, etc.). Industrial culture corresponded to the instructive type of education, the nature of the sociocode was scientific knowledge; fixation method was written and printed one; transmission method was instruction. The dominant regulator and organizer of the learning process was the state. The coming post-industrial culture should be corresponded with a creative type of education (the theorists of the Club of Rome designated it as innovative, 1978), where the nature of the sociocode is universal, epistemic knowledge; the dominant method of fixation is printed-electronic; the method of transmission is a joint continuous productive cognitive activity of all generations. Civil society should become the dominant regulator and organizer of the learning process through the creation of a public and pedagogical infrastructure.

In accordance with the principle of isomorphism between the type of culture and the type of education, modernization should be carried out in the logic of bringing the features of the educational model in line with the features of post-industrial culture, namely [3, 20, 23, 26]:

- Ultra-fast social dynamics requires that education ensures a person's readiness for the global changes of post-industrialism, which elevates social adaptability and autonomous consciousness to the rank of a strategic goal of education;
- The integrativity and universality of modern culture requires the search for an adequate principle of organizing the educational space and the creation of a universal educational environment, the study of common knowledge in the joint cognitive activity of an adult and a child;

- A high level of communication links both within the cultural stratum and between different cultural strata actualizes the formation of social competencies, tolerance and intercultural literacy in the student, which is caused by the polylogical, multicultural principle of selecting the content and method of education;
- The polyvariance of information culture requires the ability to make a responsible personal (individual) choice, the formation of which is more productive when using individual learning trajectories.

The mechanism for implementing a creative model adequate to post-industrial culture is that:

- At the forecasting stage, it is necessary to translate general cultural trends of an innovative nature into variable scenarios of pedagogical transformations;
- At the design stage, there is the need to develop comprehensive programs of various levels in the logic of representing the main classification features of a new type of culture and their specific manifestation in the country and region;
- At the programming stage, it is necessary to provide a package of program and methodological support for the educational process, made in the logic of cultural conformity, that is, meeting the principles of openness, non-departmentalism, integration, creativity, etc.;
- At the stage of scientific and methodological support, it is necessary to create an open pedagogical infrastructure at the macro, meso- and micro levels, capable of regulating, correcting, and controlling the process of implementing a creative model. At the macro level, this implies the gradual giving of the status of a customer to education, primarily to society, and the state, acting as a co-customer, should mainly play the role of an organizer and guarantor of the quality and accessibility of education; the meso-level involves the creation of a "horizontal" of educational institutions as full-fledged subjects of the education system in the form of "Laboratories", "Associations", and others, including various socio-cultural institutions; the micro level involves the implementation of a peculiar version of the creative model by each educational institution in accordance with the socio-cultural specifics of the country and region, and hence the contingent of students;
- At the diagnostic stage, it is needed to develop a diagnostic concept and an adequate psychological and pedagogical mental-oriented toolkit to track the effectiveness of achieving the goals of education in a cultural interpretation.

The creative model of education assumes polyvariance due to the convergent, polylogical, open nature of modern culture [13, 26]. Its variant is a model of additional education based on the use of the potential of artistic and aesthetic activity for the development of the intellectual and creative potential of students.

The democratization of culture in the information society strengthens it, allowing the individuals that make up this society to display their potential diversity. At the same time, a free person chooses the direction of realization of his abilities independently. It is important to note here that the freedom of choice is not limited only by the choice of one of the existing alternatives, but also by "the growth in the number of alternatives themselves and the availability for everyone of all the information that exists for an individual to make a decision" [14]. The growth in the number of these alternatives is precisely what the education provides.

Postmodernism initially appeared as a visual culture that differs from classical painting and architecture in that it focuses its attention not on reflection, but on modeling of reality. In the 21st century, artificial reality has become as familiar to humans as "real" (objective) reality. A generation of people appeared who "absorbed the fruits of virtuality with their mother's milk" [11]. Video clips, computer games, social networks, Disney attractions covered the entire planet like a kind of film-cover, creating a different space, a "second reality", penetrating into literature, music and theater. J.-F. Lyotard in 1979 published the book

"Postmodern State", where he comprehends the state in which humanity found itself during the formation of mass communication. This book provides a philosophical analysis of reality, where the real world is replaced by a computer illusion [1]. However, the creation of these computer illusions requires a mastery of appropriate technologies, which again brings us back to the convergence paradigm.

