

SOME TOPICAL RESEARCH ISSUES IN THE IMPLEMENTATION OF ARTS EDUCATION IN CONTEMPORARY CONTEXT

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Abstract

At present, in Latvia also the arts education is searching the innovative strategy for its optimization and modernization in the context of 21st century. These trends are taken into account elaborating Sustainable Development Strategy of Latvia until 2030. This shows a new direction for education and the training institution, becoming an integral part of society and an agent positive change instead of segregated institution, which operates in isolation from surrounding environment. In general, it covers a complex range of issues that are closely linked to national development and development of the society of future. This raises some topical research issues with the aim to minimize the gap between the arts education and social development processes of 21st century. The modelling of arts education requires from the pedagogue the specialized knowledge and skills. Largely the quality of studies depends from the pedagogue's teaching skills and ability to model the arts studies. The question about changes in arts education in contemporary context is a complex issue and open for discussions.

KEY WORDS: art education, art pedagogue, education, effective teaching process.

Introduction

Education is an important component of any country. The wholesome educational process creates the fundament of basic social knowledge, its enrichment and development of each person's abilities and talents to the highest degree (Latvija un..., 2010). The changes have accrued not only in economy and political sphere, but also in culture, education and science and in everyday life of people. At present, in Latvia also the arts education is searching the innovative strategy for its optimization and modernization in the context of 21st century. The above mentioned is reinforced by transformation of socio-culture, humanitarian crisis and revision of basic cultural values (Alijevs, 2005). It is now recognized that Latvian education system is not flexible enough. Nowadays, when any technological competence, the ability to integrate different skills and competences, creativity as well as openness to international and intercultural cooperation gain greater importance, also the arts education is marked by significant changes in its implementation process in order to be able to prepare people for life-long work under changing circumstances.

Innovative economy demands development of new skills and competences as well as consistent enrichment of the knowledge and skills. These trends are taken into account elaborating Sustainable Development Strategy of Latvia until 2030. The four strategic principles of its implementation are the following: creativity as one of the key aspects in state's development; tolerance for developing a positive society; cooperation for responding quickly and flexibly to new situations; and participation for finding optimal solutions in different situations promoting social cohesion and awareness (Latvijas ilgtspējīgas..., 2010). Also Strategic Guidelines of European Union that determine the cooperation of European countries in the sphere of education and training for the next decade highlights the development of general skills as well as the need for cultural awareness and creativity in the education of future (Mākslas izglītība..., 2009).

The above mentioned relates to the Development Strategy of Liepaja University for 2008 – 2018 that emphasizes scientific research and creativity as fundamental prerequisites for sustainable development of Liepaja University. The University is open for international cooperation and promotes research and science based learning development of knowledge society and implementation of the research results into economy (Liepājas Universitātes..., 2008). Liepaja University is the institution of higher education and science that implements academic and professional study programs, as well as deal with science, research and artistic creativity. In this context it is important to make the study programmes more attractive for students and lecturers from foreign countries. This shows a new direction for education and the training institution, becoming an integral part of society and an agent positive change instead of segregated institution, which operates in isolation from surrounding environment. In general, it covers a complex range of issues that are closely linked to national development and development of the society of future. Similar opinion was expressed by J.A. Student, the well-known researcher of Latvian history of pedagogy, who emphasized that the teacher is an educator of whole surrounding community (Students, 1998).

The following can be considered as the new qualities in theory and practice of arts education: the transformation of education process, implementation of appropriate curriculum, improvement of teachers' competence, and widening, deepening and harmonization of education of each personality. Efficient and flexible content of higher education becomes an important factor in the development of competitiveness and the human value system. Currently, due to experience of various countries, the diverse models and approaches have been developed for implementing the arts education. In this process it is important for educators to be able to follow the latest social developments constantly improving their professional skills and evaluating its impact on the study process.

As a new feature for education of 21st century is the finding that the specific knowledge of the field often gets out-of-date already during the study process, therefore the focus must be on acquiring the fundamental knowledge, which is more persistent, and on development of information acquisition skills, self-education and lifelong learning issues. This, in turn, becomes impossible if the pedagogue, who is engaged in implementation of arts education, lacks understanding of contemporary trends of arts or professionalism for implementing the pedagogical process in order to balance the fundamental knowledge with processes that take place in contemporary arts in interdisciplinary perspective. This raises some topical research issues with the aim to minimize the gap between the arts education and social development processes of 21st century.

