

INNOVATIONS IN ARTS AND CULTURAL EDUCATION: ENTREPRENEURIAL ASPECT

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ABSTRACT

The article substantiates the need for innovation in arts and cultural education in order to form proactive entrepreneurial behavior. Based on the selected criteria and indicators, the students' readiness levels for the education of an aesthetic culture (sufficient, medium, and low) are determined. The results of the ascertaining stage of the experiment have showed that the vast majority of respondents have an average (49.7%) and low (32.2%) level of readiness to cultivate an aesthetic culture, characterized by weak motivation and a passivity to this type of professional activity; insufficient theoretical knowledge on the methodology of organizing the process of raising an aesthetic culture and the partial formation of the actual practical skills of this type of professional activity. The results of the experimental work showed that the pedagogical conditions justified by the author ensure the effectiveness of preparing future fine arts teachers for education of aesthetic culture since there was an increase in the levels of preparedness of participants in the experimental groups by all indicators, while the levels of preparedness of respondents in the control group remained unchanged.

Keywords: Entrepreneurial Behavior, Arts and Cultural Education, Experimental Work, Pedagogical Conditions, Aesthetic Culture.

JEL Classifications: M5, Q2

INTRODUCTION

The development of the Ukrainian state, the change in social priorities, and the modernization of the national education system necessitate the upbringing of a person with an established aesthetic culture, a developed sense of beauty, capable of being guided by aesthetic principles in all spheres of life.

To educate such a person is the mission of a teacher, in particular, a fine arts teacher, who has professional skills and realizes himself (herself) as a conductor of aesthetic culture, and feels the inner world of the students.

This is also facilitated by an integrated approach to the organization of educational and extracurricular activities. In this case, integration is considered as a process and the result of the

interaction of the elements of the educational process (classroom and extracurricular forms of work) that interconnect and form new integrity, which has the property of consistency. It is the integrated nature of the content of education that is one of the most important conditions for the comprehensive harmonious development of the individual and the implementation of the educational goal.

The integration of scientific knowledge becomes especially urgent due to the fact that the main goal of the higher education institution is the formation of a holistic personality of the future fine arts teacher, who has a system of knowledge, skills necessary for the successful implementation of professional integrity. In our case, the integration of academic disciplines and forms of work with students contribute not only to improving the quality, depth, and systematization of knowledge but also to the formation of skills to apply this knowledge in practice, forming proactive entrepreneurial behavior in future artists.

The purpose of the study is to substantiate and experimentally verify the effectiveness of pedagogical conditions for preparing future fine arts teachers to educate pupils about the aesthetic culture on the basis of a theoretical analysis of the problem being studied and by studying educational practice.

REVIEW OF PREVIOUS STUDIES

The problem of aesthetic education and upbringing of an aesthetic culture is widely represented in the studies of scientists, among which valuable are the fundamental provisions of the features of aesthetic education formulated by researchers (Avdeeva et al., 2019; Danijela, 2018; Harashchenko et al., 2019).

The content of aesthetic education, focused on the formation of aesthetic culture of schoolchildren, provides for the development in the latter of the ability to perceive the beautiful in nature, work, works of art, the world around us, and the behavior of people who seek to enjoy this beautiful (Drobyazko et al., 2019; Durmanov et al., 2019).

According to Butt (2017), the goal of aesthetic education is the formation of a culture of human feelings, the development of skills to create beauty in the surrounding reality, to be able to distinguish beauty from the ugly, and to live by the laws of beauty.

The task of aesthetic education is to transmit to the young generation “*a whole layer of human experience of sensory-emotional and intellectual life accumulated by mankind, which is preserved in all human creations, in the relationship of people to each other, which is reflected in the system of artistic values, as well as in the person’s attitude to the world and the natural world*” (Bielialov et al., 2019; Bezkorovaina et al., 2019).

