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## **Influence Of Creative Freedom In Educational Institutions On The Quality Of Education**

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### **Abstract**

The work analyzes the cause-effect relationships of creative freedom and the educational quality. Freedom of creativity and educational quality is included in a broader concept of well-being – a state of comfort, a person's satisfaction with their life as a whole, prospects and opportunities in the future. Creative freedom and the quality of education were assessed during a survey of 1,700 respondents. The study revealed that restricted freedom of creativity at universities significantly reduces quality of education. In turn, low quality of education significantly reduces motivation for creative self-expression.

**Keywords: conceptions of creativity; empirical indicators of cause-effect relationships; freedom of creativity; human well-being; quality of education.**

## Influencia de Libertad de Creación en Entidades de Enseñanza en Calidad de Enseñanza

### Resumen

Aquí se analizan las relaciones causales entre la libertad de creación y la calidad de enseñanza. La libertad de creación y la calidad de enseñanza son partes del concepto más amplio de bienestar abarcando también el estado de confort, la satisfacción de personas con su vida en general y las oportunidades y perspectivas futuras. Se evaluaron la libertad de creación y la calidad de enseñanza por una encuesta de 1700 personas. Según la investigación, la libertad de creación restringida causa un empeoramiento cualitativo sensible de la enseñanza. En su turno, la enseñanza de baja calidad restringe sensiblemente la motivación para expresión personal creativa.

Palabras clave: conceptos de creatividad, indicadores empíricos de relación causal, libertad de creación, bienestar humana, calidad de enseñanza

### 1. Introduction

Creative freedom is a phenomenon that every professional person dreams to possess. In spite of numerous discussions on its interpretation since ancient times, a unified opinion is still not formed. The main dilemma boils down to the question: can creativity be free, at least from society, opinions, and norms? The answer being definitely negative, freedom of creativity is a conventional concept that allows ‘creating’ within the framework of what is permissible, but with a significant emphasis on own (individual or collective) creative ideas. Limitations arise from the moral point of view – indeed, no limitations in the choice of methods of delivering content to the audience listener (viewer, reader, listener, user) lead to the author being the only person responsible for the quality of the above-mentioned content.

In the modern world where financial achievements prevail, creativity and freedom of creativity at some point practically disappeared from intellectual discourse. At best, they were replaced by the concepts of creativity and originality or designated a narrow area (painting, music, theater, etc.). At the same time, everything related to the training, upbringing, and socialization of the young generation is aimed not only at the development of certain knowledge, but in the first place, at the formation of creative potential which allows man to produce something new, progressive, and non-standard.

Let us consider all of the above on the example of education. At first glance,

education is a deeply bureaucratic social institution with its standards, instructions, laws and reports requiring strict compliance and being monitored by various regulatory authorities. However, the rapidly evolving vibrant modern processes around the world are literally pushing universities to change and adjust their educational programs at least promptly taking into account supply and demand in the profession market (Tanatova et al., 2018). It is difficult to do without freedom of creativity, without a flight of thought and fantasy. New educational programs are often created ahead of schedule, i.e. not all actions, events and processes are finally formed and are reflected in life, yet the creator is sure that tomorrow other competencies, other educational programs and professions will be needed for their development and completion. The educational component that motivates creativity is important: the creation of ideas, startups, and projects.

The authors of the present study created a completely new educational program which is defined as the ‘sociology of a digital society’. On the one hand, this is a response to digitalization which is developing rapidly around the world and to programs of the Russian government, in particular, the digital economics program. On the other hand, it is a search for a place of a creative person in the digital world: massive data, chat bots, artificial intelligence, and digital footprint.

Thus, the quality of education includes not only strict regulations but also reflects modern world processes and changes based on freedom and creative potential of a person.

The research problem is set as follows. Freedom of creativity in the educational system opens up completely different opportunities for the quality of teaching. A creative teacher designs atypical educational programs, reflects progressive ideas in them, forms students’ imagination free of patterns, creativity, and motivates them to create large-scale projects and programs. However, under conditions of strict formalization of the educational process, creativity decreases or disappears completely. To solve this problem, the demarcation of reasonable systematization and of total control is necessary.

