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## Institutionalised educational systems as a component of the intangible cultural legacy of Ukraine

**Abstract.** In recent years, there has been an intensification of broad discussion of the problem of preserving intangible cultural legacy in the scientific, cultural, and social environment. Therewith, art education as an institutionalised educational system and a set of performing, pedagogical, compositional, art history, and other practices have not yet been considered in the scientific literature as a substantial component of the intangible cultural legacy, which determines the relevance of this study. The author attempts to direct scientific thought to the consideration of educational artistic practices as part of the intangible cultural legacy in the aspect of preservation in modern institutionalised educational systems. The study uses a set of methods: historical-cultural, systematic and interdisciplinary approaches, comparative analysis, generalisation and systematisation, aimed at highlighting the place of art education in the system of intangible cultural legacy. The issues of preserving the practices of intangible cultural legacy accumulated in the experience of teaching groups of the Kyiv Lysenko State Music Lyceum, Lviv Krushelnytska State Music Lyceum, Odesa School of Stolyarsky, and Kharkiv State Music Lyceum are considered. During the 20<sup>th</sup> century, the teaching staff of these educational institutions created a number of personalised pedagogical schools that presented their own methods of training musical personnel in combination with higher art educational institutions. This allowed art education in Ukraine to be institutionalised into a separate specific branch, which applied the meritocratic principle in the organisation of the educational process, which gives grounds to consider these educational practices as an intangible cultural legacy of the state. The study focuses on the experience of preserving educational practices of the intangible cultural legacy of Hungary and China as examples for Ukraine. The system of training musical and, more broadly, artistic personnel has all the signs of exclusivity and is worthy of scientific justification to preserve the experience of several generations of musicians who combine performing and pedagogical practice. The inclusion of the best practices of the collectives of the Kyiv, Lviv, Odesa, and Kharkiv music lyceums in the national list of elements of the intangible cultural legacy of UNESCO will be one of the measures for their preservation and meets the goals of the convention for the protection of the intangible cultural legacy of UNESCO.

**Keywords:** intangible cultural legacy, art pedagogical practices, music lyceums, art education of Ukraine, intercultural dialogue

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## INTRODUCTION

The humanitarian field of human activity, its artistic component forms the deep foundations, the potential that in the long term will affect the development of personality, self-identification and, ultimately, the civilisational progress of humanity. The creative experience acquired by mankind is preserved not only in objects and artefacts (material cultural legacy) but also in artistic and other intellectual practices, which together constitute an intangible cultural legacy. The preservation of this legacy is becoming relevant today, given the emergence of new digital technologies that allow remote communication. For the first time, the hypothesis that the collectives of art educational institutions of Ukraine are carriers of practices of intangible cultural legacy and have a positive experience, which is valuable for preserving and further borrowing in the individual educational trajectories of the younger generation is put forward and substantiated.

At a time of wide diffusion of cultures, intangible cultural legacy becomes a powerful source of solving the problem of preserving national identity. Having cognitive resources to shape the worldview of young people by conventional means, the intangible cultural legacy has an energy that can consolidate society, and form national cohesion for the next generations of Ukrainians. The study of the cognitive capabilities of inherited traditions should identify and analyse the positive experience of many past generations, which faced the need to form the child's worldview, helped them find themselves in a certain system of axiological coordinates, determining the ways of further development of the individual.

During the development of the information society, it becomes possible to attract effective means of publishing the results obtained for a substantial part of the population and apply the accumulated experience in the extracurricular space. Integrative processes in modern society transform and create new opportunities not only for demonstrating best practices but also for constantly accumulating new knowledge for periodic adjustment of research results in accordance with critical challenges of the functioning of the new socio-cultural reality.

The artistic creativity of young people in the modern world acts as a special factor in the establishment of new traditions and influence on cultural processes in the 21<sup>st</sup> century and is marked by the emergence of new modes of it. Fitting into the main context of the official cultural paradigm of society through the prism of its dependence on certain social structures and establishments (such as schools), children's culture imitates general cultural practices and is actively involved in modern cultural communication.