Methods

Object of the research: understanding of art education in contemporary context within the implementation of the studies of art in Liepaja University. Subject of the research: opportunities of the effective study process in contemporary context: Professional development of the art teachers in the context of modern cultural situation.

Aim of the research: to investigate the understanding of effective teaching process and define the problem aspects of the changes in the implementation of arts education in contemporary context. Methods of the research: theoretical analysis of art historians, pedagogical, philosophical, psychological literature, documents and strategic guidelines; qualitative data acquiring methods: structural students' and teachers surveys.

Characteristics of change in arts education

The word "education" includes different activities in higher educational establishments, different teaching styles and is rooted in a particular socio-cultural soil. For centuries arts education was obtained in artists' studios, where the master handed on his/her experience to the pupils. During the Renaissance period a new system was developed for portraying people and surrounding environment, which required special knowledge about perspective, anatomy and other fields. Therefore in 16th century, first in Italy but later also in other European countries, the Art Academies were established with emphasis on antique arts and wildlife studies. In 19th-20th century, St. Petersburg Academy of Arts was popular among Latvians, as well as Stiglitz's Central School of Technical Drawing, St. Petersburg's School of Imperial Society for Promoting Arts, Kazan and Penza's Art Schools. The first art education school in Riga was established in 1872, which was Riga Trade Union Evening School (Aldersons, 2011).

Currently in the world, due to experience of various countries, in general education system different arts education models and approaches have been developed for training professional artists and art teachers as well as for encouraging creative social capacity with self-expression and self-reflection opportunities. A. Smite characterizes education as important agent of change, emphasizing that education prepares people for life in knowledge-based, tolerant, multicultural and rapidly changing society (Šmite, 2004). Lectures give the practical examples based in real facts and events, master classes prove the practical skills, in exhibitions the artwork is presented for evaluation. One can agree with the opinion of P. Bendiksen, the expert of management and business ethics, that there are three fundamental fields at the basis of all study programmes: work with the society, financial provisions and organizational development (Bendiksen, 2008). According to educational scholar R. Aliyev, education means acquisition of beliefs, values and landmarks in educational institutions during the social life (Alijevs, 2005). The author describes education as a comprehensive process during which we become conscious about the objectives and values of our society. This can be related also to the sphere of arts education. After Bologna Declaration (1999), the transformation of arts study programmes was started in search for appropriate place for higher education in the information society. This includes the mobility of students

and lecturers, involvement in international projects, and search for new distance learning opportunities. A. Šmite avers that changes in education are the sign of development under the influence of particular circumstances. (Šmite, 2004). R. Aliyev states that on one hand this was a call for equalization of education systems and co-operation, but on the other hand a call to preserve the national traditions and variety of education systems and policies.

Latvian national renewal is the time for social stratification, transition to a different pattern of life, questioning old identities and constructing new individual and collective identities. On this background, the social character and societal impact of culture and arts are highlighted, also the culture-based images and symbols that can both help and hinder the process of formation of new identities and the self-esteem of the nation and the state. (Latvija un..., 2010).

Thinking of arts education it is important to consider the specifics of contemporary arts. Philosopher E. Freiberga states that art has many forms, but the art classification techniques, which were important in the past, have lost their topicality (Freiberga, 2000). Taking into account the specific situation of contemporary art, when thematically the philosophical knowledge of the era merges with aesthetic and artistic ideas, the highlighting of the boundaries of a genre in contemporary art processes becomes a debatable issue. This is an opinion of art scholar H. Demakova who is predicting that in the future highly developed people will study and create the arts alongside engineering or agronomy (Demakova, 2007). Whereas, artist M. Ratniks in contemporary art sees the blurring of boundaries between the art and the different, emphasizing the need to cooperate with specialists from other fields, mentioning inventors, politicians, police people and other professionals (Demakova, 2007). This can be complemented by the thought of P. Bendikšens who says that art allows us to find out what is the world like in its contradictions and unrestrained rampage (Bendikšens, 2008). Educating future artists and art teachers, the emphasis is laid on acquisition of various art technologies and development of one's opinion in the process of perceiving and creating the work of arts. H. Demakova suggests that a good artist is able to create new meanings, many parallel strings around one large trunk, which is grown in carefully calculated emotional direction (Demakova, 2007). Also V. Agejevs claims that in the form of arts the author reveals the artistic reflection of the artist's world (Agejevs, 2005).

