

Realization of social and spiritual needs of a person in the context of non-institutional practices of polyartistic education

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Abstract. The paper reveals the importance of non-institutional practices of polyartistic education (NPPE) for the realization of social and spiritual needs of a person. The influence of a number of factors on the NPPE revitalization has been substantiated: pandemic, self-isolation, the development of digital technologies, increasing interest in artistic culture, joint creative activity in the online format. Historical parallels of modern NPPE as a pedagogical phenomenon associated with the organization of everyday activity experience of being a human based on art have been revealed.

1 Introduction

The need for communication, being a basic human need (E. Ilyin, D. Leontiev, A. Maslow, K. Obukhovsky), especially clearly manifested itself in a pandemic and self-isolation. The forced decrease in social contacts and a pause in the institutionally organized cultural life of society (cancellation of performances, concerts, exhibitions, etc.) have revealed a problem: how to implement the social and spiritual needs of a person who is “closed” in the space of everyday life due to objective realities.

Realizing the need for a person to fill his/her “gaps of being” (filling the events of everyday life with activities that meet interests and have vital meaning), public institutions—libraries, museums, theaters, philharmonic societies—respond by opening virtual halls, offering to view recordings of performances, concerts, creative meetings, and discussions, updating and deepening information on their websites.

A person's immersion in the digital space of culture is carried out with pedagogical support. It is expressed in the creation of a variety of explanatory texts, in thematic collections of reference information, in virtual excursions, supplemented by dramatic and pedagogical stories about works of art and their authors, etc.

Modern digital technologies have contributed to the close integration of culture and education, which, relying on pedagogical support, have shown a person new opportunities for satisfying spiritual needs—self-expression and self-realization in the process of mastering various types of art. Options for meeting these needs have been proposed by social media users as private initiatives.

This socio-pedagogical phenomenon, related to non-institutional educational practice and having historical roots, has not yet been subjected to scientific reflection and it actualizes the

issues of its study. Therefore, the purpose of this work is to scientifically comprehend non-institutional practices of polyartistic education (NPPE) as a pedagogical phenomenon and socially significant anthropopractice that satisfies the existential needs of a person and ensures the integrity and sustainability of his/her development in the post-industrial digital economy.

2 Materials and methods

The study is based on an interdisciplinary approach that combines philosophy, cultural studies, art history, and pedagogy into a single problem field, in which the issues of realizing social and spiritual needs of a person through non-institutional practices of polyartistic education (NPPE) find their theoretical understanding.

NPPE is a historically established pedagogical phenomenon that spontaneously spread outside the official educational institutions and consisted in pedagogical support of the process of human self-development through the integrated mastering of art [1].

At the philosophical level, when studying the phenomenon, we relied on teachings in the field of existentialism (J. Sartre, S. de Beauvoir, M. Mead, C. West, etc.), hermeneutics (H. Gadamer, M. Heidegger, V. Dilthey, P. Ricoeur, and others), synergetics (G. Haken, V.S. Stepin, S.P. Kurdyumov, I.M. Talanchuk, and others), which made it possible to substantiate the anthropoculturological turn in pedagogy of the 21st century (V.G. Bondarev, M.G. Gapontseva, T.P. Koroleva, N.L. Korshunova, N.B. Novikov, A.V. Torkhova, and others).

Significant for our research were the ideas of the human dimension of education (V.S. Stepin, G.B. Kornetov, A.V. Khutorskoy, A.D. Korol, etc.), which are our direct embodiment in modern art pedagogy (E.F. Komandyshko, T.P. Koroleva, E.S. Polyakova, L.G. Savenkova, O.V. Stukalova, A.V. Torkhova, N.N. Fomina, etc.), which is in great demand in the conditions of a total digital environment and its continuous impact on the perception of the world and human life.