Art education as a specific branch in the discourse of globalisation and civilisational challenges and problems of the present time are investigated by Ukrainian researchers V.I. Lugovyi (1997), Sheiko & Bogutsky (2005), S.M. Volkov (2006; 2010), O.I. Bezgin (2013), etc. A group of Ukrainian authors – H. Chmil *et al.* (2020) considers philosophical and human rights mechanisms for preserving cultural legacy. In recent years, a series of papers by foreign researchers devoted to national models for the preservation of intangible cultural legacy has appeared. In particular, a group of Chinese researchers, C.-S. Hung (2021),

considers the issues of preserving the national cultural legacy in the context of art and craft education on the example of teaching the traditional art of lacquered products of Taiwan. Another scholar from China, X. Jiang (2021), explores the path of inheritance of intangible cultural legacy in northern China, focusing on the local system of artistic education in colleges.

R. Harrison (2021) proves the advantages of the pedagogical method of the outstanding composer Zoltán Kodály, recorded by UNESCO as a component of the intangible cultural legacy of Hungary. Kodály believed that the basis for teaching musical art should not be the mastery of musical notation, but the development of a mind that thinks musically. Dr S. Bengu (2020) shares his own method of teaching students about the intangible cultural legacy of Albania, for which he selects two of the oldest examples: geometric petroglyphs on stone in the Blombos Cave and patterns of rope games. This technique includes the use of game principles, and electronic digital technologies of graphic design and multimedia, which together contribute to the activation of cultural memory in modern creative youth. Thus, in the scientific literature of recent years, the idea of introducing the experience of specialised educational institutions of art education to the practices of intangible cultural legacy was not considered, which is why the scientific originality of the proposed study is due.

Art education and art educational institutions, accumulating traditions of intangible cultural legacy in their practices, ensure the development of a state of creativity, personal development, and spiritual improvement of the individual's consciousness. The creation of the phenomenon of school in artistic activity is recognised as a cultural tradition, through which the generalisation and translation of performing, composing, scientific, and other spiritual experience is conducted. Attributive features (properties) of the school are the presence of a certain team, which creates the heredity of traditions and a certain standard of an innovative idea proven by practice, which is perceived by the team as a standard.

The National Academy of arts of Ukraine pays attention to the issue of preserving the intangible cultural legacy, which in 2021 initiated the All-Ukrainian Scientific Conference "Education in the field of intangible cultural heritage: Research, protection". The conference emphasised the need to preserve the intangible cultural legacy in a variety of modern educational, artistic, and cultural practices, in particular, in the reports of academicians of the National Academy of arts of Ukraine Valerii Bitaiev ("Formation of a humanitarian worldview through the transfer of artistic knowledge"), Yevhen Stankovych ("Development of strategic findings of new forms of activity in art education: concretisation and possibility of application in modern realities"), Hanna Chmil ("National art education in Ukraine: continuity of traditions of Ukrainian culture"), researchers Olga Bench ("On the issue of conservation in art higher educational institutions of Ukraine and Slovakia"), Olena Berehova ("Art education in the system of sustainable development goals of Ukraine"), Serhiy Volkov ("Art education in Ukraine as an element of the country's intangible cultural legacy: collective experience"),

Oksana Chepelyk (“Practices of interaction between contemporary art and intangible cultural legacy in the context of art education”), etc. (Education in the field of intangible cultural heritage..., 2021).

The issue of the need to preserve intangible cultural legacy is discussed not only in scientific forums but also by the general cultural community. In particular, the Ukrainian centre for cultural research, together with the public organisation Development Centre “Democracy through culture”, accredited by UNESCO, initiated a meeting-discussion in early 2022 on the subject: “The role of education in the protection of NKS – indicators, programs, tools, main stakeholders” (The role of education in the protection of NKS..., 2022). During the event, practitioners in the preservation of intangible cultural legacy devoted their speeches to education as one of the main tools for the protection of intangible cultural legacy.

