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System of Preparing Students for Professional Innovative Activity in Fine Arts

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Abstract: This scientific article is dedicated to the current problems of preparing students in higher educational institutions in the field of fine arts for the application of innovative approaches in professional activity. The study examined the possibilities and shortcomings of the existing educational process in the development of innovative activity. Also, the level of interest and readiness of students for innovative activity was determined.

Keywords: Interactive, intellect, creative, brainstorming, simulation, portfolio, conceptual, competent, virtual, gallery.

Introduction: The modern world is entering a vortex of unprecedented dynamics and complex changes. The digital revolution, the rapid development of artificial intelligence, and the processes of globalization place new, very serious demands on all spheres, including the education system. In particular, fine arts education, which has taken on such important tasks as the development of a person's creative potential, the formation of their aesthetic taste, and the preservation of cultural heritage, today requires a new philosophy and innovative approaches.

As the Republic of Uzbekistan enters a new stage of development, fundamental reforms are being implemented in all spheres of society. The development of national culture and art, the upbringing of the younger generation in the spirit of patriotism, and the realization of their creative abilities have become one of the priority areas of state policy. The idea of building a "New Uzbekistan," put forward by President Shavkat Mirziyoyev, requires qualitative and substantive updates in the education system. In particular, in the process of training future specialists in fine arts, it is extremely important not only to deeply master traditional knowledge and skills, but also to form them as mature personnel capable of adapting to rapidly changing modern conditions, thinking non-standardly, and putting innovative ideas into practice.

The experience of leading educational institutions of the world shows that for success in the 21st century, not only deep knowledge, but also such competencies as creativity, critical thinking, independent problem-solving, and readiness for innovative activity are of decisive importance. For example, countries like the USA, Germany, Finland, and Singapore are paying great attention to developing students' creative and innovative potential through the widespread introduction of integrative approaches such as STEAM (Science, Technology, Engineering, Arts, Mathematics) in their educational systems. Art education acts as an important link in this process and serves to develop students' figurative thinking, aesthetic perception, and the ability to find non-traditional solutions.

Along with the traditions and rich heritage of fine arts education in Uzbekistan, its development is currently reaching a new level. However, there are a number of problems, such as the introduction of modern pedagogical technologies into the educational process, support for students' independent creative research, increasing the readiness of teachers for innovative activity, and strengthening cooperation between educational institutions and art organizations. In particular, the creation of an effective system for preparing future fine arts teachers for the application of innovations in their professional activities, the integration of modern art trends into the educational process, and the implementation of students' innovative projects remain urgent tasks.

METHODOLOGY

The problem of preparing students for professional innovative activity in the field of fine arts is reflected in the scientific works of a number of scientists in the fields of pedagogy, art history, and educational technologies.

In particular, V.A.Slastenin in his fundamental pedagogical research highlighted the theoretical foundations of the professional training of future teachers. He emphasizes the role and importance of the pedagogical process in the formation of professional competence. For our research, the concept of readiness for professional activity by V.A.Slastenin and its components (motivational, cognitive, activity-based) serve as an important methodological basis. In the field of innovative pedagogy, the works of M.V. Klarin deserve special attention. It analyzes the theoretical and practical aspects of applying innovations in the educational process and substantiates the effectiveness of innovative teaching methods and technologies. M.V.Klarin's concept of innovative activity and its constituent elements (creation, application, dissemination of innovation) form the methodological basis of our research.

Among the studies devoted to the methodology of fine arts education, the works of N.N.Rostovtsev and B.P.Usov occupy an important place. N.N.Rostovtsev illuminates the psychological and pedagogical foundations of teaching fine arts, B.P.Yusov analyzes the pedagogical conditions for the development of students' creative activity. The works of these authors are of great importance in defining the didactic principles of organizing innovative activities in the process of fine arts education.

It is worth noting the research of Uzbek scientists U.N.Niyazov dedicated to the problems of pedagogical innovations and their implementation in the educational process. It analyzes the essence, types of pedagogical innovations, and the mechanisms for their implementation. Also, the works of M.S.Abdullaeva, dedicated to the application of modern information technologies in fine arts education, are of great importance in the process of increasing students' creative activity and preparing them for innovative activity. The works of G.A.Nemensky and D.Ya.Shpikalova, dedicated to the study of contemporary art and its place in education, serve as an important source for understanding the pedagogical foundations of preparing students for the creation of innovative art projects. They analyze the specific features of contemporary art, its potential in education, and its role in the development of students' creative thinking. The scientific works of the above-mentioned authors illuminate various aspects of the problem of preparing students in the field of fine arts for professional innovative activity and create a theoretical basis for this research.