The above mentioned influence the evaluation of existing higher education arts programmes, their transformation and development of the new programmes. Implementing the arts education, the following contradictions can be mentioned: balancing of the global and local phenomena; identification of global and individual, understanding of traditional and the modern; development of knowledge and abilities, evaluation of spiritual and material. The preparation of licensing and accreditation documents gives some contribution towards the international perspective of arts study programmes, which includes a comparative analysis of similar programs in the local and European context and allows to see the perspectives of development. Nowadays, the development of new arts study programmes and adjustment of existing ones is understood as a topical and important task. As one of the major components for qualitative implementation of arts study programmes is effective work of the pedagogue.

The characteristics of effective work of the pedagogue

As it is stated in Sustainable Development Strategy of Latvia, the paradigm change in education will gradually change the character of the pedagogue's work. A pedagogue should be a knowledgeable and talented personality which helps, inspires, connects various spheres, cooperates and organizes. As it is stated by philosopher R. Aliyev, according to the ideas of I. Kant, the main task in education is to teach to think that the student could successfully utilize all obtained knowledge. (Alijevs, 2005). In the professional standard of visual arts teachers there are several important aspects stated, which can be related to the necessary skills of arts teacher. The ability to communicate, motivate, inspire and trust, as well as to understand the educational and emotional needs of students are acknowledged as significant. The pedagogue must be able to choose such forms of activities that direct students towards productive achievement. At the same time the teacher him/herself should be involved in the art creation process to be able to inspire the students to implement their ideas moving away from the traditional borders. Each pedagogue must understand that the work with the students is directed towards the development of potential skills that have not yet been developed. Cooperation, understanding and creativity are essential preconditions for qualitative implementation of the study process. A diverse combination of skills is needed for a successful teaching. Fulfilment of arts education substance can be achieved if the pedagogue has the deep knowledge in visual arts; understands the students' skills and features of character; knows how to select the information and integrate it in the study process; understands the social and cultural

identity; understands the students' knowledge and applies the adequate instruction; uses an appropriate evaluation system; performs systematic self-assessment of his/her work, evaluates the effectiveness of the programme; collaborates with other teachers and other arts institutions, associations and unions; knows how to apply the latest technologies in the study process; continuously works towards improvement of professional qualifications (13 Qualities..., 2010).

The effectiveness of educator's work largely affects young people's knowledge, skills and abilities, which they form on the basis of previously obtained knowledge. Effective teacher integrates knowledge of various fields. In the book *How People Learn: Brain, Mind, Experience and School* it is stated that effective pedagogue must have a clear operational strategy for teaching a study course, a focused approach for assessing the results and the ability to provide support to student's questions (Bransford et al. 2000, pp. 19–21).

There are three basic steps for effective implementation of the pedagogical process: 1. The pedagogue advances students' professional development on the basis of their knowledge, skills and abilities. This is a consistent reflective relationship, thus contributing to changes in the learning process in order to mature young people's thinking. 2. The pedagogue teaches a course in depth, using a diverse range of examples with appropriate content. Thus, based on the facts, content, concepts and procedures the teacher promotes students' growth and development of thinking. In this context evaluation serves as a tool for the development of a new teaching experience in accordance with the course objectives. 3. Teacher encourages students to integrate the cognitive processes and skills acquired in practice in various fields using a multidisciplinary perspective. The implementation of these sequential steps contributes to the development of higher thinking of youth, which includes self-esteem, control over thought processes, understanding and planning of specific tasks, assessment of growth. This approach has research-based self-study orientation that in future young people would be able to independently plan their activities and control their own knowledge and skills.

The professionalism of any pedagogue is influenced by respecting several principles. One of them is teaching oriented towards assessment of learning results. This approach contributes to development of existing potential and is based on analysis of the standard and objectives of the study program in conjunction with presentation of students' work results. This assessment gives grounds for the teacher to realize what should be taught in order to build a student-oriented teaching process, also allows identifying better the necessary teaching resources. Student achievements can significantly affect the teachers' perception of meaningful implementation of the study process. The mutual cooperation of pedagogues in the process of problem-identification, problem-solving and implementation of changes is of great importance. It is important that interaction of teachers do not stay only in a narrow circle, but is enriched by understanding of the work-related processes outside the school environment. Educator's awareness about the most significant research studies on effective teaching and learning powerfully influences the research-based learning process. An important aspect of teachers' professional development is cooperation with employers, identifying the quality of obtained education and its relevance in contemporary context.

