

GALINA V. MAYAROVSKAYA, DARIA G. RODIONOVA*Russian Gnesins' Academy of Music, Moscow, Russia**ORCID: 0000-0002-5876-9264, majar@bk.ru**ORCID: 0000-0002-6373-6547, sunshila@yandex.ru***The Russian Gnesins' Academy of Music
as a Foundational Methodological Center for Development
of Education in the Sphere of Culture and Art***

The article is devoted to the relevant problem of meeting the strategic challenges of artistic education determined by Russian state documents. A foundation for the existing system is the early professionalization of the students, which is connected in the tightest way with an active involvement of the most gifted children with art and creativity. As practice shows, the achievement of success requires the traversal of a lengthy path of education, beginning with the music school and continuing it on the middle level – the musical college and then the institute for higher education.

Of special significance in this process is the methodological provision of the process of education and upbringing. From 1962 to 1991 the Ministry of Culture of the USSR had an affiliate branch which was the Soviet Methodological Cabinet for Educational Institutions for the Arts and Culture. Parallel with this in the 1980s activities were carried out by the Republic's Methodological Cabinet affiliated with the Ministry of Culture of the RSFSR, where the leaders of the scholarly-methodic sections were representatives of the Gnesins' Musical Pedagogical Institute (presently the Russian Gnesins' Academy of Music).

Presently on the basis of the Russian Gnesins' Academy of Music there exists a Center for In-Service Education and Retraining of Employees of Culture and Art. Within the structure of the academy the Federal Resource Methodological Center for Development of Education within the Sphere of Culture and Art was established, the main task of which was the preservation and development of the unique three-level educational system of "music school – music college – institute of higher education," provision of methodological and consultative aid for educational institutions and the advancement of the quality of education.

Keywords: the cultural polity of the Ministry of Culture of the Russian Federation, musical education, methodological center, Russian Gnesins' Academy of Music.

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как базовый методический центр развития образования
в сфере культуры и искусства**

Статья посвящена актуальной проблеме решения стратегических задач художественного образования, определённых российскими государственными документами. Фундаментом сложившейся системы является ранняя профессионализация обучающихся, теснейшим образом связанная с активным приобщением наиболее одарённых детей к искусству и творчеству. Как показывает практика, для достижения успеха необходимо

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пройти долгий путь обучения, начиная от музыкальной школы, с продолжением его в среднем звене – училище – и высшем учебном заведении.

Особое значение в этом процессе играет методическое обеспечение учебно-воспитательного процесса. С 1962 по 1991 год при Министерстве культуры СССР работал Всесоюзный методический кабинет по учебным заведениям искусств и культуры. Параллельно с ним в 1980-е годы осуществлял деятельность Республиканский методический кабинет при Министерстве культуры РСФСР, где руководителями научно-методических секций музыкального образования являлись представители Музыкально-педагогического института (ныне Российская академия музыки) имени Гнесиных.

Сегодня на базе Российской академии музыки имени Гнесиных работает Центр повышения квалификации и переподготовки работников культуры и искусства. В структуре академии открыт Федеральный ресурсный методический центр развития образования в сфере культуры и искусства, основная задача которого – сохранение и развитие уникальной трёхступенчатой системы музыкального образования «школа–училище–вуз», оказание методической и консультативной помощи учебным заведениям, повышение качества образования.

Ключевые слова: культурная политика Министерства культуры Российской Федерации, музыкальное образование, методический центр, Российская академия музыки имени Гнесиных.

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On February 29, 2016 a Decree of the government of the Russian Federation No. 326 implemented the “Strategy of the State Cultural Policy for the Period until 2030.” This document of perspective planning of the development of culture and art was presented as an “inter-route phenomenon,” which covered all the types and directions of sociocultural activities, science, art, inter-ethnic and international interaction, cooperation, as well as education, upbringing of the population of the country and development of the growing generation.

Already in the Decree of the President of the Russian Federation from February 24, 2014 No. 808 it was noted that during the 250 years of the existence of Russian education in the sphere of the arts a unique system of professional preparation of artistic personnel has been created. At its core lies the principle of continuity of professional education from the age of five or six to the advanced level of undergoing all stages of intermediate and advanced education. The accessibility of education in children’s musical and artistic circles, choreographic circles and studios has not only made it possible for children to attend them *en masse*, but also assisted pedagogues in bringing to the front especially gifted pupils and providing for their farther professional education regardless of their social position or place of dwelling [5]. This system of professional preparation of artistic workers has been acknowledged on an official level as a part of our cultural heritage and has been a decisive factor securing for Russia one of the primary positions in

the world as a great cultural dominion. Our authority in the sphere of music, theater, ballet and other arts has virtually become a pivot for the image of Russia and continues to remain such up to the present day. What people think of us from Alaska to Australia is in many ways the result of their becoming familiar with the great Russian culture and a token of their respect for it.