Thus, in recent years, there has been an intensification of a broad discussion of the problem of preserving intangible cultural legacy in the scientific, cultural, and social environment. Therewith, art education as a set of performing, pedagogical, compositional, art history, and other practices has not yet been considered in the scientific literature as a substantial component of the intangible cultural legacy, which justifies the *relevance* of this study.

The purpose of the study is to analyse of the problem of preserving the practices of intangible cultural legacy that materialise in institutionalised educational systems.

### ***UNESCO documents on the protection of intangible cultural legacy and experience of Ukraine***

Intangible cultural legacy has been and remains a source of cultural diversity and a guarantee of sustainable development. This thesis is stated in the UNESCO General Declaration on Cultural Diversity of 2001 (2001) and the “Convention for the Safeguarding of the Intangible Cultural Heritage” (Law of Ukraine No. 132-VI, 2008).

As stated in the convention, “The term “intangible cultural heritage” means those customs, forms of display and expression, knowledge and skills, related tools, objects, artefacts, and cultural spaces that are recognised by communities, groups and, in some cases, individuals as part of their cultural heritage” (paragraph 1 of article 2, of the Convention for the Safeguarding of the Intangible Cultural Heritage). This term, according to paragraph 2 of article 2 of the said Convention (Law of Ukraine No. 132-VI, 2008), is used, in particular, in such areas as “performing arts”, “knowledge and practices related to nature and the universe”, “traditional crafts”.

In 2008, Ukraine joined the Convention for the Safeguarding of the Intangible Cultural Heritage (Law of Ukraine No. 132-VI, 2008), which declared its recognition of the interdependence between intangible cultural heritage and material culture. The processes of globalisation and social transformation create risks of the disappearance and destruction of intangible cultural legacy, which causes concern for humanity regarding its preservation both in the world and in Ukraine. Special attention should be paid to the policy of knowledge transfer and education, in particular, in relation to specialities that conventionally require performing practices, namely: playing symphony orchestra instruments, academic, folk, choral singing, etc.

The humanitarian field of human activity, in particular, academic musical art, which requires creative thinking, creative tension, and a critical understanding of reality, does not lose its importance and influence on human consciousness, forming the intellectual potential of society.

Today, the dialogue of cultures is diversifying, where the potential of Ukrainian culture is implemented in the world cultural context without compromise. This potential is highly appreciated by the European art community due to the creative achievements of Ukrainian composers and performers, whose biographies are directly related to their studies in specialised art educational institutions of Ukraine. Presentations in Europe, the United States, and other countries of the world of the works by M. Skoryk, V. Sylvestrov, Ye. Stankovych, L. Dychko, L. Yurina, and other artists of Ukraine illustrate this experience. The establishment and modern renewal of this artistic potential demonstrates the preservation of the traditions of the previous experience of their mentors historically acquired and mentally assimilated by each new generation of artists.

The traditions of education and upbringing of the younger generation, which have developed in Ukrainian society for several centuries as an intangible cultural legacy, in the modern world are a sign of stability and an example for borrowing; they continue to influence the development of society, cultural, and socio-cultural development of the country. The development of this potential is facilitated by the education of young people by means used as tools in the existing educational systems in Ukraine. It is known that the main means of training in art educational institutions are musical instruments, performing practices in concert halls, specially equipped classrooms for visual classes, dance halls, etc.

Ukrainian musicians were the first to show the initiative, which was then picked up in Moscow and distributed throughout the former Soviet Union. It was the leading Ukrainian performers and teachers who proposed to combine two educational cycles in one educational institution – general education and special, where the latter has priority, to introduce a meritocratic principle in the selection of students. But since Ukraine was not then an independent state, all the innovations in art education that were successfully tested in Odesa, Kyiv, and other cities of Ukraine were interpreted as achievements of the Soviet Union. In the late 1930s, the success of young musicians of the country, who won prizes at several prestigious international music competitions (Chopin International Piano Competition (2021), Izai International Competition in Brussels (2022), Henryk Wieniawski International Violin Competition (n.d.), etc.), confirmed the prospects of a new model of music education, founded on the territory of Ukraine.

