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Cultural and Artistic Education Strategies: The Institutionalisation Aspect

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Abstract--The relevance of this study is conditioned by the dual standards of institutionalisation of artistic and educational practices, must meet the principles of creating cultural objects as material products of high culture and aesthetic level, but, at the same time, must meet the requirements of the time, standards and educational tendencies of its time. Thus, a conflict of artistic vision and the standards of accumulated artistic experience is formed, which must be resolved in a process of dialogue and permanent collaboration of the two practices: educational and artistic. The purpose of this article is to investigate the basic vectors of the institutionalisation of educational and artistic practices, identifying priority ways of institutionalising both practices and the space for their interaction in scientific research. The main scientific methods for researching the topic are the basic general scientific theoretical methods of analysis, synthesis, induction, deduction, comparative to deduce the main regularities and characteristic features in the processes of institutionalisation of artistic practices, as well as systematisation and classification methods to form the structure of the main educational artistic strategies based on common and unique features.

Keywords--cultural-artistic, educational practices, individualisation, institutionalisation, modernism, structuration.

Introduction

Debates about the impact of institutionalisation processes in art have been taking place in science for decades. On the one hand, institutionalisation is taboo for culture [McLennan \(2017\)](#), as characterised by the imposition of the ideology of the institutional elite, and dictates conditions for the creation of art objects that are a manifestation of the artist's individuality. On the other hand, institutions create conditions for access to the sphere of culture and the arts, they provide an opportunity to learn from the older generation, shaping the heredity of art by adapting it to the needs of modernity [\(Faragher & Krzakowski, 2020\)](#). Despite the large number of European and American academic studies on the subject, the question remains little studied in Russian historiography. The understanding of institutionalisation as an important social process remains amorphous, as it has not found a crystallised explanation in the studies of researchers. In particular, the question of terminology in foreign science remains open, as researchers argue about the nature and main objectives of institutionalisation [\(Mont, 2004; Dambrin et al., 2007\)](#).

To understand the phenomenon of institutionalisation, we need to look at its root, how it arises and what the consequences of this process are for society. The analysis of this information makes it possible to identify the basic vectors for understanding the institutionalisation of educational and artistic practices in contemporary society. The aim of the paper is to establish the main regularities in the process of cultural and artistic educational institutionalisation, with the processes of art and educational institutionalisation as an object [\(Meijerman et al., 2004; Schiffer & Champod, 2007\)](#).

The topic of the study on cultural educational strategies is more relevant now than ever before. Society is in a transitional phase in which the institutions involved are managed, while at the same time the pursuit of individualisation of the living space, including in the arts, is encouraged. Therefore, the results of the present paper will help to understand the main trends of institutionalisation processes and in the future to apply these results for analytical comparison of institutionalisation models of different regions, making appropriate conclusions about the effectiveness of each model. The application of the study results will make it possible to avoid the dictatorship of institutionalism in art and to create the basis for the free expression of the creative aspirations of the subjects of cultural and artistic activity [\(Zhytnik, 2021; Poplavskiy, 2021\)](#).

The scientific originality of this paper lies in the cross-examination of the issues of shaping the ways of institutionalising educational and artistic practice. Based on findings of scientists from different fields (educational, cultural, artistic), a generalised system of the main vectors of institutional formation is created, which is shaped by the reception of the space of interaction between cultural and educational practices in researches. The emergence of institutions is a response to external factors. These may be economic, political, social, cultural or other factors that have influenced the emergence of a structured institution, organisation or other authority. Thus, different institutional models automatically lead to a distinction between those who are part of them, being part of that community, and those who remain outside the system [\(Esola & Nelson, 2019\)](#).

Some representatives of the second category, in case they do not agree with the dominant ideology, create another, which in turn obeys the new laws, although it is not an antagonist of the institutions, instead an alternative to them. Thus, a system of institutions is formed that can operate comprehensively, based on shared interests or compelling necessity, or enter into confrontation. Under conditions of open conflict, however, it is possible to undermine the prevailing dominant ideology (in the art or education) or, conversely, to eliminate the germs of an alternative cultural ideology (Kurmanbay, 2020; Tianyu, 2021).