In order for us to preserve our high international status, it is necessary, keeping in consideration the experience of previous generations, to provide for a further perfection of the entire system of artistic education, since it is education in particular which creates the foundation for the strategic development of culture and art, gradually acquainting each pupil in schools for the arts, musical colleges and institutions of higher education with the genuine values of the Russian civilization, endowing future musicians with patriotic feelings, aesthetical perceptions, tastes, ideals...

The foundation of the system of artistic education is formed by the aspiration towards professionalization, beginning from an early age, which must be infused already in the children’s schools for the arts. The essence of their activities is geared on active immersion of each child into the world of the beautiful and sublime, the selection of the most gifted children and assistance in their formation and development. The artists formed by children’s schools for the arts include virtually all of our outstanding cultural activists, – among them, pianist Denis Matsuyev, conductor Vladimir

Yurovsky and singer Anna Netrebko. They also include ballet artists Ulyana Lopatkina, Diana Vishneva and Svetlana Zakharova – after all, pupils are accepted to choreographic colleges while still being children, at the age of 10. Let us also not forget Russian popular music, so beloved by the people: their representatives, from Alla Pugacheva to Dima Bilan and Valeria, have passed through our music schools. Even the recent participants of the competition “Eurovision” – the Moldovan artists, laureates of the 2017 contest – have also been formed by the Russian system of musical education.

At the core of this system there exists a unique methodology which guides a gifted child from the first steps in art to realize himself or herself as a young professional, which presents the basis of this entire system. This same approach makes it possible to educate an average professional stratum, i.e., possibly, not as much the future stars themselves as those who would educate the future stars, as well as their auditorium, this whole army of “talents and admirers.” The merit of this type of methodology consists in the fact that the performers are able to work not only with uncommonly gifted children, but also simply with capable and motivated youngsters, and to open up the doors to the profession to them.

A lot has been done during the years of the Soviet regime so that the methodological equipment of our education remained on a high level, the result of which was that the tutorial manuals, as well as the achievements of the best teachers were the domain of the entire community of pedagogues in all the regions of the country. In 1962 in affiliation with the Ministry of Culture of the USSR the Soviet Methodological Cabinet for Educational Institutions for the Arts and Culture was created, which existed until 1991; parallel with this the Republic’s Methodological Cabinet for Educational Institutions for the Arts and Culture, affiliated with the Ministry of Culture of the USSR had carried out its activities. Prior to that, back in 1970 the scholarly-methodological sections were created. The leaders for almost all the sections of the Scholarly-Methodological Council for Musical Education were chosen among the representatives of the Gnesins’ Musical-Pedagogical Institute, which included soloist of the Bolshoi Theater Natalia Shpiller and director of the Choral Cappella of Russia Alexander Yurlov. The Department of Pedagogy and Methodology continues successfully to work in the Institute. The most important thing was that in the system of the Ministry of Culture of Russia virtually in all the regions of the country there were so-called

methodological cabinets functioning, which were engaged in methodological provisions and assistance to pedagogues and the schools for the arts. As the result of their activities our education in the sphere of art was given constant support and worked effectively.

The situation which emerged in the early 1990s had a negative influence on the functioning of children’s schools for the arts and on the system of their methodological provision. Thus, according to the statistics from 2014 the tutorial-methodological centers functioned only in 52 regions of the Russian Federation, which amounted to only slightly more than half, or 61% of the country.

In eight of the districts of the Russian Federation the tutorial-methodological service was completely absent, whereas in 25 regions it was presented in the form of structural subdivisions of educational institutions and institutions of culture.

This fact confirms the existence of basic problems which are in need of solution. It is not by chance that they have found reflection in the state-provided documents – “The Strategy of the State Cultural Policy for the Period up to 2030” and “The Foundations of the State Cultural Policy.”

The aforementioned problems include, first of all, the following:

- a deficit in the provincial regions of employees in the sphere of the arts, most notably, orchestral musicians, directors of artistic musical ensembles and ballet choreographers;
- the invasion of mass culture into the children’s schools for the arts, spontaneous creations of Popular Music Vocal Departments and other methodologically unsecured directions, which hampers a value-oriented upbringing for our youth;
- cutbacks of the infrastructure of professional education, including curtailment of the quantity of children’s schools for the arts, which deteriorated the situation of the replacement and professional preparation of artistic personnel.