In the context of the issue under study, the problem of creating appropriate favorable conditions for the education of pupils in the aesthetic culture in the process of education is becoming increasingly important (Tetiana et al., 2019; Hilorme et al., 2019a; Hilorme et al., 2019b): the formation of aesthetic perceptions, judgments, tastes, feelings, aesthetic consciousness, the correct understanding of the beautiful in reality and art, the development of aesthetic needs and interests, the ability to creatively participate in the transformation of life according to the laws of beauty (Holinska et al. 2019; Tkachenko et al., 2019).

It should be emphasized that the education of the aesthetic culture of schoolchildren is an important task of the professional activity of the fine arts teacher and is interpreted as a long process of formation and improvement of the aesthetic consciousness, relationships, and aesthetic activity of a person.

METHODOLOGY

The following methods were used to study the readiness of future fine arts teachers to educate pupils about the aesthetic culture in secondary schools: anonymous questionnaire among students (future fine arts teachers) and practicing teachers, which made it possible to objectively assess the state of preparation; praximetric method-analysis of documents and results of pedagogical activity (pedagogical practice); observational method-observation, self-observation; conversation and interviews; expert review; tests (psychological, didactic).

In order to determine the reliability of the obtained research results, the methods of statistical and mathematical processing of experimental data were used (Pearson's chi-square test, Student's t-test).

RESULTS AND DISCUSSIONS

The Chernivtsi National University named after Yuri Fedkovich, the Educational and Scientific Institute of Arts of the Carpathian National University named after Vasily Stefanik, the Kosiv Institute of Applied and Decorative Arts of Lviv National Academy of Arts, the Central Ukrainian State Pedagogical University named after Vladimir Vinnichenko, and the Institute of Postgraduate Pedagogical Education of Chernivtsi region were chosen as the base of experimental work.

The experiment involved 394 full-time students (271 people), part-time students (123 people), and 80 practicing fine arts teachers and elementary school teachers, which conduct fine art lessons.

The questionnaire was conducted among future art teachers who are studying in 2-4 courses. To determine the general population, the number of students enrolled in higher education institutions at different levels of accreditation at the beginning of the 2018/2019 academic year was analyzed. In our case, a complete examination would have to cover 15061 students, making up the general population of all students.

Using the formula with a marginal error of 5% and a significance factor of $t=2$ (confidence level-95%) makes it possible to determine the desired value.

The participants of the study were divided into the control (CG) and experimental groups (EG), which included representatives of each higher education institution that took part in the study. Thus, CG included 195 (49.5%) and EG included 199 (50.5%) of all respondents.

In order to implement certain tasks, diagnostic tools for experimental research have been developed, in particular: criteria, indicators, levels of readiness of future fine arts teachers to educate pupils about the aesthetic culture, methods, and techniques for their diagnosis.

Based on the developed criteria and indicators, the level of readiness of students to educate pupils about the aesthetic culture in the control and experimental groups have been determined in accordance with the level of formation of individual components of readiness on a scale:

- From 15 to 20: Always (the sufficient level of readiness of future fine arts teachers to educate pupils about the aesthetic culture);
- From 7 to 14: Rarely (the average level of readiness of future fine arts teachers to educate pupils about the aesthetic culture);

- From 0 to 7: Never (the low level of readiness of future fine arts teachers to educate pupils about the aesthetic culture).

At stage I, aimed at studying the level of formation of the emotionally motivational component according to the criterion “*The degree of motivation and positive emotional attitude towards the education of pupils in the aesthetic culture*”, a test for a propensity for the teaching profession was carried, the results of which allow drawing the following conclusions: 16.2% of respondents scored 10 -20 points, therefore, work related to communication is suitable for them, in particular, the profession of a teacher. After all, it is precisely the ability to communicate with schoolchildren, their parents, and colleagues that is an important prerequisite for the successful fulfilment of professional tasks in the daily painstaking work of a fine arts teacher. 28.5% (20-30 points) of future teachers will have certain inconvenience in their job but, generally, this result satisfies the profession of the teacher. 22.3% will feel a certain constant discomfort that will have to be overcome by willpower (30-40 points). 33.0% (40-50 points) of students are not good for the profession with frequent and intense interpersonal contacts.