In the modern system of Russian education, freedom of creativity is given a minimum of attention. The following factors inhibit creativity: 1) universities, colleges, and schools are perceived as environments with unchangeable patterns of behavior; 2) the teaching staff is a well-coordinated group of like-minded people who once agreed with the proposed concept of education; 3) educational programs are created exclusively according to the standards established by the state, there can be no alternatives or they

are insignificant.

A creative person is the basis, but the key to its realization is well-being. Freedom of creativity is associated precisely with well-being, i.e. a person who feels restricted in their creative work identifies themselves as a failed, unrealized professionally. The quality of education is also assessed as insufficient and sometimes low, since there is a lack of creative search, there is separation from reality and obsolescence of educational approaches and methods.

The research hypothesis is: if freedom of creativity is supported in the education system, the quality of education is much higher compared to those educational organizations where freedom of creativity is practically absent. Therefore, it is necessary to form a certain environment for the generation of ideas, a sense of freedom, and the desire to create. Teachers, employees are not just a work resource, they are creative units.

At different times, in the scientific literature, L. Alberti, L. Walla, C. A. Helvétius, N. A. Dobrolyubov, D. Alighieri, J. O. de La Mettrie, Plotinus, F. Petrarca, J. J. Rousseau, A. Schopenhauer, Epicurus, L. Feuerbach and others addressed the problems of freedom of creative activity. Among the contemporary authors, P. Valéry, V. Weidlé, E. Cassirer, J. Maritain, and J. Ortega y Gasset can be named.

The social problems of creative activity are analyzed in the works of Th. Adorno, J. P. Guilford, W. Dennis, A. Maslow, V. Frankl, H. Lehman, R. May and other scholars.

In the framework of E. Husserl's phenomenological theory, the ability to creative activity is determined, first of all by the active orientation of human consciousness. The factors of such activity are the intentional attitudes of consciousness, which allow us not to passively reflect the world but to transform it, to reveal potential opportunities and prospects. In phenomenological theory, creative activity is understood as the most important element of the personality structure (Zahavi, 2003). Creative activity seems to be primarily an intellectual process in which a person, before transforming something innovative in the object world, must appropriately know the world (Hopkins, 2011). Thus, creative freedom becomes a derivative of educational capital and a condition for its quality.

## 2. Materials and Methods

The topic of the present study is formulated in a wider context as the problem of human well-being. The authors developed nine indicators of well-being: well-being in creativity, educational well-being, health well-being, family well-being; well-being in housing and communal services, environmental

well-being, employment and remuneration well-being, life environment well-being and social well-being. In a broad methodological sense, human well-being is formulated as a complex, multi-aspect concept, reflecting a positive state, comfortable existence and successful functioning of a person and society.

In the empirical sense, well-being is understood as an aggregate assessment, which includes the sum of satisfactions in various spheres of human life. Well-being indicators are measured on a five-point scale, average values are calculated for each indicator.

Well-being in education was studied with the help of the following indicators: ‘Material and technical support of educational institutions’; ‘Qualification of teaching staff’; ‘Provision of educational institutions with teaching staff’; ‘Overall quality of education’. Indicators of the study of well-being in creativity were as follows: ‘Censorship in the creative process’; ‘Copyright protection’; ‘Regulation of television and radio content’; ‘Freedom of expression’; ‘Principles of speech freedom; ‘Principles of creative freedom’; ‘Measures to control the creativity of the population on the Internet’.

The study was conducted in February-March 2019. The sample was 1700 respondents living in the Russian Federation taking into account age (42.3 years on average) and gender (men – 34.8%, women – 65.2%), geographical, professional and other characteristics of the target group of respondents.

