

Teplitskaya, A. A. (2021). The educational space of the university of traditional applied arts in the contours of the information society: Qualitative and quantitative indicators of educational activity. *Problems of Education and Teaching in the Era of Digital Society. European Scientific e-Journal*, 8, 7–17. Hlučín.

DOI: 10.47451/ped2021-01-002

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### **The Educational Space of the University of Traditional Applied Arts in the Contours of the Information Society: Qualitative and Quantitative Indicators of Educational Activity**

*Abstract:* The research of the university educational space has great importance for the development of the educative environment. Universities of traditional applied arts need to determine the qualitative and quantitative indicators of educative activities, which contribute to a more detailed analysis of the educative system of future specialists in culture and art. The article analyses the interpretations of the concept of “education”. During the study, points of match and mismatch of the opinions of domestic and foreign researchers in the interpretation of the concept were found. The criteria and methodology for monitoring and evaluating educational results – qualitative and quantitative indicators of educational activity – are presented. The materials of the article are intended for specialists in the space of educational work in higher and secondary special institutions.

*Keywords:* upbringing, qualitative indicators, quantitative indicators, upbringing system, algorithm, diagnostics.

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### **Воспитательное пространство вуза традиционного прикладного искусства в контурах информационного общества: качественные и количественные показатели воспитательной деятельности**

*Аннотация:* Изучение воспитательное пространство университета имеет большое значение для развития воспитательной среды. Особое значение это приобретает для университетов традиционного прикладного искусства для определения качественных и количественных показателей воспитательной деятельности, которые способствуют более детальному анализу системы воспитания будущих специалистов в сфере культуры и искусства. В статье анализируются трактовки понятия «воспитание». В ходе исследования были обнаружены точки согласования и рассогласования мнений отечественных и зарубежных исследователей в трактовке понятия «воспитание». Приведены критерии и методика отслеживания и оценки воспитательных результатов – качественных и количественных показателей воспитательной деятельности. Материалы статьи предназначены для специалистов в области воспитательной работы в высших и средних специальных учреждениях.

*Ключевые слова:* воспитание, качественные показатели, количественные показатели, система воспитания, оценка, алгоритм, диагностика.

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## Introduction

The educational space concept appeared in the scientific discourse in the 1960s and 1970s. It uses in regulatory state acts and laws now. Despite the variety of author's, collective, traditional, and modern concepts and technologies devoted to the organization of educational space—D. Dewey, K.N. Wentzel, Omar H. Moore, S.T. Shatsky, E.V. Kakalina, etc.—each university has independently to determine the guidelines for the development of educational activities, based on the profile of the educational program following the general requirements of the Ministry of Education and Science of the Russian Federation for the organization of education of students.

The university with the profile of *Traditional Applied Arts* aims to meet the needs of society, the state and regions, i.e., the centres of historical, traditional arts and crafts, in qualified artists with higher education in specific types of traditional arts and crafts correlated with special regional and historical centres of their origin, revival and the need to develop modern. It also organizes and conducts fundamental, artistic, creative and exploratory scientific and museum research in the space of traditional arts and crafts, then using the results obtained in the educational and non-educational processes to develop scientific and pedagogical schools. All this determines the specifics of the organisation of the educational space of the traditional applied arts' university.

## Results

### The Concept of Educational Space

Following N.M. Borytko, we understand “a pedagogical environment specially organised, a structured system of pedagogical factors, and conditions of human development” ([Borytko, 2001](#)) by “educational space.” Despite the existence of some general features, the concept of educational space logically follows from the concept of “education,” the definitions of which reveal the inconsistency of the opinions of domestic and foreign scientists.