The parameters of innovative potential of the pedagogue are developed by A. Šmite, and they can be attributed to the arts teacher: creative ability to generate and develop new ideas, to project and model ideas in the practice; cultural and aesthetic education that includes intellectual and emotional development and high level of pedagogue's culture; openness to the new, non-standard thinking, tolerance, breadth and flexibility of thinking. (Šmite, 2004). The professional development of each pedagogue is an on-going systematic multi-stage process in a long-term perspective. But the institutions are responsible for supporting the pedagogues by modelling good teaching practice. Professional development is both collective and individual responsibility (Sabol, 2006).

Characteristics of professional growth

Outside of direct teaching work there is a broad enough range of possibilities for professional growth. Newspapers, magazines, books, workshops, seminars, discussions in electronic environment – these are only a few examples for self-development. Magazines and newspapers hold more practical information; introduce to the theoretical and practical research studies. The practice without the theory is of minor importance; therefore the educators need to balance both theory and praxis. The range of books used for research includes from manuals to complex multi-volume editions. Arts teacher must always obtain new information about arts and arts education. Educational institutions organize seminars, symposia, plenaries and different types of workshops in specific areas, which also significantly affect the teachers'

development. The activity of art museums organizing educational events and artwork collections is a rich resource for perfection of arts education. As it is stated by Doctor of philosophy E. Freiberga, the art institutions in its way perform the task of sacralization of arts, forcing these institutions to become the temples for worshipping arts, thus creating not only a social and economic divide, but also the differences in taste. These are museums that store the values that have obtained historical evidence and the praises of most outstanding personalities of previous centuries (Freiberga, 2000).

Other possibilities bring acquisition of new information on the Internet. Study of foreign experience shows that most countries have professional associations for artists. The association members meet at least once a year, if necessary several times. Attendance of conferences allows its members to exchange the ideas, evaluate curriculums, obtain new ideas and learn from each other has established a good practice of publishing magazines, newspapers, leaflets and books. Every year the association is organizing a conference that lasts at least five days, holding workshops, lectures and other art-related activities. Such national conferences provide an important contribution to the professional development of the teachers. As it is stated in National art education association guidelines in America each pedagogue firstly has to strive for qualitative implementation of the pedagogical process and for reaching the positive results; secondly it is important to demonstrate his/her professional competence through pedagogical work in the process of arts education. Some questions can help to evaluate the professional perfection of the teachers: How it deepens my understanding about arts or education? How does it contribute to better understanding of my students? Is obtained experience practically applicable? How valuable is the effort (National Art ..., 2012)?

Characteristics of youth in contemporary context

A. Smite suggests that in order to think about human resource development, teachers need to discern our young people, their ideals, values and life skills in their current activities. (Šmite, 2004). The arts teacher J. Anspaks adds to this thought saying that everyone has the opportunity to choose one's own future and implement one's potential in accordance with the traditions and culture, to capture life-long learning opportunities in order to expand their range of knowledge, improve skills and develop attitudes for adapting to a changing and dynamic world (Anspaks, 2004). Currently, young people use the Internet significantly more than other groups of people. The Internet offers a variety of functions, such as e-mail, possibility to solve, practical issues, use of information resources, etc. The media expert A. Rožukalne concludes that Internet helps to maintain such sense for young people: when some information will be required, they will find it and read it, watch it or listen to it, and they will use the option to create the preferred content "on demand" (Rožukalne, 2011). In his research also H. Gudjons has focused on topical youth issues. He believes that young people form the creative layer of culture, which is a distributor and promoter of emerging trends in the midst of people from older generations, as well as in emerging cultural constellations. The author suggests that in comparison with other issues of youth personal development, this stage can be characterized as adaptation to the work environment. This raises complex issues, because the work life has reached an abstract and inconceivable position, which is characterized by a large amount of knowledge necessary for professional qualification. The gradual convergence of generational borders can be observed and at the same time the intensity of conflicts raise between the young people and adults. The higher education studies can help the young person to be able to protect oneself in the work environment. The problematic question is: whether the universities are able to provide it (Gudjons, 2007)?