Currently, existing studies of the subject lack systematicity and do not use the diversity of approaches, while demonstrating the polarity of evaluating the effectiveness of institutionalisation processes and the need for different methods of activating creativity Dushniy & Dutchak (2019), based on democracy and individuality. Institutions function on conventional principles, a shared system of values Wheatley (2021), according to the common ideals, views, opinions, associations are formed, dictate the conditions for those who want to be part of the institution. The conflict of interest is particularly acute in educational institutions, where participants in the educational process must adhere to an established programme, cannot but limit creativity. Formed traditional artistic principles and techniques focused on the formation of the subject of culture, the author who will become the creator of the object of high culture, and the level of professionalism of the subject and their work is determined by the internal criteria of institutions. Therefore, the main focus of this paper is to establish the effectiveness and efficiency of institutionalisation processes, relying on cultural studies (Oviogun & Veerdee, 2020; Suryasa et al., 2019).

Materials and Methods

The research used a combination of methods: theoretical (analysis, synthesis, induction, deduction, analogy, systematic, comparative) and empirical (study of the essence of the process of institutionalisation in the studies of researchers). The integrated use of methods enables a comprehensive and thorough approach to the development of this issue, as well as a comprehensive outline of the main aspects of the processes of institutionalisation of educational and artistic practices, and provides a basis for the further development of the topic. A critical approach allows for an objective and unbiased approach to the existing practices and concepts that will be outlined in the paper. This approach ensures that the results of the study are effective and can be further used in scientific developments to reform institutions. The study was conducted in three stages:

- The first stage involved collecting information from academic publications in the field of education and the arts and selecting methods of working with it. The main objectives of the research of basic vectors of understanding the processes of institutionalisation of educational and artistic practices are formulated, the object of research is highlighted, the problems of research are formulated, and a plan for drawing up the study results is offered.
- In the second stage, the scientific literature was analysed for the availability of information relevant to the aim and objectives of the study. The main features of the process of institutionalisation in education and culture were formulated, the characteristics of the formation of institutional practices

were described and the basic directions of understanding the interaction between art and education in the context of the issue of institutionalisation in cultural studies were described.

- In the third stage, the processing of the information was completed, the study results were formalised and the results were summarised. The research results were presented in three subdivisions:
 - Institutionalisation of cultural and art education as a modern phenomenon.
 - Art within institutions.
 - Educational strategies, goals and directions of activities of institutions.
- These sections provide an insight into the institutionalisation of educational and artistic practice in foreign historiography. The information is presented using the comparative method, methods of analysis, synthesis, and the current conclusions using the methods of induction, deduction, generalisation and concretisation. The ultimate logical conclusions were drawn using the methods of generalisation, induction regarding the usefulness of the research results, recommendations for the further development of the subject, the practical relevance of the study were emphasised and the main directions for future research and projections for the development of the subject were identified.

Further development of this topic may result in the use of this methodological development model. It is possible to improve the impact of future researches by using a combination of theoretical and empirical methods together with the practical methods of questioning, interviewing, questionnaires, and observation. They will allow the actual performance of institutional activities to be recorded. The real picture of the processes of institutionalisation is formed by combining theoretically processed material from existing academic research in various disciplinary fields with a scientific interpretation of the consequences of modernisation processes of institutionalisation and their outcomes. The research methodology involves a cross-cultural analysis of the ways in which educational and artistic practices are institutionalised to adapt general recommendations to the context of a particular social group, with the possibility of improving the effectiveness of institutions.

Results

The institutionalisation of arts and cultural education as a contemporary phenomenon

In the historiography of cultural studies there is no unambiguous definition of the term 'institutionalisation', as each researcher interprets this notion in his own way. The general idea of institutionalisation is formulated as follows: the process by which specific cultural elements or cultural objects are created by members of a particular social system. In fact, it is a process of compiling and structuring the activities of a particular area, subjecting it to conventional standards, in this case cultural and artistic activities. [Ruiz-Rivas \(2017\)](#), gives a different meaning to this notion. By 'institutionalisation' he means bureaucratic and market structures (including academic institutions), an apparatus that enables art but preserves it.

Institutions and their formation process are not unambiguous, as researchers attempt to examine them critically. By institutions we understand the combination of institutions, cultural and educational organisations, associations, facilities and forms of encouragement (prizes, awards, titles), which manifest themselves in the selection of applicants according to an established list of criteria (Sik, 2015; Grunwald, 2018).