Education is mostly considered as a systemic component of the education process (this came through in the Federal Law “*Education in the Russian Federation*”), but further discrepancies are noticed. A group of scientists confuses this concept with inculturation or socialization, e.g., V.A. Karakovsky, L.I. Novikova, and N.L. Selivanova understand education as “managing the process of personal development through the creation of favourable conditions for this” ([Karakovsky et al., 1996](#)), and D.V. Chernilevsky and O.K. Filatov define education as a purposeful activity of a teacher, which contributes to the maximal development of a student's personality, exactly “the student's entry into the context of modern culture, his formation as a subject and strategist of his life, worthy of a Person.” ([Chernilevsky & Filatov, 2006](#)) L.V. Baiborodova and M.I. Rozhkov proposed the following definition: “Education is a pedagogical component of socialisation, which involves purposeful actions to create conditions for human

development.” (*Rozhkov & Baiborodova, 2000*) Some scientists emphasize the psychological component, e.g., S.D. Polyakov defines education as “a psychologized process when the professional activity of the educator is based on an understanding of the psychological patterns of a child’s development and maturation.” (*Kolesnikova et al., 2007*) The original philosophical and pedagogical system of V.A. Sukhomlinsky, based on the anthropological approach, is generally based on the definition of education as a process of realization of innate properties, which are inherent in the child, spontaneous reactions and impulses laid down by nature genetically (*Rozhkov & Baiborodova, 2000*). Sometimes, scientists declare general definitions that lack the necessary substantive certainty, e.g., Otto Ruhle, the theorist of social education in German pedagogy, interpreted the concept of education as “the sum of conscious and reflex, intentional and accidental, direct and mediocre influences.” (*Ruhle, 1924*)

However, regardless of the degree of validity of scientific knowledge, the problem of education remains one of the most actual pedagogical ones in the contours of the information society. Now, at a time when spiritual, moral, ethical and cultural ideals are entirely blurred, when there is a “undermining of the moral and historical foundations and patriotic traditions of the multinational people of Russia” (*Sukhomlinsky, 1979*), significant questions arise:

Who can educate today’s youth?

What does it mean now?

Conceptual essence of the personality’s qualities, the absolute value of which previously did not cause any doubt—diligence, modesty, accuracy, kindness, care, perseverance, responsibility, care, diligence—is cognitively distorted. The same applies to the general principles of life, i.e., humanism, charity, justice, patriotism and others. The uncertainty of moral norms, the weakening of social solidarity’s relations, the absence or partial reduction of moral imperatives occur everywhere.

These processes have long been calling “social disorganization,” “anomie,” “abnormality,” and “moral and value disorientation.” In the meantime, if issues about how to educate students in current conditions of confrontation between culture and anti-culture are raised in educational practice, they are not implemented at the systemic level of a holistic view.

*Thus*, the problem of education has retained its relevance and also appeared in a completely different form in the contours of the information society.

### **Specifics of the Organization of the Educational Space of the Traditional Applied Arts’ University**

A higher educational institution that trains an artist of traditional applied arts has the peculiarities of organising educational space because, for us, educative work is a systematic process of immersing students in the artistic world of traditional applied art; and educative space is a specially organised pedagogical environment to form an artist who preserves and develops national heritage in one of the types of folk-art crafts. In the content of the core concept of “folk arts and crafts,” the idea of manual labour is already laid down.

The essence of the Russian nation and the great Russian art is built in man-made work without the usage of machine labour. It should cite the thesis of V.F. Maksimovich, the president of the Academy that “the basis and essence of each kind of traditionally applied arts is the manual labour and the consequent conditions for creative success: focus, perseverance, stress,

endurance, passion, a desire and ability to fix corrupted, incorrectly executed; the search for historical and theoretical foundations or base of a centuries-old artistic heritage; the fatigue and joy of what you have seen and performed own work, and most importantly, that after all this there would be a desire to do this and nothing else again.” (*Maksimovich, 2008*)

A similar opinion was adhered by V.A. Sukhomlinsky, the creator of folk pedagogy, and A.V. Bakushinsky, the classic of art pedagogy.

Although V.A. Sukhomlinsky wrote about the national school, and not about the system of higher education, he considered work as a purposeful impact on the individual, which is a dynamic aspect of the educational process. He argued that “the sense of pride, experienced in connection with success in the favourite job, is the first source identity and spark, igniting the child’s soul a spark of creative inspiration; and there is no man deep confidence that he will take a worthy place in life without inspiration, a joyful lift and a feeling of fullness forces.” (*Sukhomlinsky, 1985*) This idea is more developed more deeply and fully in the further theoretical works of the teacher. Labour education begins to be considered by him as the most important factor in the development of the individual. The educator speaks about the need of a person and a child in manual labour for the benefit of society, the incredible importance to master at least basic skills of manual processing of wood and metals, sawing construction, and modelling.