In this study, theoretical methods, including various types of analysis, the ascent from the abstract to the concrete, generalization, systematization, etc., have been used. The analysis (structural, factorial, causal, systemic) made it possible to reveal in the heterogeneous phenomena of sociocultural reality the presence and repetition of pedagogical phenomena and educational situations associated with the processes of joint introduction to art and practical creative activity of spontaneously formed virtual communities, which are identified as revitalized by NPPE. The ascent from the abstract to the concrete has enabled to clarify and to concretize the NPPE concept, connecting objective life reality, virtual cultural and educational space, subjective reality of a person, and his/her social and spiritual needs into a single environment in which the pedagogical and creative potential of interaction participants is manifested and actualized (Fig. 1). Generalization and systematization had uncovered NPPE as a pedagogical phenomenon that contributes to the conscious self-development and self-realization of a person who strives for the holistic and productive implementation of his/her life creation, supports effective interpersonal pedagogical interaction in the virtual space.

The material of the research was works on philosophy, cultural studies, and pedagogy, as well as Internet resources with video content of non-institutional practices of polyartistic education.

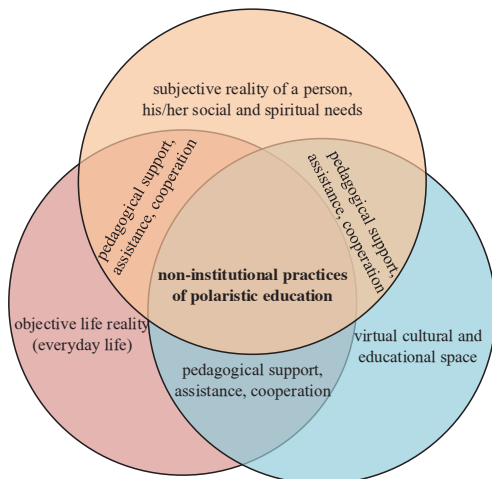


Fig. 1. Non-institutional practices of polyartistic education as a key research concept.

3 Results and Discussion

In the conditions of self-isolation caused by the pandemic, an intensive search for a certain human-sized idea that unites society, which would be bright, positive, understandable, value-oriented, open for universal participation, organically fit into the space of everyday life of every person in conditions of forced isolation, arose in society. An idea reflecting the individual's desire to feel his/her own human nature; meeting the needs of maintaining existing social ties and establishing new ones; supporting a variety of ways for a person to participate in creative activities, giving him/her an awareness of involvement in culture and education.

It became possible to cover the range of possible types of activity that preserve the humanistic principle in a person through the rethinking of the concept of “playing man” / “Homo Ludens” proposed by J. Huizinga in 1938. The game was recognized as a necessary content-semantic element in the establishment of productive communication between a person and society, revealing the possibilities of joint cultural activities [2]. The concept of J. Huizinga has turned out to be relevant for modern society, which is looking for optimal and socially acceptable ways of conscious and productive overcoming by a person of his/her “isolation” in private life. Therefore, the situation of awakening of the “playful principle” in a person to maintain his/her vitality (bioenergy) was “restarted” in society through the conjugation of two spaces surrounding a person: virtual and real (that is, trivial, everyday).

The modern “playing man”, having united around himself/herself a micro-society, has shown himself/herself in the virtual space as a “collective subject” (V.P. Kokhanovsky's term), revitalizing NPPE given the current needs of society. NPPEs were restored in examples of specific activities of the “collective subject”—online projects “Iso-isolation” (*lit.* a word-play: *Russian* ИЗО ‘visual art’), numerous literary groups, concerts, workshops, and lessons (etc.) publicly available to connect, drawing the attention of society and the media to the increased human need in communication, in recognition, in the manifestation of productive creative activity, in expanding the palette of artistic activity, in “rethinking oneself in a new educational space” [3, p. 115].