The study was conducted via the online survey method using a ready-made online panel. The online survey as one of the most common methods in sociological research today was aimed at studying indicators of human well-being and helped accelerate the collection of empirical sociological information in the context of rapidly changing social realities.

The structural-functional approach served as the theoretical and methodological basis of the study (R. Merton, T. Parsons, P. A. Sorokin and others), along with the interpretative approach (P. Blau, M. Weber, G. H. Mead, G. Homans, and others). The following research methods were also used structural and functional analysis, typology, classification, conceptual synthesis, inductive generalization, theoretical modeling, questionnaires, comparative analysis of statistical data; statistical computer data processing (SPSS 20), comparison, average and relative values, and generalization of independent characteristics.

### 3. Results

According to respondents, the population of the Russian regions is rel-

actively free in their creativity (average rating of creative freedom is 3.8 points, which is close to the 'good' level). Assessment of the educational quality in Russia is slightly lower (3.3 points), yet exceeds the 'satisfactory' level.

The analysis revealed a significant two-way correlation between creative freedom and quality of education (Spearman's correlation coefficient  $r$  is 0.514,  $p$  is 0.01).

The respondents who believe that the region has poor quality of education assess freedom of creativity as low (2.8 points on average). The respondents who believe that the quality of education in the region is high assess freedom of creativity as high (4.3 points on average) (Figure 1).

The converse is also true. The respondents who believe that the situation with creative freedom in the region is very poor assess the quality of education as low (2.7 points on average). If the respondents believe that the situation with creative freedom is very good, the average assessment of the quality of education is high (3.7 points) (Figure 2).

Thus, it is empirically proven that restricted freedom of creativity, including in the educational process, negatively affects the quality of education. In the modern educational space, among students, experts in higher education, decision-makers in the field of educational policy and business associations, there is a request for innovations and a creative approach to learning (Haertel, 2017). A recent tendency is to supplant traditional teaching methods with innovative approaches (Haertel and Terkowsky, 2016), which is due not only to the digital era but also to the fact that formalism, bureaucracy in the educational system, the use of outdated educational programs, and a decrease in the role of the teacher lead to a deterioration in the educational result and to a decrease in the interest of applicants both within the country and abroad (Tanatova et al., 2019). Barriers to freedom of human creativity in other areas of life limit the general educational context and lead to its uniformity. Students and teachers, being in the strict framework of official culture, do not have the opportunity to expand their creative horizons and get out of the official mainstream. The restriction of creative freedom in education leads to creatively oriented people losing their motivation for professional growth. They either move to other areas of the economy, where there are opportunities for creative self-realization, or abandon attempts to creatively construct the educational process and follow the established rules of the game. As a result, the quality of education is falling in the educational institutions of the region.

In turn, the low quality of education in the region is accompanied by a re-



striction on freedom of creativity of the population. This enslaves people, deprives them of their freedom, of their ability to imagine and think (Rose, 2017). People who have received a poor education are not creative, their creative potential remains underutilized.

Freedom of creativity is inherently derived from the actions or inaction of state, regional or local authorities, from their permissions and prohibitions, from accepted formal or informal rules and regulations. During the survey, the respondents were asked questions regarding creative restrictions on the part of the region's leadership: censorship of the creative process, copyright protection, regulation of television and radio content, and monitoring of the population's creativity on the Internet in addition to the question of a general assessment of creative freedom in their region of residence. The respondents assessed the level of how the authorities implement the principles of speech freedom and freedom of expression. The obtained data were subjected to correlation analysis which allows establishing how creative limitations affect a person's perception of creative freedom.

A very strong correlation ( $r = 0.79$ ,  $p = 0.01$ ) was found between the assessment of how the regional authorities support the principles of freedom of speech (verbally, in print, or in another form) and the assessment of freedom of creativity. The stronger the support of speech freedom in the region, the smaller are restrictions, the freer the people of the region feel in their work. A similar situation is with the assessment of freedom of expression. The level of correlation between the assessment of how the regional authorities restrict freedom of expression and the assessment of freedom of creativity is high (negative correlation  $r = (-0.73)$ ,  $p = 0.01$ ). The less the authorities regulate the self-expression of citizens, the higher the assessment of creative freedom.