To understand the processes of institutionalisation, we need to delve deeper into the question of the impact of the creation of institutions. Institutionalism forms a way of thinking, i.e. a "gnoseological framework", through which the artist has to have a reflexive and evaluative experience. Institutions are a source of theory and an opportunity for practice, providing privileges of integration into the artistic environment (Faragher & Krzakowski, 2020). They are an indicator of current processes, as social conformism occurs in accordance with the internal transformations within the institutions, the contradictory positions of their representatives and the polarisation of views. Thus, institutions themselves are adaptive to the external environment, but can in turn act as generators of social, cultural, political and economic change. However, everything created through the process of institutionalisation is subject to predetermined requirements. Modernists have created a series of rules according to their value system, resulting in a fluid position of cultural figures (Gano, 2020; Giuntini, 2015). In this case, starting as revolutionaries in the field of art and rejecting institutionalism, they created their conventional structure, which has become a prime example of institutionalism in historiography (Signorelli & Salingaros, 2012).

In the 20th century, institutionalisation reaches a new level. Globalisation processes have created a large number of prizes, conferences, museums, galleries and publishers serving the needs of cultural demand, and have therefore forced artists to find their audiences, adapting to the tastes of society or the standards of the dominant institution. Access to institutions is limited, but they mediate between the public and high art. By the standards of the institution itself, it is high, which can cause distrust of the institution, justified by other ideals and systemic evaluation (McLennan, 2017). Particularly the insularity of the institutional environment dictates new trends, and in these conditions, it is not just the artwork itself that becomes important, but also the personality of the artist, their environment and the conditions for creating an object. Artistic opportunism leads to the stagnation of culture, then a new direction emerges, which must bring about a revolution in consciousness by creating alternative institutional organisations (Ruiz-Rivas, 2017).

Art within institutions

Considering art as the practice of producing cultural objects based on high culture, the researcher gives it the character of institutionalisation, subordinating art to materialist and structuralist concepts. Art is an experience of modernity Wolfe (2019), it is a component of social development, acts as an indicator of political aspirations, and provides insight into the power of national discourse (Rodner & Kerrigan, 2018). The issues of institutionalisation are controversial for art. Institutions frame art by subordinating it to the vision of the dominant circles

of the institutional elite; creative processes are lured into a technocratic sphere where everything must conform to agreed forms and principles of standardisation [Kalin \(2012\)](#), pursuing an 'idea of progressiveness' while suppressing individualism. Artistic practices are shaped into institutions where compliance with established norms comes to the fore. Currents and trends that attempt to undermine the dominant style gradually become institutionalised, form into societies or organisations, create alternative counter currents, respectively aberrant styles, eventually become the norm, and create their institutions ([Signorelli & Salingaros, 2012](#)).

One manifestation of institutionalisation in art is the creation of museums and galleries that act as a representation of institutionalised art. Art collecting is interpreted by some researchers as the rise of modernist aesthetics through a shared concern with the representation of art and its future authority ([Babii, 2020](#); [Zhou, 2020](#)). Museums act as a rationalised and scientific space for the representation of culture, and the exhibition as an underpinning of the new epistemology ([Ruiz-Rivas, 2017](#)). In this case, they are a characteristic manifestation of institutionalisation, as they create a conventional system of a dominant style, a tendency. Thus, museums work as disciplinary mediating institutions between the viewer and the artist. They regulate behaviour and guarantee the security of artworks, so their function is characterised by the managerial activity inherent in processes of institutionalisation. Independently the museum, or other institution, does not shape the context for art, it is shaped by the subjects of cultural activity – the artists, who in turn make use of the conventional principles established by certain institutions, re-examines the social context of institutionalisation ([Cotič et al., 2014](#); [Zapko et al., 2018](#)).

A separate aspect is the economic side of the institutionalisation of the art. Financial support is not just an incentive, but a prerequisite for the functioning of institutions. Philanthropy is becoming a catalyst for innovation, similar to the media, which has the power to influence society, to popularise or discredit a particular work. Thus, designed to shape the 'right' aesthetic taste of the public [Faragher & Krzakowski \(2020\)](#), they become instruments of institutionalisation. Thus, supposed to shape the 'right' aesthetic taste of the public [Faragher & Krzakowski \(2020\)](#), they become instruments of institutionalisation. Finding 'your audience' forces you to resort to transforming your own views and ideas, to embrace the aesthetics of the dominant tendency. Thus, institutional expansion entails social expansion. The desire to remain outside institutions creates an 'institution of freedom' ([Faragher & Krzakowski, 2020](#)). Independent art can find expression in the rejection of the old cultural field and the consequent creation of an alternative artistic space ([Zacharos, 2006](#); [Manning, 2008](#)).