The “Iso-isolation” project, as a popular virtual game with the reconstruction of paintings from improvised objects, supported by the largest museums in the world (the Hermitage (Russia), J. Paul Getty Museum (USA), the Rijksmuseum (the State Museum in Amsterdam)), has united in various thematic groups on social networks lovers of

performative photography. Its historical prototype was “living pictures” / *tableau vivant*—a popular entertainment among the representatives of the nobility and the bourgeoisie in the 19th century, which, along with home theater performances, playing music, reading aloud, needlework (etc.), filled the space of human everyday life with cultural meaning, maintaining aesthetic consciousness. Everyday creative and pedagogical activity was perceived as a necessary activity for the spiritual self-development of an individual, compensating for his/her physical remoteness from major cultural centers. The space of everyday life was distinguished by two important characteristics: polyarticity (gravitation towards the integration of the arts) and non-institutional practice (autonomous functioning outside formal educational institutions, that is, in private life).

NPPEs have historically been a space for the realization of social and spiritual developmental needs of representatives of two specific estates: the nobility and the bourgeoisie. The desire for social activity, for sensual knowledge of the world and creative activity even in the home has caused a directed joint search for possible ways of realizing social and spiritual needs in objectively existing realities. An artistically rich life was embodied in joint reading aloud of literary works and subsequent performances of their fragments; in joint music-making aimed at practical acquaintance with the latest musical works (symphonies, operas), which were performed in transcriptions; in the mutual filling of handwritten albums (drawings, sketches, poems, essays, musical notations of popular works, etc.). The cultural and educational environment created by the joint efforts of socially active women was aimed at mutual pedagogical support of creative skills (drawing, playing music, needlework) that filled the gaps of human existence in private life and created a sense of integrity in a person [4].

In this practical creative activity, which forms a pedagogical reality, we see the undoubted characteristics of a pedagogical phenomenon [3], since in the conditions of subject-subject interaction, the tasks of artistic and aesthetic development of a person, for the implementation of which pedagogical support is necessary, were solved. For example, in order to present a fragment of a home theatrical performance based on literary works or to perform a piece of music in the micro-society, repeated rehearsals, involving moments of apprenticeship, teaching-learning situations, or mutual involvement in creative experience (creating a costume, building the main *mise-en-scenes*, decorating the stage itself, etc.), which eventually took shape in the NPPE in their historical purpose, are required.

In the conditions of NPPE, a person was constantly immersed in the space of private/everyday life and found in it opportunities to fulfill his/her social and spiritual needs with the help of a more experienced person performing pedagogical functions. Social needs were realized in building up social experience and expanding communicative ties, emphasizing the sociocultural activity of the subject; in pedagogical support, which is of the nature of falsification; in recognizing the social significance and effectiveness of their cultural products, which strengthened their personal status. The spiritual needs of a person were realized in the activity experience of the integrity and fullness of life through creative pursuits; in the interiorization of cultural values and constant productive participation in the processes of cultural creation; in a conscious build-up of subjective and creative possibilities for subsequent self-realization in pedagogical activity.

The situation of self-isolation has shown a sharply increased demand for musical culture in society: concerts have moved to the online format, supporting the WHO “Together, at Home” initiative. In many cities of the world (Astana, Berlin, Krasnoyarsk, Ljubljana, Naples, Tashkent, etc.), the “concerts on balconies” have begun to sound, arousing the interest of listeners precisely by their live performance. Realizing the importance of social connections, especially for the elderly, amateur musicians have offered their talents to society in order to overcome communicative “hunger” by creating invisible emotional connections in people listening to music, which allows us to interpret the “concerts on balconies” as an

unarticulated pedagogical situation. Playing musical instruments, vocal and instrumental performance in the history of artistic culture acted as a symbolic gift to society from a musically educated person who feels an inner dual (social and spiritual) need to be useful to others, thereby realizing a purposeful general pedagogical concept: emotional and aesthetic development of a person through art. The fact that a person is attracted by “live” music and not high-quality audio or video was evidenced by the continuation of the “concerts on balconies”, when performers replaced each other and thereby changed the place of performances, trying to extend the time of creative communication (which is a sign of synergy). The possibility of live co-creation, awareness of mutual pedagogical support, and mutual inspiration in emotional co-experience of isolation helped each participant of the “concerts on balconies” to comprehend the importance of music in its existential, emotional, social, and spiritual meanings.