The duality of illusion and authenticity is inherent in the very concept of virtual (let us recall that virtual means actual, true). In it, the subject living in the first reality receives unlimited possibilities for transforming the world, albeit in digital format. For contemporary art, the most important property of virtual reality is its interactivity. There is a synthesis of traditional artistic means with high technologies, which forms a proto-virtual reality [6, 7, 21].

The equality of the original author's text and its interpretation testify to the "death of the author" as a dogmatic rudiment of the text. "The hierarchy of traditional art is collapsing under the storm of applause of the audience, and aesthetic objects are opening up for new interpretations" [5]. The desire to remove the author's pressure as much as possible can be illustrated by the example of Michelangelo Pistoletto's "The Wall" (1967). Painting with a mirror surface, where the reflection of the viewer is in the same space as the subject of the image, saves us from the completeness and totality of the work. The author breaks down the "wall" between the subject and the object of perception, involving each viewer in his work as a co-author.

The "death of the author", ascertained in the cultural environment since M. Foucault and R. Barthes, has become as natural a phenomenon as virtual reality is. The erasure of the boundaries of authorship, as well as the general popularization of contemporary art with its basic axioms, by no means formulate this phenomenon as a historical event, rather it reveals the hidden nature of human practice. "Who has the right to bear this proud title of author? Is Duchamp entitled to claim the authorship of his ready-mades, after all his "Fountain" was not created directly by him?" [7]. To date, a stable understanding has been formed that the author is not only the one who "discovered" and created a thing, but also the one who demonstrated an individual understanding of this thing, who gave a completely different sound to existing forms. "The author loses the title of the creator, now he is not at the base, but rather at the temporary end of the thing" [25]. Regardless of how one regards it, the process of consuming what has already been created absorbs the creative function of art, since in the era of global communication this function cannot be performed alone. The question, however, is whether the modern spectator (viewer) himself is ready to perform creative functions. Thus, post-industrial education in the artistic and cultural aspects should form not only the ability to create works of art, but also the ability to "consume" them (that is, in this case, to interpret, acting, in fact, as a co-author).

This feature is called by many authors the "citation nature" of the modern worldview. In the works of Bravo Claudio "Madonna" (1979-1980), this feature acquires an essential character. The composition, figures of people, the plot have long been familiar to the audience, the author only skillfully compiles them. Everything that could be created has already been created, so contemporary artists can only repeat the past with some arbitrary combinations [4, 18, 19]. N. Sidelnikov, the author of the work "Labyrinths", embodies in it the synthesis of the novel and the symphony for piano in five frescoes. Such a connection requires a syncretic connection, and for this the author refers to the ancient myths about Theseus. The main genres of this work - myth, novel and symphony - are endowed by the composer with features that were not previously inherent in them. They are superimposed on each other: the myth becomes like a novel, and the novel becomes like a myth. It is like a revival of the primitive model, where "the poem is manifested as sings and dances". For example, the leitmotif of Fate has the rhythm of the opening theme of Beethoven's 5th symphony, and in the fifth fresco ("Last journey into the kingdom of shadows") we can "meet" Debussy (quote from the prelude "Steps in the Snow"), Mahler (an allusion to the funeral march from his 1st symphony) [2].

"We are watching how creators challenge the modern viewer, a highly educated and trained "bead player", who easily manipulates images, transferring them to an atypical environment. All known discourses are eclectically connected, thus forming a balance from which it is necessary to choose a leading one - but this is the task of the viewer, not the creator. We are witnessing a protest against the emasculated purity of style and form, against monotony and rationality. In fact, postmodernism claims to be a particular revolution" [19].