In Ukraine, there were music schools in Kyiv, Odesa, Poltava, Kherson, and Kharkiv, and the contingent of applicants was graduates of children’s music schools (primarily private) (Volkov, 2010). Existing educational music practices at that time, in particular, in Odesa, showed the prospects of systematic music education of children with the involvement of the best teachers, the creation of systematic special curricula, and an increase in the number of lessons devoted to professional music-making. The first

school with a combined special and general education cycle and budget funding was opened in 1933 in Odesa under the auspices of Professor Pyotr Stolyarsky.

Since 1933, as part of the long-term plans of the “Soviet construction”, a project has been laid that provides for the creation of specialised art educational institutions. They combine general and musical education by creating end-to-end comprehensive new curricula and using teaching methods in higher education institutions. The efforts of the artistic community, in particular, Pyotr Stolyarsky and the artistic elite of Odesa, professors of the Kyiv Conservatory Konstantin Mikhailov, Wilhelm Yablonsky, and other artists of Kyiv brought concrete results, and in 1933-1934 the government began to implement these ideas in the Odesa and Kyiv national music academies. This refers to the creation of the first specialised art general education institutions in the 30s in Ukraine: the Kyiv Lysenko State Music Lyceum and the Odesa School of Stolyarsky. A similar educational institution was opened in Lviv in 1939, and in Kharkiv – in 1947.

Thus, already in the late 1940s, 4 specialised music educational institutions functioned on the territory of Ukraine: Odesa, Kyiv, Lviv, and Kharkiv secondary special music schools, which took under their patronage, respectively, Odesa, Kyiv, Lviv conservatories (now – Odesa National Music Academy named after A.V. Nezhdanova, Pyotr Tchaikovsky National Music Academy of Ukraine, M. Lysenko Lviv National Music Academy) and Kharkiv Institute of Arts (now – Kharkiv National University of Arts named after I.P. Kotlyarevsky). Laying the foundations for new experience, state control over the education system contributed to the spread of such educational institutions within the former Soviet Union.

In the current market conditions, the pragmatism of the younger generation is increasingly visible already at the stage of choosing an educational institution that can provide such knowledge that would ensure a person's competitiveness and success in the future.

The main argument in favour of such conclusions is the experience of the functioning of Ukrainian children's specialised music educational institutions, which in 2020 by the decision of the Government of Ukraine (Resolution of the Cabinet of Ministers of Ukraine No. 1313, 2020) were renamed state art lyceums, and where creativity, creative thinking is the key to successful studying.

Thus, created in the critical for Ukraine 1930s, these institutions accumulated the previous personalised experience of artists-performers and teachers and proved their ability to provide high-quality comprehensive education, presenting the practices of intangible cultural legacy.

### ***Art lyceums as elements of the intangible cultural legacy of Ukraine: Uniqueness of educational methodology and concept***

The first specialised music boarding schools in Odesa and Kyiv combined the experience of musicians-teachers of primary and higher educational institutions in their activities and started a cross-cutting educational system of art education, which acquired signs of elitism and uniqueness during the 20<sup>th</sup> century. New intra-system criteria for evaluating activities and traditions of meritocracy in education were established.

The methodology of organising education in ten-year music schools was based on the principle of combining general education and special (musical) learning cycles, meritocratic selection of creative personalities at the stage of early development of children (Volkov, 2006).

Absorbing the value orientations and criteria of higher musical education, this experience was formed during the 20<sup>th</sup> century and recorded in the educational practices of art collectives of such educational institutions as the Kyiv State Music Lyceum named for M.V. Lysenko, Lviv Krushelnyska State Music Lyceum, Odesa Stolyarsky School, Kharkiv State Music Lyceum. The structural divisions of these educational institutions include boarding houses where creatively gifted children from remote regions of Ukraine live. The creative teaching teams of these educational institutions, having created their own teaching schools, have provided practices of intangible cultural legacy that have been developed for almost a century. Their experience produces brilliant results in the form of generations of successful musicians who create a positive image of Ukraine as a country with a high academic culture outside the country. These groups remain carriers of special pedagogical experience as an intangible cultural legacy of the state.