Historical and cultural analogs of modern “concerts on balconies” can be called the “concerts of musical guards” and the “tower music”, which have been popular in European cities since the Renaissance. The duties of the tower trumpeters, in addition to giving warning signals that organize the time-dependent life of the city, included the performance of concert programs on weekends and holidays, creating the phonosphere of the city. It was this historical experience of society that was rediscovered by the “concerts on balconies”. Since Antiquity, mankind has been confident in the therapeutic properties of music, and the perception of music as a necessary occupation that sets the humanistic direction of human development and maintains his/her inner emotional stability has been fixed in the cultural memory of society. Hence, the society's request to organize distance classes aimed at restoring the lost skills of singing, drawing, arts, and crafts or playing musical instruments arose. These classes were necessary because they gave a person a sense of the reality of the onset of the near future, associated with the next online lessons. Preparation for them helped a person psychologically overcome the state of uncertainty in order to realize the nearest life intentions, filling everyday life with existential meaning through educational activity [3].

Not only the visual arts and music, relying on pedagogical interaction, were able to help a person psychologically overcome the situation of isolation, expanding social and spiritual needs. In the virtual space, the number of literary and poetic communities, the historical analogue of which can be confidently called literary and musical salons, which have become entrenched in the European cultural space since the 18th century, has increased. Modern participants in public virtual creative communities supplement the videos with the sound of music or visual effects for the most complete disclosure of emotional nuances when reading poems, thereby emphasizing that the artistic word also needs high-quality performance, like a piece of music. A person, creating works of art that is valuable-for-himself/herself and potentially interesting to other users, shows that an ordinary computer user already has sufficient software skills for the manifestation of internal creative activity; but the incentive for a person's creative activity is not given by programs and technologies, but by examples of the creative activity of other people, caused by their spiritual and social needs, which initially relied on pedagogical support and pedagogical interaction organized through Internet communication.

The emergence of the digital space has contributed to the rethinking of human social and spiritual needs, creating the illusion of an insignificant role of culture in building a technogenic civilization. However, the anthropological crisis, exacerbated by the pandemic and the processes of self-isolation, has shown the importance of everyday creative activity and its pedagogical support for human life. The philosophy of existentialism, turning to the historical and cultural retrospection of understanding the concept of everyday life, revealed its significance in the formation of ideas about the image of the world, the image of a person and the image of education (S. de Beauvoir) [4]. These ideas have revealed to a modern person the value of polyartistic education, which organically combines cognitive and creative

activities of a person in an individual educational route, linking his/her spiritual needs with the cultural and educational activities of a collective subject based on dialogue and achieving a “common way of interpreting the world” [3, p. 10]. Pedagogical support at NPPE is focused on maintaining and linking personally significant values with universal human values, which create the prerequisites for overcoming the anthropological crisis through joint public efforts.

Scientific interest in everyday life and possible ways of its semantic and activity filling manifested itself in the studies of Ph. Ariès, F. Braudel, P. Bourdieu, V.D. Leleko, Yu.M. Lotman, N.L. Pushkareva, N. Elias, and others. If N. Elias convincingly proved the existence of the phenomenon of everyday life, then F. Braudel revealed its structure, showing that the pattern of history is made up of the interweaving of threads of human lives [5, 6, 7]. It was from such positions that Yu. Lotman studied everyday life, having come to the understanding that his/her cultural code manifests itself in the everyday behavior of a person [8].

Modern examples of the organization of a person's everyday life in conditions of forced self-isolation have shown that the cultural code has clearly manifested itself in a virtual environment associated with the cultural and creative activities of a person. The active awareness of one's own internal cultural code manifests itself through everyday music-making, literary creativity, and visual activity, which form the “triangle of polyartistic activity” of a person, the productive rotation of which is launched through non-personalized pedagogical support (Fig. 2).