Educational strategies, goals and activities of institutions

The educational processes that take place in the context of institutionalisation are subject to standards, which in turn are shaped through various factors: the political situation, the legislative framework and regulations, including in education, the economic situation, the stylistic dominance in the arts, etc. One of the basic principles of institutionalisation argues that education is a key apparatus of social reproduction ([Garnet & Sinner, 2019](#)). Educational

institutions provide an opportunity to explore the structure of cultural and artistic education, shape consciousness, and introduce artistic discourse by providing the necessary skills and competences (Kalin, 2012). A leading role in the system of cultural and artistic education is played by the personality of the teacher, seeing themselves as an exponent of dynamic change, a bearer of cultural values, possessing a critical vision with a penchant for humanisation. Parallel to this, institutionalisation creates an ambivalent image of the teacher as a representative of the institution and, at the same time, as an individual, an artist.

The creativity within a particular institution is interpreted by researchers as a means of forming cognitive autonomy in the process of learning and mastering the disciplines envisaged by the institution (Dushniy & Dutchak, 2019). At the same time, the educational process in higher education is subordinated to market ideals, focusing on the economic motivation factor, in which the competitiveness of the subject of creative activity matters. Potential cultural figures are compared and evaluated according to internal criteria adopted in the process of institutionalisation (Beech, 2006).

In 2006, the World Conference on art education was held in Lisbon. According to its guidelines, the main educational strategy in this area was to support the human right to education and participation in cultural life, to develop individual characteristics, to improve the quality of education and to promote the expression of artistic diversity. According to the document, the priority for a globalising society in the cultural sector is the development and demonstration of individuality at a high professional level, with standards of professionalism defined by the institutions themselves, generating a horizon of expectations and encouraging a particular aesthetic point of view (Trentini, 2020). The encouragement of individuality is confronted in the educational process with established norms, techniques, working methods that need to be respected for the successful completion of education within the institution. There is a conflict between the individual and the system, with the teacher playing a decisive role in guiding the educational process. For this reason, the democratisation of education within the framework of institutionalisation remains extremely difficult.

Discussion

A study of culturological and pedagogical literature suggests that the topic of institutionalisation has been covered quite thoroughly, but it is the aspect of institutionalisation of the educational sphere of cultural and artistic practice that has been revealed superficially. Educational institutions, as one of the main tools for shaping social consciousness, in the context of modernisation processes, must meet certain criteria, standards and objectives set by managers. Thus, a system of requirements for the form and content of the educational process is formed, a rather controversial issue from the perspective of culture and art. Art is the creative embodiment of ideas in cultural objects, but, confined within a framework, it transforms the original idea in a certain way and is influenced by institutionalised space.

The humanities are characterised by a diversity of approaches to terminology. Thus, researchers such as [Kirchberg & Marontate \(2004\)](#); [Marontate \(2004\)](#), have tried to unravel their understanding of the processes of institutionalisation. They have sought in their writings to show the ambiguity of the phenomenon of institutionalisation and its contradictory nature. They all agree on the position that institutionalisation is a process of moving towards cognitive and cultural explanations in theories of practical experience, gradually shaping spheres of production into appropriate institutions according to their views, interests, their justified structure and rules. Researchers have different approaches to evaluating institutionalisation, primarily in terms of its effectiveness in their field of work. Thus, [Beech \(2006\)](#), (artist and course tutor at Sheffield Hallam University) considers the phenomenon of institutionalisation from the perspective of artist and university representative as institutions that represent the process of institutionalisation in the educational and cultural-artistic field, while, for example, [Kirchberg & Marontate \(2004\)](#), conduct research not only in the field of art, but also bring in advances in sociology and history, to trace a worldwide retrospective of the formation and development of institutions.

The main result of most research on the subject is the development of its own conception of the impact of institutionalisation in the field of educational and artistic practices. They demonstrate the polarity of institutional performance, as their activities affect these areas in different ways. A detailed picture of the process of institutionalisation was created in the study of researchers ([Faragher & Krzakowski, 2020](#)). It is a contemporary study of the institutions of modernism as those that shape ways of thinking, privilege integration in the artistic and transform society according to the contradictions arising from changes of various kinds (social, cultural, political, and economic, etc.). The dialectical relationship between society and institutions forms a new dialogue in which change is shaped, in parallel with which a structure is created that shapes values, criteria or rules. The same position is held by [Wolfe \(2019\)](#), who says that institutions and their representatives are expressors of dynamic change and bearers of cultural values, which, in turn, is refuted ([Kalin, 2012](#)). The researcher writes about the creation of institutes as a form of standardisation of knowledge, experience, and unification of approaches to teaching the arts in higher education. At the same time, she does not exclude the role of institutions in the process of inclusion in cultural spaces, nor the possibility of exploring the structure of art education, transforming consciousness and realising its manifestation in the presentation of contradictions.