In connection with this during all the recent years the Ministry of Culture has been carrying out an immense job of solving the problems of children’s schools for the arts and, in particular, their methodological provision. A set of documents has been implemented, among which was the Law regarding Education, presenting the possibility for specialized schools in the spheres of the arts to work within a legal environment, as well as more localized documents, such as the “Conception of Development of Musical Education prior to 2020,” and a set of others. A great breakthrough was also

exemplified by the legislative recognition of pre-professional programs in the children's schools for the arts and separation of supplementary education into two different strata – pre-professional and generally aesthetic education.

Nevertheless, all of these efforts of the Ministry of Culture are still not capable of solving in full measure the programs identified in the state documents. These problems require more active measures, such as the creation of effective methodological provision for the educational process (this is especially relevant in the cases of musical schools and schools for the arts), i.e. the *creation of a federal resource center for strategic directions for the development of supplementary education for children*, which has direct relevance to pre-professional education in the sphere of the arts. This in particular is stipulated by the project “Accessible Supplementary Education for Children,” which was implemented on November 30, 2016 by the Presidium of the President of the Russian Federation for Strategic Development and Priority Projects. In addition, in the “Bases of the State Cultural Policy” it is marked out that it is called upon to “create the conditions for the high quality of artistic education and for those children who do not plan to become professionals.” The habit of life, the norm of the young generation must be determined by the “ability to orientate oneself freely in classical and contemporary painting, music and the other arts” [5]. It is also necessary to bear in mind those “revolutionary” changes which have taken place in the perception and mentality of the young generation: contemporary youth is the generation of the Internet and social media. In the present day there is a need for serious methodological restructuring of the programs, curriculums, and means of transmission of information – based on scholarly knowledge – in order to bring up both future professionals in the sphere of art and amateurs. There is a need for qualified methodological support, in addition, bearing the aim in mind of maximizing the cultural level of the auditorium, its spiritual and moral, aesthetical, and patriotic upbringing, so that various “adventurists of art” would not be able to impact so easily the minds of our youth, provoking it towards antisocial behavior. It is not by chance that the Ministry of Culture of the Russian Federation has set before it the goal of creating a federal methodological center on the basis of one particular state institution which possesses an immense cumulative experience of work in the present field,

a high professional status, its own infrastructure and personnel-related resources corresponding to the conditions for the solution of the arisen problems.

These requirements on the federal level have been satisfied by the Russian Gnesins' Academy of Music.

The Academy, which previously bore the name of the Gnesins' State Musical Pedagogical Institute, has always been a methodological center of both the Soviet Union and the Russian Federation. Today the Academy presents a unique example of an educational institution in the sphere of the arts. It includes all the levels of musical education – from a children's school for the arts to the highest professional link, as well as all the musical specializations mastering classical and folk music, pop and jazz art, musical pedagogy, musical management and production.

Thus, in our times the Russian Gnesins' Academy of Music preises a methodological center for education in the sphere of the arts, ranking on an international level: it is officially acknowledged as a basis-oriented institution for higher education on the level of the leaders of the countries which are members of the Commonwealth of Independent States in the sphere of the art of music and musical education. In the Academy on the basis of the Department of Contemporary Mastery and Contemporary Performance there is a Department of UNESCO included. The basis of the achievements of the Academy is the aforementioned Department of Pedagogy and Methodology, which has successfully functioned from the day of the establishment of the Gnesins' Institute, as well as the Department of In-Service Education and Retraining of Employees of Culture and Art, through which hundreds of specialists have passed. It was the Gnesins' Academy in particular which, having the wish to support the system of children's schools for the arts, has established and supported ROSKI – the Institute for the Development of Education in the Spheres of Culture and the Arts, which has functioned since 2012 up to the present day. Through the Decree of the Collegiate of the Ministry of Culture of the Russian Federation from August 8, 2017 the Federal Resource Methodological Center for Development of Education in the Sphere of Culture and Art was established within the structure of the Academy. The main task of the Center is the preservation and development of the unique system of musical education “school – college – institution of higher education,” the provision of methodological and

consultative aid to educational institutions and raising the quality of education.

The establishment of the Federal Resource Methodological Center for Development of Education in the Sphere of Culture and Art has created a solid foundation for the preservation and

consolidation of the leading position of Russia as a great cultural dominion capable of implementation of the state cultural polity into life, laying a solid foundation for the continuation of our cultural identity and patriotic upbringing of children and youth.

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