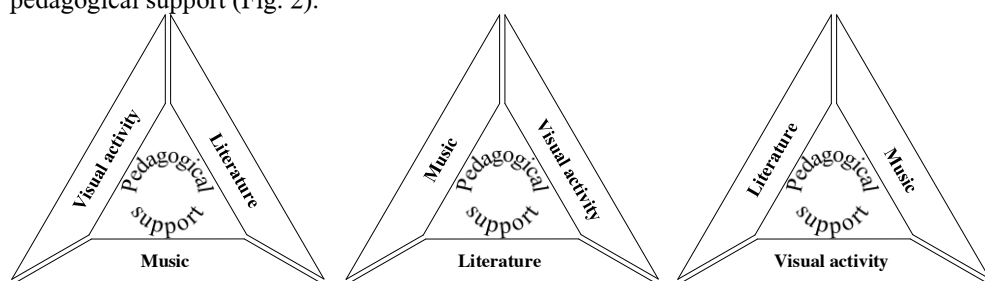


Fig. 2. The triangle of polyartistic activity that triggers a person's awareness of the cultural code through pedagogical support

The triangle is a rethinking of the polyartistic approach introduced by B.P. Yusov in the practice of teaching the subject “Art” in secondary schools of the USSR in the 1980s [9]. This approach has been rethought in the context of NPPE related to online education for adults who motivated to turn to the study of artistic culture and practical exercises related to fine arts, literature, music (one of the types of art acts as a basic support). Pedagogical support in the form of falsification turns out to be necessary for a conscious (internally motivated and psychologically mature) return of an adult to the world of artistic culture.

The “triangle of polyartistic activity” shows the established in NPPE positive model of building interpersonal relationships aimed at high-quality productive interpersonal communication (in contrast to the “Karpman drama triangle/triangle of fate”, which illustrates the negative model of building interpersonal relationships [10]). A person, improving the skill of mastering one of the types of art and increasing his/her competencies, realizes the need for other types of art (for the most accurate embodiment of a creative idea), and feeling the need to master them, involves other participants in his/her creative process on the basis of a polylogue. Then the achievement of a personally significant goal—the creation of a creative product or work—becomes possible through co-creativity and pedagogical support, which embed a person into the system of social contacts he/she needs, connecting him/her to a collective subject [11].

Music, artistic words, visual activity still remain the most optimal way of self-determination of a person, helping to expand his/her speculative ideas about the world around him/her, if the space of everyday life is forced to limit the sphere of self-realization of an

individual. In the space of everyday life, through the languages of art, the life experience of a person and the surrounding micro-society, “immersed” in the world of texts and cultural signs, understanding their semantic content and being able to carry out speculative deconstruction (which directly relates to the pedagogy of art) was interpreted through the languages of art. The ability to see the general in the private and the private in the general (the so-called hermeneutic circle) in modern realities has led a person from the meta-meanings of high art to everyday conscious creative activity, bringing art closer to the vital needs of each individual.

In the 21st century, in the conditions of forced isolation, an interest in the historically tested and human-sized ways of filling a person's everyday life with meaningful, productive, and positive activities has appeared in society. The pedagogy of art fully corresponds to these demands of society [12; 13]. The therapeutic possibilities of art and the decisive importance of pedagogical support for effective classes have been perceived in a new way and rethought in creative practice in modern society, forcedly divided into isolated micro-sociums-units. However, due to Internet communication, a growing network of virtual creative groups has formed from micro-societies. They, adopting each other's experience of participating in “Iso-isolation” as an interesting “game” organized at home as a creative process and having access to a virtual society as a creative result, actualized the understanding of the need for creative activity in a person's everyday life, returning NPPE as a pedagogical phenomenon and the necessary anthropological practice in a modern online environment.