The results obtained make it possible to state that only a small part of the students involved in the experiment are prone to the pedagogical profession, and the bigger part has certain inconveniences in communicating with pupils. Therefore, they will have to make certain volitional efforts to effectively carry out educational activities although the ability to direct artistic activity is present.

The use of the questionnaire in the form of an adapted form for recognizing the importance of the problem under study, self-analysis of the own level of theoretical and practical preparedness for the education of pupils in the aesthetic culture, and identifying problems in preparation and ways to solve them made it possible to fix the level of motivation and awareness indicators of the significance of the problem under study at this stage. Thus, to the question of the questionnaire: “*Do you think the problem of the formation of the aesthetic culture of students is relevant today?*” 23.4% of future teachers gave a positive answer, 76.6% gave the negative one, which indicates that they do not understand the importance of the problem of educating students about the aesthetic culture.

3.6% of respondents fully consider themselves theoretically prepared to educate pupils about the aesthetic culture in the fine art lessons and after school hours, 7.1%-enough prepared, and 15.5%-partially prepared. At the same time, 73.8% of future teachers were completely unprepared for this function, as the results of the questionnaire showed. In this context, 4.8% of respondents consider themselves fully prepared for educating students about the aesthetic culture in fine arts lessons and extracurricular activities, 5.1% are ready enough, 23.9% are ready partially. 66.2% of students stated that they were not ready for this kind of activity.

The recorded results allow concluding that most of the future teachers are not theoretically and practically ready to perform educational functions in the system of general secondary education, including educating students about aesthetic culture.

But the encouraging fact is that 44.2% of future fine arts teachers consider themselves an aesthetically educated personality, 2.8% of those surveyed gave a negative answer; 53% of students could not answer this question. It can be assumed that such results are caused by a lack of understanding of the essence of the concepts “*aesthetic culture*” and “*aesthetic education*”. This fact subsequently necessitated the development of a strategy for preparing future teachers to educate pupils about the aesthetic culture and their own development of this quality among students as carriers of high spiritual values, in particular, aesthetic ones.

The results of the survey on the motives of educational and creative activities are recorded in Table 1.

No	Motives	%	Rank
1	To become a creative artist.	78.9%	2
2	To obtain a diploma of a fine arts teacher.	32.5%	7
3	To successfully continue studies in the following courses.	18.3%	11
4	To successful study, to pass exams for "good" and "excellent".	20.8%	10
5	To permanently receive a scholarship.	43.4%	6
6	Get deep and solid knowledge.	48.7%	5
7	To master different artistic techniques.	80.5%	1
8	To not neglect the study of subjects of the educational cycle.	23.4%	9
9	Keep up with your fellow students.	24.1%	8
10	To ensure the success of future professional activity.	54.3%	4
11	To fulfill pedagogical requirements.	5.6%	15
12	To gain the respect of the teacher.	14.7%	12
13	To be a model for fellow students.	8.1%	14
14	To seek parental and community approval.	4.8%	16
15	To avoid condemnation and punishment for poor studying.	9.6%	13
16	To have intellectual pleasure.	76.9%	3

The results indicate that becoming a fine arts teacher, whose activity involves educational work with students, is not the primary motive for participants in the experiment. Therefore, it is necessary to work on the positive motivation of future teachers, instill in them an interest in the future pedagogical activity, revealing its functions, specificity, and main purpose.

The recorded data convince that the practicing fine arts teachers need help in preparing for educating students about the aesthetic culture in the conditions of the general secondary education institution.

Determination of the level of readiness of future fine arts teachers to educate pupils about the aesthetic culture occurred by calculating the arithmetic average of the formation of individual structural components (cognitive, emotional-motivational and creative-activity). The data obtained are shown in Table 2.

Readiness levels	Structural components					
	emotional-motivational		cognitive		creative-activity	
	absolute amount	%	absolute amount	%	absolute amount	%
Sufficient	67	17,0	52	13,2	95	24,1
Average	195	49,5	192	48,7	201	51,0
Low	132	33,5	150	38,1	98	24,9

As a result of the ascertaining stage of the study, it was found that, in general, the components of the readiness of future fine arts teachers to educate pupils about the aesthetic culture in secondary schools are insufficiently formed.