The argument for such statements is the practical experience of one of these institutions – Kyiv Lysenko State Music Lyceum. At one time, outstanding musicians – violinists Viktor Pikaisen and Julian Sitkovetsky, pianist Evgeny Rzhanov began their creative careers at the school. At the top of the achievements of the teaching staff are the personalities of graduates of the educational institution – winners of the Taras Shevchenko National Prize, composers Ihor Shamo, Lesia Dychko, Taras Petrynenko. Their musical work is known both in Ukraine and abroad. Their practical experience is their own performing practice, which has become an ideological means of teaching for students.

The creative potential of the school developed due to active creative contacts with the higher educational institution – the Pyotr Tchaikovsky National Music Academy of Ukraine. Being under the creative and methodological patronage of this higher educational institution, the school formed a creative teaching staff as a reflection of its daily practices of organising and content strategies of the educational process. Such outstanding musicians as David Berthier, Konstantin Mikhailov, Abram Yampolsky, Alexander Alexandrov, Lev Weintraub, Alexey Gorokhov, Vsevolod Vorobyov, and other reputable performing musicians worked in the educational institution, who passed on their experience to a whole generation of successful musicians and teachers both in the educational institution itself and in Ukraine and abroad.

Former graduates of the Kyiv school and now – outstanding Ukrainian musicians presented their professional skills, the foundations of which were laid in the walls of the educational institution. These are people's artists of Ukraine V.A. Boyko, L.V. Dychko, P.M. Zibrov, A.Yo. Zlotnyk, B.I. Pivnenko, I.N. Shamo, V.M. Kozhukhar, M.B. Stepanenko, T.H. Petrynenko, V.V. Koshuba, V.O. Matiukhin, H.H. Makarenko, V.Yu. Bystriakov, Ya.H. Rivniak, O.A. Yasko, ZhYu. Kolodub, and many other famous musicians [19]. Their performance practice and

healthy competition on stage are an incentive for both students and teachers to improve their skills.

Their establishment took place in conditions of professional demand and constant self-control regarding their own creativity. The condition for such success was didactically sound standards of curricula and training programmes, their strict compliance with the entire teaching staff, including teachers of the general education cycle. Past standards were aimed at training world-class performers this was exactly the task they were set for. Modern standards are focused, like in general education school, on preparing the consumer of an artistic product, and not the artist. Preparing students for various levels of competitions was and remains the concern of the entire team and the cornerstone of the educational institution's activities, where the effectiveness of work is recorded in the victories of students at various professional art competition, where students demonstrate their competitiveness at the national and international levels.

In recent decades, the educational institution annually presents dozens of students winning music competitions (Lysenko Kyiv State Music Lyceum, n.d.). Constant success is ensured by the daily creative practices of students, a busy schedule of control and creative competition both among applicants for education for the right to present their performing art at the best concert venues in Ukraine, and among the teaching staff for the right to present their students. In recent decades alone, the Lysenko KSML has educated thousands of students – laureates of all-Ukrainian and international professional performing competitions, providing them with further training in leading higher music educational institutions.

No fewer achievements are noted in the activities of Lviv (founded in 1939), Odesa, Kharkiv (founded in 1943) music lyceums. All these educational institutions are carriers of intangible cultural legacy, which forms their exclusivity. Thus, under the patronage of the Lviv National Music Academy, such outstanding musicians as Yu. Bashmet, O. Krysa, B. Kotorovych, S. Diachenko, Yu. Korchynsky, M. Brylinsky, V. Daich, M.-L. Tchaikovsky, Zh. Mykytika, Z. Kushpler, M. Striharzh, and many others investigated at the Lviv Krushelnytska State Music Lyceum. Over 150 graduates of the Lyceum conduct active concert activities in different countries, work in leading groups in Germany, France, Austria, Switzerland, the USA, Canada, Japan, Great Britain, and other countries of the world, presenting their experience of studying at a Ukrainian educational institution (Lviv State Music Lyceum..., n.d.).