This indicates that the educational environment and pedagogical situations associated with immersion in art are revealed in the virtual society surrounding a person. The pedagogical situations looked like a pedagogical accompaniment by a collective subject of a new group member, who requested initial support for the implementation of his/her creative idea (for example, the creation of optical illusions, anamorphosis, etc.). Virtual creative communities have gravitated towards openness, driven by the desire to learn from each other's ways of creating a subsequent presentation of the “tableau vivant” (with musical accompaniment or verbal commentary). The author's explanations of the processes of creating performative photography were accompanied by a description of emotions and moments of heuristic discoveries associated with a new look at the everyday things around a person. A person's awareness of his/her emotions in the process of their verbalization is a kind of situational reflection that reveals the reason why the chosen pictorial image was in emotional resonance with a person's worldview, which once again emphasizes the therapeutic value of creative activity for an individual.

The situation of “playing” with the search for possible ways of practical implementation of the presented artistic image (picture) allowed a person to look at his/her home in a different way—creatively, looking for possible plausible props for performative photography. The search for stage props in everyday space can be confidently called the beginning of classes on the development of human artistic thinking, the formation of the skill of “interested peering” into the surrounding space [14; 15], temporarily bounded by the home walls. The synergistically growing network of creative online groups testifies that the meaning of projects (“Iso-isolation”, “Armchair Choir”, virtual workshops, literary online salons, etc.) is a pedagogical demonstration of the “collective subject” to an interested person of the breadth of possibilities of free creative activities through immersion in the emotional and sensory knowledge of the figurative world of art.

In the current sociocultural situation, “Iso-isolation” has become a way of maintaining a person's psychological balance, helping to reduce the negative perception of the need for isolation, rethinking it as a retreat—the time spent by a person to comprehend himself/herself. Then the inclusion in the “game” in collecting pictures from improvised means has the character of hidden pedagogical support: the situation itself is aimed at consolidating a person's inner confidence in the manifestation of his/her creative abilities in any conditions.

In the practice of “games”, a person realizes his/her subjective and creative possibilities, receiving pedagogical accompaniment and support, with the help of which he/she realizes the (possible) need for serious regular classes related to fine or decorative arts (which are increasingly organized online), especially if there is a need to change the type of activity. Overall, “Iso-isolation”, “concerts on balconies”, and other private projects have consolidated in the mass consciousness the understanding that comprehending art is an interesting and internally enriching activity for a person, helping him/her to establish contact with himself/herself, with society, with culture on the basis of pedagogical cooperation.

4 Conclusions

1. The NPPE phenomenon is a historically developed and objectively functioning pedagogical phenomenon in the sphere of private life aimed at satisfying the social and spiritual needs of a person, his/her self-development and creative self-identification with pedagogical support of the integrated mastering of art based on the individual creative potential of a student.

2. The value of self-development and self-realization by means of art has turned out to be rethought by a person and society precisely in conditions of total isolation, which led to the emergence of numerous and diverse non-institutional educational practices. Revitalized in modern sociocultural conditions, NPPEs have shown themselves as a virtual learning environment for adults, helping to identify and to reveal their pedagogical and creative potential, to satisfy their needs, and to become involved in the symbolic creation of the cultural shell of a person.

3. NPPEs are characterized by the openness and flexibility of an informal art and educational space that adapts to cultural preferences and subjective and creative capabilities of a person and his/her micro-society. Therefore, people's participation in this kind of practice is always voluntary, highly motivated, has a great developmental effect and brings deep satisfaction.

4. Creativity and polyarticity are the dominant means of organizing the artistic and imaginative activity of NPPE participants, self-realization in it through an integrated figurative and symbolic display of creative ideas. The rationality and effectiveness of the use of the figurative-symbolic image of creative ideas is provided by pedagogical support, which has the character of facilitation and is realized through dialogue and understanding, inspiration, co-experience, assistance, co-operation [1].

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