This pedagogical and educational concept is very closely correlated with the system of continuing professional education in the Higher School of Folk Arts (Academy), which provides professional training for artists of traditional decorative and applied arts. The mission of the Higher School of Folk Arts as the only specialized higher educational institution in the world in the space of traditional arts and crafts is the revival, preservation, and development of the historical culture of Russia directly in the regional historical centres through the training of local youth, who can influence the ethics of modern life, the formation of the national and spiritual identity of the younger generation through aesthetics of artistic and creative work based on regional and historical, art-technological, structural, and colouristic traditions, for specific types of traditional folk art and crafts.

Since the applied aspect is the main one in art and pedagogical education, art educational institutions differ in the specifics of the organization of educative space, realizing the creative potential of the educational environment and the educational potential of traditional applied art in higher education. The priorities of educational work’s organization in the Higher School of Folk Arts (Academy) are following:

- train a unique specialist in the field of traditional arts and crafts, education of the future artist as a carrier of Russian traditional applied art, who has a high culture, social activity, and the qualities of a citizen-patriot;
- form a high level of spiritual and moral development, a sense of belonging to the historical and cultural community of the Russian people and the fate of Russia in the student of the Academy;
- educate a student of the Academy as a research-oriented, professionally competent specialist in the field of traditional applied arts;

- create conditions and prerequisites (methodological, organizational, personnel, socio-psychological) to educate a healthy, happy, free, work-oriented personality in the face of a student of the Academy;
- educate a student who has the norms of humanistic morality, the culture of behaviour;
- educate a successful person in the field of socialization in society and active adaptation in the labour market;
- form the internal position of the individual of a student of the Academy concerning the surrounding social reality.

*Thus*, the applied aspect is a reason that the Academy has features that are already evident at the stage of accounting for qualitative and quantitative indicators of educational activity.

### **Forms of Accounting for Quantitative and Qualitative Indicators of Educational Activity Assessment**

The form of calculation for quantitative indicators of evaluation of creative universities' educational activities is not much different from traditional forms of calculation. It should first establish compliance of educational activities in higher education with following accreditation indicators:

- the documentary-informative providing of the educational process;
- availability of bodies of students' self-government;
- availability of groups, sections and other forms of organization of extracurricular work;
- availability of a system of rewards for students, organizational conditions providing efficiency of the process of education, amongst which the material and technical equipment of the University;
- availability of the managers of educational activities;
- the size of the budget allocated for educational activities;
- availability of a university museum.

The formality of these indicators guarantees the objectivity of the evaluation activity.

Formal diagnostic indicators include:

- the number of events held in the following areas: civil-patriotic, cultural-creative, professional-oriented, sports and health-saving, environmental, business-oriented, student self-government;
- the number of preventive measures;
- percentage of students who attended events in different areas;
- percentage of students who attended preventive activities;
- the number of active members of the Student Council;
- percentage of students employed in associations, which includes in the organization of the university activities: Instagrammer, Green Folk, Cinema Club and others;
- percentage of students involved in volunteer work;
- the number of events held with the participation of volunteers;
- percentage of first-year students who are familiar with the regulations of the university;
- the number of projects and initiatives proposed by students;

- the number of students who took part in citywide, regional, national, and international educational events.

Informal diagnostic indicators include assessment of the socio-psychological climate in the university, i.e., analysis of reviews and comments about the higher educational institution according to the criteria:

- satisfaction with the quality of training, psychological comfort, the presence of corporate culture, academic traditions, and student life;
- calculation of the indicators of the success of teacher-student interaction (social survey);
- the number of subscribers on the Academy official pages in Instagram, VKontakte, considering the dynamics of their decline or growth.