In the pedagogical literature, creative activity is seen as a means of developing cognitive autonomy in the educational process, in the study of specific disciplines. This position is put forward by [Dushniy & Dutchak \(2019\)](#), who emphasise the need to create new pedagogical methods and approaches to teaching to activate the creative activity of learners or students. In this case, institutionalisation is a prerequisite for establishing institutions that teach the fundamentals and principles of art, shaping the future cultural subject's own style. A similar view was expressed by researchers ([Tunbridge et al., 2014](#)). They reveal the influence of institutions on the formation of the individual and, as a consequence, the general 'idea of progress' as the foundation in the formation of the engines of social development. Here it is worth highlighting the process of becoming an artist

as a professional as described (Trentini, 2020). The researcher argues that institutions, by granting conditional independence, create the opportunity to acquire appropriate knowledge that helps in the formation of the professional, but with the correction of the fact that the professionalism of the subject of cultural activity, the artist, is determined precisely by the institution to which he belongs. Its level of training, the criteria determine the artist's level of compliance with these requirements. By the criteria of another institution, the artist may not meet the definition of 'professional', which proves the duality of cultural-occupational institutional standards, leads to the position outlined by Signorelli & Salingaros (2012), on the conventionalism of modernist, in general, and institutional, especially, practices. A characteristic of all institutions is the coherence of beliefs and practices. Institutions dictate standards created based on their views, beliefs, and therefore are often criticised by other institutions or by representatives of the arts who reject the principles of institutionalism.

A separate aspect of the research is the question of artists' non-affiliation with institutions. Ruiz-Rivas (2017), visual artist, writer and founder of Ant museum of Contemporary Art, writes about the basic principles and mechanisms of change in the dominant styles in art. The change, he argues, comes as a result of "the break-in, the destruction of the art market or the entire art system". His position is that the change of the dominant direction takes place in the course of a revolutionary restructuring of art, the new direction offers a new ideology, which is perceived (not perceived) by the cultural environment and, subsequently, by the viewer. The opportunism of artists leads only to a transformation of their vision, a distortion of their ideology, whereas the identification of a new vision can lead to a radical restructuring of art and, consequently, of institutions. It is important to note, however, that an ideology that advocates the negation of institutions and rejects artistic standards does not create an anti-institutionalised field, but only an alternative space, with new ideas, attitudes and, as a consequence, standards. Even a lack of standards eventually leads to their formation. Similarly, Signorelli & Salingaros (2012), argue that modernist art created a series of rules, which led to the transformation of their image from revolutionary to conventionalist. Aberrant styles are becoming the norm, creating their system of standards, becoming the face of institutionalisation.

In the issue of institutionalisation of cultural practices, an important factor is economic, as noted by researchers (Kirchberg & Marontate, 2004). They attribute the dependence of art on artistic standards to the influence of economic factors. Institutions establish the criteria by which people express their preferences, make evaluations according to internal criteria and then build bureaucratic institutions and organisations to promote the arts, but also combine the management of art institutions with the pursuit of profit. The media, which work in the interests of the customer or the author, play not the least role in this. In a combination of these factors, there is a popularisation of art, but not of art as a whole, but of certain branches, which dominate in an institutionalised environment. The institutions' formality is intended to streamline their activities, but limits it to a large extent.

Taking into account the contradictions of the phenomenon of institutionalisation, it should be noted that the binary nature of the representative of the institutional

educational cultural and artistic field is manifested to a lesser extent. The image of a teacher is presented in the study of [Kalin \(2012\)](#), who has quite thoroughly characterised the ambivalence of the teacher's character as a representative of an institution and an artist at the same time. The internal conflict that arises for the teacher, forcing them to compromise between the need to meet institutional standards and a free creative atmosphere, is an essential element of artistic practice. Thus, balancing the teaching process will prevent some of the negative effects provoked by institutionalisation as an important social phenomenon and allow only the progressive aspects of the process to be applied. The teacher in the educational practice of institutionalisation is the main communicator of the ideas of the institution. Existing methods, techniques, approaches enshrined in traditional practice cannot be incorporated into enforced structures and norms, they are merely means of transmitting cultural experience, contributing to the formation of new directions.