In this situation it is important to understand the young people's understanding of values. Such questions become topical: why do young people want to study and how do young people study? H. Gudjons stresses that the main criterion for the values in contemporary context is utility in the sense of solidarity, humanity, communication, interest in the other person, ecological lifestyle without excluding the other tendencies. Keeping in mind youth age as a complex phase of personal development, teaching of youth requires emphasis on learning through competence exchange and interaction, rather than through single-sided activities. Shaping young people's pedagogy, H. Gudjons emphasizes that this has become a leading trend: the youngster must choose the best possible direction for which he or she holds responsibility. On the other hand, the pedagogue must be truthful, must respect young people's differences and accept their company. (Gudjons, 2007). Therefore it is possible to relate the basic dimensions of education emphasized by H. Gudjons to arts education. One of them is a practical dimension which can be understood as acquisition of certain educational content which significantly affects interests and motivation. The time dimension is important that arts education nowadays would

obtain a meaningful content, also the social dimension and communicative interaction in the study process, as well as education based scientific research that forms self-understanding. It also states that the combination of emotions and reason makes the studies significant in educational institutions. One of the task-solving techniques may be a continuous follow-up of contemporary tendencies, expanding the basic knowledge and basic skills of the pedagogues and the students, making the necessary changes in study process oriented towards of human education and development.

Changes in implementation of arts study programmes in Liepaja University

The analysis of Arts study programmes reveals changes in arts education in Liepaja University in chronological order (see Table 1 and 2). Analysis is performed according to the curriculum from 1990 to 2012, licence and accreditation material and analysis of annual self-evaluation reports in Liepaja University.

Table 1. Implementation of higher education (Bachelor) study programme in Arts in Liepaja University (1990 – 2012)

Nr.	Study programme	Year of designing	Year of accreditation or licencing	Year of transforming or closing	Length of studies	qualification or/and degree to be awarded
	Applied Art	1990	-	1999 (transformed)	4 years	Teacher of manual work and history of culture
1.	Teacher of Applied Art, Designer	1999	2000	2007 (transformed)	4 years	Teacher of manual work, Designer
2.	Teacher of Visual Plastic Art, Art Manager	1997	2000	2007 (transformed)	4 years	Teacher of Visual Plastic Arts, Art Manager
3.	Art of Visual Communication	1999	2003	2005 (closed)	4 years	Designer of Visual Communications
4.	Art Events Management	1999	2003	2003 (closed)	4 years	Manager of Arts Events
5.	Computer design	2002	2003	2011(transformed)	4 years	Bachelor degree of Computer designer, computer designer
6.	Art	2006	2007	2013 (will be closed)	4 years	Bachelor degree of Art Secondary school Visual Arts, teacher
7.	New media art	2008	2009		3 years	Bachelor degree of Arts
8.	Product Design	2009	2009	2011 (transformed)	4 years	Bachelor degree of Arts, Product designer
9.	Design	2011	2011		4 years	Bachelor degree of Arts, Computer designer/Product designer/Interior designer
10.	Art and art therapy	2012			3 years	Bachelor degree of Arts

The implementation of higher education arts study programmes in Liepaja University has started in 1990 with the programme “Applied Art” (Liepājas Pedagoģijas..., 2004) . As the result it can be concluded that:

- in 1997, following the contemporary tendencies, the new programme „Teacher of Visual Plastic Art, Art Manager” is developed;
- from 2002, bachelor degree is awarded in Computer Design speciality, but in Arts – from 2007;
- along with art teacher training gradually non-pedagogical professional study programmes are introduced (Computer Design (2002), Arts Event Management)

- Bachelor study programme „New Media art” was developed in 2009, analysing the situation in new media art and arts education in Latvia, experience and developments in new media art education in Europe, as well as taking into account the opinion of students, employers, professional organizations and regional interests. The graduates of the Bachelor study programme have the possibility of continuing studies in Master’s study programme “New Media Art” and „Art”.
- Bachelor study programme „Design” was developed in 2009 taking into account the current situation in Latvia and in the national economy, as well as, for the purpose of economizing resources and finance, the below mentioned study profiles have been incorporated into the study program – Computer Design, Product Design and Interior Design.