*Qualitative indicators* of evaluation of educational activities of creative universities. There are two of the most pressing issues in educational practice, e.g., how to diagnose parenting and evaluate the quality of this education. Indeed, it is quite hard to find the means to assess the extracurricular work of a master with students. The scientific community offers different methods: the questionnaire of A. Mehrabian, N. Epstein, Kettell, personality-oriented tests, author's systems and questionnaires. The university team uses some similar techniques in combination with ones, designed in the Academy, in our educational practice:

- level of education of students (survey of teachers);
- the specific system of encouragement of students, material and moral stimulation;
- culture of everyday life (aesthetic design of the university, cleanliness, separate waste collection);
- expanding social partnership, improving the image of the educational institution.

It should separately note there is a problem of reliability of various kinds of personality questionnaires and tests. When they are accepted, there are often conscious or unconscious motivational distortions, the substitution of concepts, falsification of answers, providing deliberately false information, tendencies to choose the "socially correct" answer, and so on. In this regard, the question of the formation of an *Expert Council for Assessing the Education Quality* in the Academy, whose members can be heads of departments, teachers and outside specialists, remains open. Their expert work will consist not only in assessing the technological skill of artistic works presented, e.g., in a competition or master class but also in calculating the effectiveness of educational work according to particular criteria, i.e., "choosing the theme of an artwork." The team of the Academy believes that an artist who allowed to show creative freedom in choosing a theme, consciously or unconsciously reveals his human potential and exposes his individual qualities. The Academy held an exhibition-competition of creative works *Golden Autumn* within the framework of cultural and educational activity from October 26, 2020, to November 18, 2020. At the same time, following the Regulations of the Competition, the Academy gave students the freedom to choose a specific topic to implement their creative idea. Owing to this, the competition featured works such as *Autumn Rhapsody* (there is a red fox in the centre of the composition), *Meeting Autumn* (based on Eugene Onegin), *Ducks Fly*, *Forest Dweller* (there is a deer in the centre of the composition), *Fox and Mouse*, *Autumn Swing* (there is a Russian girl with a wreath on her head, dressed in a red sundress in the centre of the composition and traditional Russian building in the background), *My Ladushka* (there is a couple dressed in

traditional Russian costumes in the centre of the composition), *Lights of the Mikhailovsky Garden* (work inspired by the sights of St. Petersburg), *Apple Spas* (The theme of the summer Slavic celebration), *Kostroma Sloboda* (there is a small house of the Kostroma Sloboda museum-reserve in the centre of the composition).

The activity of the Council for Educational Work is the guarantee of objectivity in this case. Moreover, with the practical implementation of such a system of quality indicators' collecting and evaluating, it already becomes unimportant whether the student was initially sincere, e.g., choosing a patriotic theme or desiring to create a high-quality work of art. As a result of his work on a creative project, these feelings really arise and "work entails the child's experience of a sense of pride, honour, dignity; it becomes a source of joy only when a person discovers in it the possibilities to reveal his abilities, talent." (*Sukhomlinsky, 1979*)

Thus, the members of the Expert Council can analyse the works according to the following criteria: love for nature, for Russian literary works, pride in the Motherland, interest in history, attention to traditions and family values.

### Conclusion

In the modern world, the concept of "education" is still not fully defined. In many interpretations of this concept, paradoxical discrepancies are often noted. V.A. Karakovsky considers education a concept synonymous with "inculturation," D.V. Chernilevsky and O.K. Filatov equate education with "socialization," S.D. Polyakov considers education as a psychologised process. Other researchers give lengthy definitions. However, in almost all works, education is reviewed as a systemic component of the educational process. Thus, the educational space is presented as a specially organized pedagogical environment built by the university purposefully following the specifics of the profile of the educational program. The university of traditional applied arts implements the creative potential of the educative environment and the educative potential of traditional applied arts. In this regard, specific quantitative and qualitative indicators of educational activity were identified—including the material and technical equipment of the university, the presence of a museum in the university, the share of students employed in associations, testing of students, expansion of the social partnership, the activities of the expert council on educational work, and so on.

Thus, can be noted that the combination of formal and informal quantitative and qualitative methods of data collection and interpretation provide an objective assessment of the effectiveness and quality of educational activities of the university of art orientation.

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