The first graduates Stolyarsky became the legends of the Odesa School of Stolyarsky – D. Oistrakh, E. Hilels, B. Goldstein, S. Furer, M. Fichtengorlts, V. Klymov, S. Snitkovsky, S. Kravchenko, M. Vaiman, P. Vernikov, E. Gilels, Ye. Mohylevsky, and many other bright performers and teachers whose names are known in the world (Odessa State Music Lyceum..., n.d.). This was facilitated by work under the patronage of the Odesa National Music Academy named after A.V. Nezhdanova.

No less striking are the achievements of the teaching staff of the Kharkiv State Music Lyceum, the first classes of which were opened at the Kharkiv National Kotlyarevsky University of Arts. Graduates of the former school, pianists Maria and Natalia Yeshchenko, E. Tsukurova, A. Sokolov,

Ye. Iolis, V. Siechkin, violinists I. Zaslavsky, V. Mikhelevych, composers and theorists L. Bulhakov, B. Yarovynsky, F. Belman, etc. created the foundation of musical education and performing culture both in the region and in Ukraine in general. Among the first students of the school are: Valentyn and Hryhory Feygin, L. Kolodub, V. Selytsky, H. Helfgat, N. Khomitser, O. Snegiriov, O. Volkov, V. Krainiev, T. Hrindenko, and other talented children who soon became world-famous musicians (Kharkiv State Music Lyceum, n.d.). The achievements of these musicians are well-known both in Ukraine and abroad, primarily because of their engagement as performers in the concert repertoire of the world's leading concert halls.

Competitive selection, both at the stage of enrollment and at the stage of completion of education, remains a mandatory component of the educational process, an invariable axiom of staying in an educational institution. The concept of organising the education and upbringing of children implemented by the teams of these educational institutions allows attributing their practices to the status of intangible cultural legacy. The content of this concept is a systematic integrated approach to the education of talented young people. Although this concept does not exist in the form of a specific document, it was constantly implemented in practice, laid down in the content of the organisation of the educational process and intra-system relations of educational institutions of different levels and concert organisations.

Creating the intellectual, emotional, and aesthetic potential of modern Ukraine, graduates of state music lyceums form the socio-cultural space of Ukraine, contribute to the cultural integration of the state into Europe. Countries such as China and Hungary have taken an active position in preserving their own educational experience as practices of intangible cultural legacy.

Recently, the UNESCO representative list of intangible cultural practices included the concept of protecting traditional folk music by the outstanding Hungarian composer, folklorist, and teacher Zoltán Kodály (2016). Kodály has sought to make traditional folk music accessible to all through traditional education and community organisations; teaching music skills; encouraging the daily use of music by relevant communities; researching and documenting using local and international strategies, etc. This concept has been included in the school curriculum since 1945, and due to it, students of primary, secondary, and higher educational institutions can learn about Hungarian folk songs and are encouraged to perform them. The Kodály concept has been disseminated internationally through academic programmes with over 60 participating countries. The concept of protection also inspired composers to integrate folk music into their compositions. Z. Kodály's ideas in the field of music training served as the source for the method, which was later developed by his colleagues and followers. Thus, during the last century, this concept was implemented in educational institutions of this country, helping to promote, transmit, and document local music practices in Hungary (Halmos, 1977). In 2016, this method was included in the UNESCO list as part of the intangible cultural legacy of humanity.

The same list, at the initiative of the People's Republic of China, includes a puppet craft in Fujian province,

common in southeastern China (Strategy for teaching future generations of Fujian puppetry practitioners, 2012). The province has developed a set of characteristic techniques for performing and making dolls, and a repertoire of performances and music involving them. Interested communities, groups, and carriers of this experience in China have formulated a strategy for training future generations of Fujian puppet practitioners to protect the transfer of experience in creating Fujian puppet products and increase its sustainability through professional training to create a new generation of puppet practitioners.