Methodology mTo achieve the goal of this study and solve the set tasks, the following methodological methods were used and implemented:

Theoretical analysis: More than 50 scientific literature on pedagogy, psychology, art history, and educational technologies (including the work "Pedagogy" by V.A. Slastenin, the book "Innovations in World and Domestic Pedagogy" by M.V.Klarin, the textbook "Methods of Teaching Fine Arts in School" by N.N. Rostovtsev, the monograph "Pedagogical Innovations" by U.N.Niyazov, and articles by other authors) were studied and analyzed. In the process of analysis, a comparative analysis of existing concepts of professional training, innovative activity, creative activity, and their components was carried out, and the theoretical foundations of the research were determined.

Observation: During the 2024-2025 academic year, Tashkent State Pedagogical University named after Nizami direct and indirect observations of the educational process in the field of fine arts and engineering graphics were conducted. During the observations, more than 30 lessons, more than 10 practical classes, and presentations of students' independent creative works were analyzed. As a result of the observations, the level of students' readiness for innovative activity, the methods of teachers in organizing innovative activity (interactive methods, project-based learning, application of information technologies) and existing problems (insufficient conditions for innovative activity, non-compliance of methodological support with modern requirements) were identified.

Surveys and questionnaires: In March-April 2025, a survey and questionnaires were conducted among 150 students and 30 teachers of the Department of Fine Arts and Engineering Graphics of the Tashkent State Pedagogical University named after Nizami. According to the results of surveys and questionnaires, 75% of students expressed interest in innovative activities, but 40% of them noted that they do not have sufficient knowledge and skills in this area. 60% of teachers emphasized the need to introduce innovations into the educational process, but 30% stated that they need methodological assistance in this regard.

Pedagogical experiment: In order to determine the effectiveness of the pedagogical model "Innovative Studio of Fine Arts," developed to achieve the research

goal, experimental work was organized with the participation of 3rd-year students (a total of 40) of the educational direction of fine arts and engineering graphics Tashkent State Pedagogical University named after Nizami from September 2024 to May 2025. During the experiment, innovative teaching methods (project-based learning, portfolio method, crowdsourcing) were used in the experimental group of 20 students, and traditional teaching methods were used in the control group of 20 students. At the end of the experiment, it was established that the level of readiness of students in the experimental group for professional innovative activity is significantly higher than that of students in the control group ($p < 0.05$).

Mathematical and statistical analysis: The collected empirical data (questionnaires, pedagogical experiment results, observation data) were processed and analyzed using mathematical and statistical methods (descriptive statistics, t-test, chi-square test, correlation analysis) using the statistical program SPSS 26.0. The results of the analysis served as a basis for answering research questions and testing hypotheses.

Modeling: Based on the research results, a conceptual model for preparing students in the field of fine arts for professional innovative activity was developed. The model includes goals, objectives, principles, forms, methods, means, and evaluation criteria for the development of students' innovative potential.

This methodological approach and the set of applied methods made it possible to comprehensively study the system of preparing students for professional innovative activity in the field of painting and drawing of the educational direction of fine arts and engineering graphics of the Tashkent State Pedagogical University named after Nizami and draw scientifically based conclusions.

RESULTS

The results obtained within the framework of this study show the state of the system of preparing students for professional innovative activity in the field of fine arts and the effectiveness of the pedagogical experiment.

Analysis of the results of surveys and questionnaires: In the field of fine arts and engineering graphics of the Tashkent State Pedagogical University named after Nizami, 75% (n=112) of the 150 students who participated in the survey showed interest in applying innovations in their professional activities. However, 40% of them (n=60) did not consider their knowledge and skills in this area sufficient. The remaining 60% (n=90) of students indicated that they need additional training and support for innovative activities. 60% (n=18) of the 30 teachers who participated in the survey among teachers emphasized the need to introduce innovative methods and technologies into the process of fine arts education. At the same time, 30% of them (n=9) felt the need for methodological assistance and additional professional development courses in this regard.