Culture and art, according to [Wolfe \(2019\)](#), represents the experience of modernity. Art articulates political aspirations, provides insight into national ideals, cultural traits, and unique features of consciousness ([Rodner & Kerrigan, 2018](#)). The perception of objects of cultural production changed during the modernist era, as [Ruiz-Rivas \(2017\)](#), suggests. He writes that in the era of modernism it became important not what was produced by the subject of cultural activity, but how, where, when and with whom it was done. Thus, the context becomes important, the artistic medium no longer assuming a single creator, but their environment, contacts, views, ideas, thoughts, presented not only in their works, but also in their biographical information. The social context of artistic practice has, therefore, determined its globalisation: numerous awards, prizes, organisations, institutions, etc., have determined the cross-cultural development of art in the Art Nouveau era. This has made it easier to interact and communicate in an artistic environment, to pass on experience and to exchange ideas. The emergence of new artistic forms is primarily due to the obsolescence of past forms, the need to find new ideals and standards, and the transformation of external conditions that shape social attitudes and are reflected in cultural values. The activities of institutions, organisations, exhibitions and other events create the conditions for a simple change of existing mothballed artistic practices, in turn refuting the thesis of [McLennan \(2017\)](#) on the inefficiency of institutions and the inadequacy of time. Admittedly, not all institutions are immediately responsive and some remain in their old positions, refusing to accept the new trends.

The practice of collecting works of art and framing them in the form of cultural institutions (museums, galleries) is a manifestation of the institutionalisation of culture and art, which suggests the rise of modernist aesthetics as a general concern for the representation of art and its future image. This position was stated in the study by [Faragher & Krzakowski \(2020\)](#), who note that it is precisely the desire to fix existing achievements or to demonstrate modern cultural achievements and make them available to a wide range, forming a sense of taste in accordance with socially accepted aesthetic views and preferences. A review of the academic literature led to the conclusion that the nature of the process of institutionalisation is ambiguous. A wide range of studies from various disciplinary branches (culture, history, sociology, pedagogy) provide insights into

institutionalisation and its role in shaping the image of art in society. However, the interaction between educational and cultural practices remains under-researched, as the essence of institutionalisation as a process of interpreting artistic trends through the formation of standards, norms and relevant institutions lies in their collaboration. This study is limited to a theoretical grounding in models of institutionalisation, but fully presents the possibilities of further practical application of the work's achievements for the effective operation of promising institutions aimed at the development and work of cultural subjects.

Conclusions

In the process, the main terminological aspects of the interpretation of the term 'institutionalisation' and the positions of researchers on the role of this process in the framing of cultural and artistic educational activities were considered. The dual nature of institutionalisation is defined by its results: the transformation of consciousness in the process of forming a cultural subject, the correction of techniques and methods of working with works of art, the linearity and continuity of experience, the possibility of enculturation in the artistic with the prospects of further development in this area, but at the same time the social determinism of the creative path, the need to meet the requirements set by the institutions by complying with standards, defining the level of professionalism according to internal criteria, the bureaucratisation and structuring of institutional apparatuses, their engagement and minimal liability, the adjustment of the individual to institutional requirements with a specific purpose (recognition, rewards, development, etc.).

The study demonstrated the main effects of institutionalisation on the arts, establishing the main educational strategies for institutionalising the arts as well as the aims and orientations of the institutions. The most promising direction in the development of educational cultural institutions is to help individuals to develop and discover their potential. Institutes have a proven track record that should help solve complex problems in shaping the future artist, rather than dictating the terms of activity. The effectiveness of institutions as such can be improved under these conditions. Our results make it possible to revisit the direction of the institutes in the future and also to simplify the understanding of the main ways of institutionalisation in the context of artistic and educational practice. The modern orientation towards the economic factor forces the artist to focus on the audience rather than creating individual cultural objects. These conditions create a situation whereby the level of professionalism of the artist and their work are determined by social standards, institutional conventional norms accepted in the cultural milieu, pre-establishing requirements for the work. Those strands, which promote themselves as anti-institutional, aberrant, cannot ultimately be so. Their study as alternative forms of institutional organisations enables scientists to significantly expand the field of research and better understand the socio-cultural processes of contemporary society. The perspective of this paper lies in the possibility of its further development with practical application to address a number of issues related to the processes of institutionalisation of the educational and artistic spheres, as institutionalisation has become one of the main forms of social and legal legitimisation of cultural standards.

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