The study showed a lack of awareness of students with the essence, features, and methods of education of the aesthetic culture of pupils; they do not quite clearly represent the content of future activities to educate pupils about the aesthetic culture, as well as the content of key concepts (cognitive component (low level)-38.1%); lack of motivation and low interest in the implementation of the education of pupils in the aesthetic culture (emotional-motivational component (low level)-33.5%); poor formation of professional skills and knowledge in designing measures of aesthetic direction (creative and active component (low level)-24.9%). A manifestation of a greater ability to learn fine art than to organize educational work with pupils in this context is observed in students-future specialists.

The reasons for this condition are, in our opinion, due to the fact that the training of future specialists is mainly oriented towards students gaining professional artistic and creative competencies; underestimation of education as an important component of vocational training; in not using the potential of pedagogical practice in preparing the fine art future teacher to educate pupils about the aesthetic culture.

Based on indicators of the level of formation of the components of students' readiness to educate pupils about the aesthetic culture, the arithmetic average indicators of readiness levels are determined (Table 3).

Readiness levels	EG (n=199)		CG (n=195)	
	absolute	%	absolute	%
Sufficient	36	18,1	34	17,4
Average	99	49,7	94	48,2
Low	64	32,2	67	34,4

The obtained results convince us of the need to improve the work of higher educational institutions in preparing future fine arts teachers to educate pupils about the aesthetic culture in

general secondary education in the process of professional skills training. This allowed formulating the assumption of the study: the optimization of the formation of the emotional-motivational, cognitive, and creative and activity components of students' readiness to educate pupils about the aesthetic culture requires the development of pedagogical conditions for increasing the effectiveness of this readiness, which determined the further direction of the study.

RECOMMENDATIONS

Thus, the conducted analysis of the experimental work to identify the level of readiness of future art teachers to educate pupils about the aesthetic culture indicates the lack of preparation for this type of activity. In addition, a survey conducted among art teachers confirms the relevance of the problem of preparing a future art teacher to educate pupils about the aesthetic culture in the general secondary education institution.

It should be emphasized that the development and professionalism of the future generation depend on the quality training of the future teacher. Therefore, currently, the requirements for the training of the fine arts teacher are increasing, one search for effective ways to optimize this process and the necessary conditions for the formation of a teacher as a highly qualified specialist, capable of creative organization of all links of a personality-oriented pedagogical process, of creative self-realization, and education of an aesthetically developed personality of a pupil.

This necessitated the search for ways to improve the preparation of future fine arts teachers to educate pupils about the aesthetic culture - the definition and justification of pedagogical conditions for improving this process of preparation and development of the stages of their implementation at the stage of professional skills training in a higher education institution.

CONCLUSIONS

According to the results of the ascertaining research experiment, the insufficient readiness of future fine arts teachers to educate pupils about the aesthetic culture was established and confirms the prevalence of indicators of average (49.7%) and low (32.2%) levels of readiness. The study showed a lack of awareness of students with the essence, features, and methods of education of the pupils' aesthetic culture; they do not quite clearly represent the content of future activities to educate the aesthetic they do not quite clearly represent the content of future activities to educate pupils about the aesthetic culture, as well as the content of key concepts (cognitive component (low level) - 38.1%); lack of motivation and low interest in the implementation of the education of pupils in the aesthetic culture (emotional-motivational component (low level)-33.5%); poor formation of professional skills and knowledge in designing measures of aesthetic direction (creative and active component (low level)-24.9%).

It was found out that future fine arts teachers would show the greater ability for the didactic process on the basis of the pupils' visual literacy than for the organization of educational work of the aesthetic and cultural orientation. One of the reasons for this is that the importance of upbringing as a component of teacher's professional and pedagogical activity and insufficient use of the potential pedagogical practice in forming their readiness to educate pupils about the aesthetic culture is underestimated in the process of training future specialists.

This necessitated the search for ways to improve the training of future fine arts teachers for the education of the aesthetic culture of pupils-the definition and justification of pedagogical conditions for improving this process of preparation and development of the stages of their implementation during professional skills training in a higher education institution.

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