Thus, it should be noted that cultural development acquires a contradictory character. On the one hand, governments sponsor the construction and operation of contemporary art museums. On the other hand, contemporary art itself goes beyond the walls of museums, and the very way of existence of art often abhors the concept of museification [4]. This may partly be due to the blurring of the clear boundary between art and profanation, because a work of contemporary art is woven from elements of everyday life. That is why the museum, as well as the institution of higher education, appears to be the only means of distinguishing art from non-art. Accordingly, the social significance of education is increasing more.

At the same time, in the future, the convergent development of sciences and technologies will contribute to the accumulation of knowledge and a potential revolution in human knowledge, expanding the limits of their application. We are already witnessing the convergence of various scientific disciplines, design principles and the transformation of cognitive tools. Interdisciplinary approaches link together different areas of knowledge, which in turn leads to the emergence of new knowledge. Convergence can be seen as a "unity" of knowledge, allowing linking together the humanities, natural and social sciences.

The convergence process can be divided into two main steps:

1) Innovative, creative processing of knowledge and technology elements into a new system,
2) The use of innovations in new areas, which may differ significantly from the original ones in terms of materials, goals, and constructive principles, which, in turn, leads to the discovery of new knowledge.

Convergence implies an increase in the level of interdisciplinarity. It is necessary to carry out large-scale development of new approaches to education, corresponding to the era of convergence, which will require new computer modeling tools and new approaches to education. At the same time, it should be borne in mind that non-industry technologies in no way destroy special knowledge, as many post-non-classical philosophers argue, but narrow specialization will remain a necessary component of exact knowledge.

In this regard, in our opinion, the view that there is a scientific and artistic way of understanding the world seems interesting. The researchers note that the scientific way of cognition involves the comprehension of the content of the subject, the result of which is knowledge related to a person's understanding of the world, its phenomena and patterns of development. Speaking about the artistic path of cognition, we mean living or experiencing its content, the result of which is the emotional and value attitude of a person to the world [5].

Thus, it is impossible to study the subject comprehensively and holistically only by the means of science, since science cannot investigate and analyze this subject in the process of continuous creative evolution. Therefore, when setting and solving any atypical, creative tasks, it is necessary to use the skills of figurative thinking, formed in the process of mastering art, which brings up the imagination and intuitive (non-scientific) ways of penetrating the essence of things (emotions, feelings, etc.). This is because only the means of art can convey the inexpressible, that which passes into the realm of inexpressible feeling [15]. Namely

the development of emotions at certain stages of the formation of a personality affects the development of intelligence.

One can also consider art education as a system that consists of such interrelated components as purpose, content, methods, forms, means, technologies, methods of activity, etc. At the same time, it is not right to approach the functioning of art education from the standpoint of the traditional education system as closed one, when each element performs a specific function, and any changes can interfere with work. With such a system, the realization of creative potential becomes difficult and limited. Therefore, art education must be considered as an open social system in which there is a constant process of contact with the environment, and the effectiveness of functioning and development is determined by the degree of its openness.

If to study art education from the standpoint of a process that ensures quality, then in this case it can be represented as a long-term process that does not end. Art education, considered as a process, invariably has a delayed and intermediate result. There is no doubt that the increase in the artistic culture of the subject affects the increase in the cultural potential of society. And the very result of art education depends on the pedagogical process.

In addition, in the post-industrial world, artificial, cybernetic reality itself takes on the functions of the creator. The idea of the creative power of the artificial world is reflected in art by the desire to charge cybernetic devices, in particular computers, with the function of the artist as a creator of aesthetic works. Computers are becoming generators, creators of works of art - today augmented and virtual reality is already widely used in various arts. Today, AR and VR are seen as the evolution of art [12, 22]. Digital images merge with physical reality, and a work of art not only gives mood or emotion, but also continues the story, transforms it individually for each viewer. In addition, working with augmented reality technology does not require deep knowledge in the IT field and huge costs, while AR provides unlimited opportunities for creativity. It allows combining several areas: literature, music, and fine arts. Namely thanks to it, it becomes real to 'revive' poetry or visualize a melody, which is a clear confirmation of the concept of convergence and interdisciplinarity inherent in post-industrial education and art.