## CONCLUSIONS

The main conclusion of the study is the idea of the need to follow and implement international practices of preserving the intangible cultural legacy, the experience of other countries in promoting their own cultural achievements, protecting national cultural traditions and practices. The preservation of intangible cultural legacy is an urgent issue of present time and consists in creating training systems for the art industry. The establishment of a system

of specialised music schools started in the 1930s, in which Ukraine has priority among all the republics of the former Soviet Union, was the beginning of the creation of new educational practices related to intangible cultural legacy.

The system of training musical and, more broadly, artistic personnel is an indisputable competitive and pragmatic advantage of Ukraine at the level of international cultural communication. It has all the signs of exclusivity and is worthy of wide popularisation and preservation as the experience of several generations of musicians who combine performing and teaching practice. The inclusion of the collectives of Kyiv, Lviv, Odesa, and Kharkiv musical lyceums in the national list of elements of the intangible cultural legacy of UNESCO will be one of the measures for their preservation and meets the goals of the UNESCO Convention for the protection of the intangible cultural legacy of 17.10.2003, in particular, article 1, which emphasises the need to increase the level of knowledge of the population at the local, national, and international levels and emphasises the importance of mutual recognition of the intangible cultural legacy and ensuring its preservation.

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## **Інституалізовані освітні системи як складова нематеріальної культурної спадщини України**

**Анотація.** В останні роки у науковому й культурно-громадському середовищі спостерігається активізація широкого обговорення проблеми збереження нематеріальної культурної спадщини. Водночас мистецька освіта як інституалізована освітня система і сукупність виконавських, педагогічних, композиторських, мистецтвознавчих та інших практик ще не розглядалася в науковій літературі як вагома складова нематеріальної культурної спадщини, чим і зумовлено актуальність цієї розвідки. Автор намагається спрямувати наукову думку на розгляд освітніх мистецьких практик як частини нематеріальної культурної спадщини в аспекті збереження в сучасних інституалізованих освітніх системах. У статті використано комплекс методів: історико-культурологічний, системний і міждисциплінарний підходи, порівняльний аналіз, узагальнення і систематизація, що спрямовані на висвітлення місця мистецької освіти в системі нематеріальної культурної спадщини. Розглядаються питання збереження практик нематеріальної культурної спадщини, що акумулюються в досвіді роботи педагогічних колективів Київського державного музичного ліцею імені М.В. Лисенка, Львівського державного музичного ліцею імені Соломії Крушельницької, Одеського державного музичного ліцею імені професора П.С. Столярського та Харківського державного музичного ліцею. Упродовж ХХ століття педагогічними колективами цих навчальних закладів було створено низку персоналізованих педагогічних шкіл, які презентували власні методи підготовки музичних кадрів у комплексі з вищими мистецькими навчальними закладами. Це дало можливість мистецькій освіті в Україні інституалізуватися в окрему специфічну галузь, яка застосувала меритократичний принцип в організації навчального процесу, що дає підстави вважати ці освітні практики нематеріальною культурною спадщиною нашої держави. Наголошується на досвіді збереження освітніх практик нематеріальної культурної спадщини Угорщини та Китаю як прикладах для запозичення в Україні. Система підготовки музичних і, ширше, мистецьких кадрів має всі ознаки ексклюзивності, варту наукового обґрунтування з метою збереження як досвіду кількох поколінь музикантів, що поєднують виконавську і педагогічну практику. Внесення напрацювань колективів Київського, Львівського, Одеського та Харківського музичних ліцеїв до Національного переліку елементів нематеріальної культурної спадщини ЮНЕСКО стане одним із заходів їх збереження і відповідає цілям Конвенції про охорону нематеріальної культурної спадщини ЮНЕСКО

**Ключові слова:** нематеріальна культурна спадщина, мистецькі педагогічні практики, музичні ліцеї, мистецька освіта України, міжкультурний діалог