Table 2. Implementing Master level studies in Liepaja University

Nr.	Study programme	Year of designing	Year of accreditation or licensing	Year of transforming or closing	Length of studies	qualification or/and degree to be awarded
1.	Art	2007	2008		2 years	Master degree of Arts
2.	New media art	2010	2012		2 years	Master degree of Arts

Master level studies have started in 2008, in the study process preserving the balanced interaction between traditional art and modern trends in arts and media education.

Thinking of sustainability of arts education, the doctoral level programme „New Media Art” has been elaborated, in which the first students are going to be enrolled in 2013.

The descriptions of the final requirements of the Bachelor and Master study programmes are developed to meet the qualification framework of Europe's Higher Education space and life-long education qualification framework

Analysis allows to conclude that from the very beginning arts education has undergone transformation in accordance with national education standards, curricula and educational content, following the dominating trends and ensuring the sustainability of arts education implementing the study programmes on all levels. Besides the changes in art education, the problem aspects of professional pedagogue’s work become visible. One of the aspects that ensure effective teaching is a continuous professional development acknowledging its impact on students’ growth.

To identify the professional profile of academic staff involved in implementing arts education in Liepaja University, the questionnaire was developed, modified by Ph. D. R. Sabol. The questions were in three stages: 1) creation of profile; 2) involvement in professional growth activities; 3) Evaluation and meaning of obtained knowledge. In this article, the research study results will be reflected only partly, emphasizing the amount of time that is devoted for the perfection of pedagogical activity and evaluation of the gained experience.

Creation of profile: on the question: how many hours a week you spend for your professional development? The following results were obtained. According to questionnaires, the most of the pedagogues spend 1 – 2 hours a week for their professional development. The reply “from 5 – 12 hours” was used much more seldom. In the process of change the pedagogue adjusts his/her time for further education to the rhythm of life, possibilities and the chosen form for professional development.

Involvement in professional growth activities: on the question: When have you attended professional development sessions? the following information was obtained: Respondents certify that most of the pedagogues try to work on their professional growth in educational establishments (due to financial reasons), and also at summer time when art teachers attend plenaries and symposia – exhibitions. On the question: Generally, how frequently do you use knowledge and skills from professional development experiences? Respondents certify that 50% use Occasionally, 33% Almost always, 17% Infrequently.

In order to clarify the need for professional development, the teachers were asked – why they attend or do not attend events that promote professional development. Evaluation and meaning of obtained knowledge:

- I feel my professional development experiences have made me a better teacher. Answers: 33 % are strongly agree, but 67 % agree.

- I feel my professional development experiences have helped my students be better learners. Answers: 67 % agree, 16 % undecided, 17% not applicable;
- The quality of my students' work has improved because of things I learned in my professional development experiences. Answerers: 50 % agree, 33% undecided, 17% strongly Agree;
- My school district provides beneficial professional development experiences for me. Answers: 50% Undecided, 33% disagree, 17% agree;
- I am responsible for my own Professional development. Answers: 50% strongly agree, 17% Undecided and Disagree, 16% Agree;
- I use the internet to support my Professional development. Answers: 67% strongly agree, 17% disagree, 16% undecided;
- I would participate in a web-based course for my professional development. Answers: 50% strongly agree, 30% Agree, 10% undecided and strongly disagree;
- I have had professional development experiences that are organized around real problems of practice. Answers: 60% agree, 20% strongly agree and undecided.

The majority of teachers believe that the involvement in professional development activities improves the quality of work, improves the content of studies and that new information is received. Inability to cover financially the selected training activity and the distance from the place of residence is listed as the main factors that hamper the perfection of qualifications. The teachers admit that acquired experience is important and helps to become a better teacher, it is related to the praxis and consequently helps also the students to improve their performance. Most of the teachers use the internet resources for improvement of their work and would love to participate in continuing education courses offered in the online environment. Only a small part of respondents state that professional experience has not been useful in their teaching practice.

To identify young people's motivation to study, how young people are studying and what are their needs, another survey was developed for students of arts study programmes, in age group 19 - 22. Obtained results are shown in Fig. 1, 2 and 3.

Figure 1. What motivates students to learn?

Type of motivation	Number of respondents	Answers (%)
To receive a diploma	36	9
To improve the knowledge	36	22
To develop thinking	36	7
To acquire professional skills	36	22
To achieve the goal	36	5
To get something new	36	4
To improve themselves	36	11
To obtain resources for survival in the future	36	2
To confirm the interests	36	7
To meet new friends	36	7

The responses show that during the study process most of the students want to widen their knowledge and gain professional skills in the chosen profession. Only the small part of respondents believes that the obtained knowledge will just help them to survive in future.