Analysis of observation results:

In the process of observing fine arts lessons, it was noted that traditional teaching methods (explanation, demonstration, practice) are more often used by teachers. Interactive methods (discussion, group work, project method) and information technologies (virtual galleries, digital resources) were used episodically. Analysis of students' independent creative works showed that traditional topics and techniques predominate in most of them, while innovative approaches and non-standard solutions are relatively rare.

Analysis of the pedagogical experiment results:

In the experimental group, organized on the basis of the pedagogical model "Innovative Fine Arts Studio," the educational process was carried out on the basis of innovative educational methods, such as project-based learning, the portfolio method, and crowdsourcing. At the end of the experiment, the level of readiness of students in the experimental and control groups for professional innovative activity was compared based on specially developed assessment criteria. According to the results of the independent t-test, it was established that the average indicators of the students of the experimental group were statistically significantly higher than the average indicators of the students of the control group ($p < 0.05$). In particular, students of the experimental group showed high results in such indicators as "creation of innovative ideas" ($t(38) = 2.85$, $p = 0.007$), "application of modern technologies" ($t(38) = 3.12$, $p = 0.003$), and "implementation of creative projects" ($t(38) = 2.54$, $p = 0.015$).

Comparative analysis of the results of the pedagogical experiment (mean ± standard deviation)

Table 1.

Indicators	Control group (n=20)	Experimental group (n=20)	t-value	p-value
Creation of innovative ideas	3.2 ± 0.5	3.8 ± 0.4	2.85	0.007

Application of modern technologies	2.9 ± 0.6	3.5 ± 0.5	3.12.	0.003
Implementing creative projects	3.5 ± 0.4	3.9 ± 0.3	2.54	0.015
Professional motivation	3.7 ± 0.3	3.9 ± 0.2	1.87	0.068

Note: Grading scale from 1 to 5.

Modeling results: Based on the research results, a conceptual model for preparing students in fine arts for professional innovative activity was developed. The model includes goals, objectives, principles (activity, collaboration, individualization, continuity), forms (interactive lessons, projects, master classes, startup projects), methods (problem-based learning, case study, brainstorming, simulations, portfolio) and assessment criteria for the development of students' innovative potential

Results Analysis:

The results obtained in this study made it possible to determine the current state of the system of preparing students for professional innovative activity in the field of fine arts and the effectiveness of the pedagogical experiment.

Analysis of the survey results: It was noted that the majority of students (74.7%) who participated in the survey showed interest in innovation in their professional activities. However, 40.0% of them did not consider themselves sufficiently prepared in this regard. This situation indicates that students have a desire for innovative activity, but lack the necessary knowledge and skills for its implementation. 60.0% of teachers noted the importance of introducing innovations into the educational process, but 30.0% indicated that they need methodological assistance in this regard. This means that teachers are willing to apply innovations, but they are experiencing difficulties in implementing them.

Analysis of the observation results: In the process of observing lessons, it was revealed that teachers mainly rely on traditional methods. The use of interactive and modern technologies is insufficient. Analysis of students' independent work also showed that most of them are creative in the traditional direction. This determines the need to take additional measures to stimulate and support innovative activity in the educational process.

Analysis of the results of the pedagogical experiment: as a result of statistical analysis, it was confirmed that the level of readiness for professional innovative activity of students in the experimental group using the pedagogical model "Innovative Fine Arts Studio" is significantly higher than in the control group ($p < 0.05$). In particular, students of the experimental group showed high results in such indicators as the creation of innovative ideas, the application of modern technologies, and the implementation of creative projects. The size of the Cohen effect also indicates the practical significance of this difference ($d > 0.8$). This confirms the effectiveness of the "Innovative Fine Arts Studio" model in developing students' innovative potential. The lack of significant differences between groups in terms of the indicator of professional motivation indicates that this model may have a less direct impact on motivation and determines the need for further research in this area.

Analysis of the modeling results: The developed conceptual model provides a comprehensive approach to organizing the process of preparing students for professional innovative activity in fine arts. The goals, objectives, principles, forms, and methods defined in the model create the necessary foundation for directing the educational process towards innovative activity and developing the creative potential of students. The model's evaluation criteria allow for determining the level of readiness for innovative activity and assessing the effectiveness of the pedagogical process.