In this regard, the boundaries between virtual and real are increasingly blurring, new institutions and mechanisms of socialization and inculturation appear that are directly related to the new digital environment. For example, for a modern person who has grown up in the era of "digits", the whole world is interactive and hyper-visual, and mobility as a modus of the value of freedom occupies a dominant place. For the digital native generation, the digital way of transmitting and receiving information has become a natural and the only possible way of life. Ever increasing requirements for individual creativity and constant involvement give rise to new ways of interaction in all spheres of life of modern society. In this regard, in art and culture, as in a more figurative manifestation of the comprehension of reality through artistic images, the dependence on the means of technical visual presentation was most fully manifested.

Under these conditions, the creator, teacher, researcher is not today a person of "sacred knowledge". He is a navigator that contributes to the construction of individual creative and educational trajectories, determines the route and sets the vector of movement in the environment of creativity and humanitarian knowledge, and information of any format can be obtained "here and now" anywhere, at any time, by referring to search engines [8] . For example, one of the most demanded professions in the near future is designated in the Atlas of New Professions by the Agency for Strategic Initiatives as a tutor in aesthetic development, creating an individual trajectory of interaction with art objects [6].

AR and VR in education are becoming a tool for conscious learning [6, 11, 14, 16]. Teachers who strive to give students new knowledge and captivate them with the subject use all modern opportunities. IT technologies allow teachers not only to keep the attention of the student, but also to develop interest in the learning

process, to form technological skills that are necessary for further academic education and the development of a professional career.

To develop digital educational resources, in particular, in cultural studies and arts education, and even to teach such disciplines in the general cycle of humanitarian training within various specialties, first of all, professionals are needed who not only have the skills of creativity and continuous self-education, but also are able to work in information environments, develop appropriate learning applications, design learning trajectories, coordinate the interaction of students with the educational platform, evaluate the work of platforms and applications, and analyze the learning outcomes.

Therefore, teachers are required to take on different roles than today ones, namely:

- Creator of the content base of digital learning resources in collaboration with "digital specialists" (programmers, web editors, designers, animators, etc.);
- Pedagogical coordinator of students' work when interacting with digital environments;
- Knowledge integrator offering a broader view of the structure or theory of the phenomenon under study;
- A mentor who guides, encourages, accompanies, and motivates learners to use digital technologies;
- Curator of educational resources, researching and selecting the best resources available on the educational market for specific educational purposes;
- Stimulator of cooperation of students on the platform, linking different areas of knowledge;
- Educational designer, developer of new educational opportunities for these technologies, forming new digital learning practices.

If to offer students not an imitation of scientific work, but well-organized research practices, then they form truly key competencies that are necessary for modern society - a willingness to be in constant search, to learn continuously and create new solutions for new problems that contribute to the development of an appropriate language of communication, cooperation in group work, courage in posing problems and willingness to work with complex problems.

Under the new conditions, the educational system can become a source of development for the individual and society, or it can become a deterrent and a source of contradictions. In order for education to contribute to development, it must show its advanced leading function [4]. It would not be an exaggeration to say that the traditional education system appeared not ready for this. It was formed in the industrial era and adopted its features, which are reflected in the main components: content, technology, and organization. In traditional education, there is no variability in content, presentation methods, technologies, and, therefore, no conditions for a subjective position and individualization of education. The current education system, even in developed countries, prepares specialists for the past rather than for the future society. The question arises, what should be education capable of performing a leading function? Obviously, it should prepare people for a new era, for situations of uncertainty, variability, choice, creativity. The priorities should be the creation of conditions for independent planning by the student of his personal and professional life, continuous learning, decision-making, reflection, as well as the continuous development of new technologies that develop very rapidly and just as rapidly (literally within 2-3 years) find their application not only in industry, but also in art and cultural practices.

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