Figure 2. How do students learn?

Mode of study	Number of respondents	Answers (%)
Individual	36	20
In group	36	10
Intensive	36	13
In free time	36	3
Using internet	36	28
Using library	36	5
Asking for advice	36	10
With pleasure	36	3
With interest	36	5
Visiting exhibitions	36	3

The responses show that most of the students use internet resources and mostly study individually on their own. Only a small present of students use their spare time for education.

Figure 3. What are students needs?

Type of students needs	Number of respondents	Answers (%)
To acquire education	36	4
To get results	36	2
To improve themselves	36	8
To acquire new skills	36	6
Teachers' creativity	36	6
Modern teaching methods	36	10
Communicative teachers	36	4
Interested teachers	36	12
Knowledgeable teachers	36	6
Understanding teachers	36	12
Creativity in study process	36	8
Better cooperation	36	6
Financial support for studies	36	16

Responses indicate that young people need financial support for covering tuition fees, only then comes the need for a knowledgeable teacher interested in his/her students and applying contemporary work forms and methods in the study process.

The research results show that in Liepaja University the art pedagogues must perfect the aspects of effective teaching: employing modern teaching methods, integrating contemporary arts processes in the study process, demonstrating a greater interest and understanding of students, employing information technologies and latest techniques, stimulating creativity and encouraging innovations in the midst of students. The survey shows the insufficient qualification development which is often influenced by insufficient financial support.

The modelling of arts education requires from the pedagogue the specialized knowledge and skills. Largely the quality of studies depends from the pedagogue's teaching skills and ability to model the arts studies. This shows the great responsibility of teacher in formation of the world view of the present and future society, in reasoning and assessing necessary life skills, which are essential for intellectual and emotional development of a human person. The question about changes in arts education in contemporary context is a complex issue and open for discussions.

Conclusions:

1. Taking into account the global trends, nowadays the art education in Latvia experience dynamic changes and are exposed to new challenges that ask to find new solutions and possibilities. Changes in arts education take place maintaining the link with previously implemented study processes, gradually moving to a new level. The important factor in contemporary context is: providing young people with the possibilities to obtain specific interdisciplinary competencies in

the sphere of arts, that they are able to enter the labour market and create a successful professional career.

2. Changes in art education in contemporary context requires a continuous improvement of pedagogical work and a pedagogue has to be a diverse, talented personality, which helps, inspires, connects various areas, cooperate, provide guidance and have management skills. This shows the need for a realistic further education training programs, ensuring financial support for the professional pedagogues in all directions of art education, that he/she can develop their competence, mastery and implement a highly qualitative education process.
3. In contemporary context the art education is significantly influenced by information and communication technologies. Use of information technologies has become an important educational space, making the world more open to cooperation, other cultures and values. Particularly amongst the young people Internet has become an essential information resource and a living space that must be taken into account by every teacher for qualitative implementation of arts education.

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VERÄNDERUNGEN BEI DER VERWIRKLICHUNG DER KUNSTAUSBILDUNG IM GEGENWARTSKONTEXT

Inta Klasone

Zusammenfassung

Die Änderungen in der Wirtschaft, in der gesellschaftlich-politischen Sphäre, auf den Gebieten der Kultur, Bildung und Wissenschaft und im Alltagsleben der gegenwärtigen Gesellschaft in Lettland stellen neue Anforderungen an das Bildungssystem allgemein. In der aktuellen Situation werden in Lettland Wege nach innovativen Handlungsstrategien zur Modernisierung und Optimierung in der Kunstausbildung gesucht. Das Obenerwähnte wird durch die Transformation der Kultur, die Krise des Humanismus und Revision der Grundwerte verstärkt (Alijev, 2005). Die Bildung allgemein und die Bildungseinrichtungen sind nicht mehr isolierte Institutionen, die von der Umwelt abgesondert funktionieren, sie sind zu integralen Bestandteilen der Gesellschaft und Vermittler positiver Änderungen geworden. Insgesamt beinhaltet das mehrere komplizierte Fragen in Bezug auf Staatsentwicklung und Bildung der Zukunftsgesellschaft. Als neue Qualitäten in der Theorie und Praxis der

Kunstpädagogik werden Erweiterung, Vertiefung und Harmonisierung der Persönlichkeitsbildung angesehen. Ein effektives und elastisches Curriculum der Hochschulbildung wird zum entscheidenden Faktor zur Bildung der Konkurrenzfähigkeit und menschlichen Grundwerte. Ein Merkmal des Bildungswesens im 21. Jahrhundert ist die zusehends veraltenden Kenntnisse schon während des Studiums. Das lässt sich über die Fragen des Wissenserwerbs, Selbstausbildung und lebenslangen Lernens nachzudenken.