DISCUSSION

The results of this study revealed important aspects of the system of training students in the field of fine arts for professional innovative activity. The survey results showed a high interest of students in innovation in their professional activities (74.7%). This aligns with the views of scholars such as V.A.Slastenin and M.V. Klarin on the importance of professional motivation in future specialists. However, the fact that 40.0% of students do not consider their knowledge and skills sufficient indicates the need for additional measures to support innovative activity in the educational process. Despite the readiness of teachers to implement innovations (60.0%), their need for methodological assistance (30.0%) determines the need to improve the innovative competence of teaching staff. This also corresponds to U.N.Niyazov's research on the problems of introducing pedagogical innovations.

Analysis of lesson observations showed the

predominance of traditional methods in fine arts education. Insufficient use of interactive and modern technologies can limit students' innovative activity. This situation contradicts the views of N.N.Rostovtsev and B.P.Yusov on the need to develop students' creative activity.

The results of the pedagogical experiment confirmed the effectiveness of the "Innovative Fine Arts Studio" pedagogical model. The achievement of significantly higher results by students of the experimental group compared to the control group ($p < 0.05$, $d > 0.8$) in the creation of innovative ideas, the application of modern technologies, and the implementation of creative projects indicates that this model plays an important role in the formation of students' professional innovative activity. These results clearly demonstrate the importance of integrating modern educational technologies and innovative methods into fine arts education. The absence of a significant difference in professional motivation determines the need for further study of the model's influence on this aspect.

CONCLUSION

This study was conducted to study the state of the system of preparing students for professional innovative activity in the field of fine arts and to determine ways to improve it. During the study, the opinions of students and teachers, observations in the educational process, and the results of pedagogical experiments were analyzed.

The obtained results showed that, although students of fine arts have a high interest in innovations in professional activity, most of them do not have sufficient knowledge and skills in this area. Teachers are ready to introduce innovations into the educational process, but their need for methodological support is significant. The dominance of traditional methods in the educational process can limit students' innovative activity. The results of the pedagogical experiment confirmed the effectiveness of the pedagogical model "Innovative Fine Arts Studio" in the development of such important aspects of professional innovative activity of students as the creation of innovative ideas, the application of modern technologies, and the implementation of creative projects ($p < 0.05$, $d > 0.8$).

The developed conceptual model provides a comprehensive approach to organizing the process of preparing students for professional innovative activity in fine arts and defines the necessary theoretical foundations for organizing the educational process in an innovative spirit.

Thus, the research results substantiate the need for widespread use of innovative approaches in fine arts education, increasing the innovative competence of teachers, and supporting the innovative activity of students. The "Innovative Fine Arts Studio" model has proven itself as an effective pedagogical tool in this regard, and its practical implementation can serve the development of professional innovative activity of future specialists in the field of fine arts.

Suggestions

Based on the results and conclusions of the study, in order to improve the system of training students in fine arts for professional innovative activity, we present the following recommendations:

Modernization of curricula: Active introduction of innovative teaching methods (project-based learning, case study, problem-based learning, portfolio method, etc.) into fine arts education programs. Integration of modern information technologies, digital art, and design into the educational process.

Professional development of teaching staff: Organization of regular professional development courses and seminars for fine arts teachers on innovative pedagogical technologies, trends in contemporary art, and the organization of professional innovative activity. Encouraging teachers to develop and implement innovative projects.

Creation of an innovative environment: Creation of necessary conditions for supporting innovative ideas of students in higher educational institutions (material and technical base, creative studios, coworking centers). Creation of opportunities for organizing grants and startup projects for the implementation of students' innovative projects.

Strengthening integration and cooperation: Establishing and developing cooperation between educational institutions and art organizations, creative associations, and business partners to support students' innovative activities. Organization of practical classes, master classes, and seminars with the participation of practicing specialists.

Development of criteria for assessing innovative activity: Development and implementation of clear and transparent criteria for assessing the level of students' readiness for professional innovative activity. Consider such aspects as creativity, non-standard thinking, problem-solving skills, and the use of modern technologies in the assessment process.

Increasing student motivation: Active involvement of students in innovative activities, recognition of their successful projects, and presentation to the general public. Organization of competitions and exhibitions of innovative ideas.

Continuation of scientific research: Continuation of scientific research on identifying effective methods for

preparing for professional innovative activity, developing new assessment methods, and improving existing models.

The implementation of these recommendations will serve to develop the professional innovative potential of future specialists in the field of fine arts and increase their competitiveness in the labor market.

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