Während der Weiterentwicklung des lettischen Staates verlaufen in der Gesellschaft folgende Prozesse, wie soziale Schichtung, Übergang zu einem anderen Lebensmodell, Zweifel an der alten Identität und Konstruktion einer neuen individuellen und kollektiven Identität. Das beeinflusst die Auswertung und Umgestaltung der vorhandenen, wie auch Gestaltung neuer Curricula in der Hochschulbildung. Zu wichtigsten Widersprüchen bei der Realisierung der Kunstausbildung kann man den Ausgleich der globalen und lokalen Erscheinungen, Wahrnehmung des Allgemeinen und des Individuellen, Verständnis von Traditionen und Moderne, Aneignung von Wissen und Fähigkeiten, Auswertung von Geistigen und Materiellen nennen. Heutzutage wird die Einführung der modernen und die Optimierung der vorhandenen Kunststudienprogramme als eine aktuelle und signifikante Aufgabe angesehen. Ein jeder Pädagoge soll nachvollziehen, dass bei den Studierenden ihr potenzielles Können entwickelt werden soll, was bis jetzt nicht der Fall gewesen ist. Vielseitiges Kombinieren von Fähigkeiten und Fertigkeiten der Lernenden soll wesentliche Unterstützung im pädagogischen Prozess erzielen. Die wichtigsten Voraussetzungen eines effektiven pädagogischen Prozesses sind: klare Wirkungsstrategien beim Unterrichten, zielgerichtetes Auswerten der Ergebnisse und Kompetenz bei der Unterstützungsbeihilfe für die Studierenden. Die professionelle Weiterbildung soll sowie als individuelle als auch kollektive Verantwortung angesehen werden. Ein jeder Dozierende soll an der Aneignung neuer Information interessiert sein und sich professionell vervollständigen lassen. Die folgenden Fragen helfen bei der Selbstreflexion: Wie vertieft das mein Verständnis über die Kunst oder Pädagogik? Wie hilft das mir bei der Empathiebildung? Wie kann ich mein neues Wissen praktisch anwenden? Sind die Anstrengungen es wert? Da der Studienablauf mit dem Auditorium der Jugendlichen verbunden ist, ist das Bekanntmachen mit der gegenwärtigen Charakterisierung des Zweckauditoriums ein wichtiger Aspekt erfolgreicher Unterrichtsdurchführung. H. Gudjons, ein aktiver Forscher der Jugendlichen, hat die Auffassung, dass die Jugendlichen als kreative Schaffenden der Kunst zu bezeichnen sind, die nicht nur auf der neu gestalteten Kulturebene wirken, aber auch die Tendenzen der modernen Kultur unter die ältere Generation verbreiten. Der Autor deutet darauf hin, dass im Vergleich zu anderen Fragen der individuellen Entfaltung der Jugendlichen, wird in der Periode der Studienzzeit die Anpassung an die Arbeitswelt dominieren. Die Arbeitswelt gerät in einer abstrakten Position, wo die professionelle Qualifikation eine Menge an Kenntnissen verlangt, und diese Fragen müssen von den Studenten bewältigt werden. In dieser komplizierten Phase der Persönlichkeitsentwicklung wird die Frage über das Lernen nicht in Alleintätigkeit aber im Prozess der Kompetenzwechselwirkung aktualisiert.

Die durchgeführte Forschung lässt schlussfolgern, dass die Realisation der Kunstausbildung den Änderungen laut des Bildungsgesetzes, Vorschriften des Ministerkabinetts, lettischen Bildungsstandards und Bildungscurricula unterordnet worden waren. Die Änderungen beachten die gegenwärtigen Tendenzen und gewährleisten dauerhafte Entwicklung der Kunstausbildung bei der Durchführung der Studienprogramme in allen Studiengängen.