A somewhat smaller significance of the correlation is established between assessing the level of creative freedom and evaluating the efforts that the regional authorities are making to control the creativity of the population on the Internet and to regulate television, radio and media content. In this case, the correlation is negative ( $r = (-0.73)$  and  $r = (-0.55)$ ,  $p = 0.01$ , respectively), which means that the less the authorities make efforts to regulate what content is presented on television, radio, in the media and on the Internet, the higher the population appreciates freedom of creativity.

However, one should not assume that the population imagines freedom of creativity exclusively through the prism of absolute permissiveness in creativity and the absence of censorship by the authorities. Censorship of the creative process within the framework of regulatory and legislative

requirements is not perceived as a barrier to creative freedom.

This is evidenced, for example, by the absence of a statistically significant relationship between the assessment of the efforts of the authorities on censored creativity and assessments of freedom of creativity. That is, most people see freedom of creativity in the possibility of open expression, without restrictions to present their creative product on the Internet, on television, radio, the media, but at the same time they understand there are some boundaries that cannot be crossed in creativity, and recognize the right of authorities to exercise control over them.

Education is an area very sensitive to prohibitions and to the restrictive and regulatory actions of the authorities in relation to creativity. Restrictions on freedom of speech in creativity lead to the formalization of communications of the subjects of the educational process. Communication between teachers, schoolchildren and students takes place in a strictly defined format, where there is no room for new thoughts and ideas. Barriers in creative expression lead to uniformity of participants in the educational process, depriving them of their identity, turning them into a faceless group. Excessive control over the creative content in the educational system and prohibitions in this area can cause reluctance to create a new educational product, and the desire to use outdated yet approved content in education. All this will negatively affect the development of the education system, will lead to the loss of its creative potential and the inability to supply students with the competencies required in the modern world. To avoid creative stagnation, authorities need to strongly support creative freedom in education but at the same time avoid permissiveness. We need clear, understandable, well-defined but very broad borders, within which creative initiative is not limited and encouraged. Censorship should be aimed at identifying and removing exclusively negative and destructive creative product.

The freedom and creativity of the teacher are the basic values of education. Since ancient times, education as a process has been widely understood in the context of personality-forming work. Education is perceived not only as a process of mechanic transfer of knowledge but first of all as a stimulation to the emergence of new ideas, opinions, decisions, (the concept of personal knowledge) in students (Polani, 1985). If we consider the process of socialization as an impulse to the emergence of freedom and creativity, then the pedagogical process is an extremely important component of it. Therefore, according to the requirements of modern society, the development of a new, creative personality in the learning process is a necessary

condition for the existence of Russia of the 21st century. We need a new paradigm for the training of teachers: the teacher must become a creative person, the creator of new life values, principles and rules. One of the most important conditions for the formation of the creative personality of a teacher is freedom, and the utmost goal of education should be the development of a specific personality and support for its individuality in the broad sense of this concept, that is, the freedom of the teacher in choosing forms, conditions and methods of teaching. The teacher should become a role-model for students, should infect them with involvement in the learning process of a particular discipline. Then, the learning outcomes will exceed expectations: the teacher will form a new creative unit, individuality, a personality with self-esteem. The most important value of education of the humanistic type along with freedom is the possibility of creation that ensures both the quality of education and the interest of the student in the process of obtaining knowledge, thus meeting the needs of modern society. For the successful learning process, in the first place, certain components are necessary: a social environment that stimulates the self-realization of an individual; psychological assistance and support from, first of all, relatives of the student and teacher, and permanent reproduction by an individual of acquired skills. Thus, the sequence 'knowledge-abilities-skills' is realized (Li-fang, 2013).

Thus, the external conditions created in pedagogical institutions, the principles of the educational institutions functioning, namely, the integration of moral, cultural and professional development of the individual in the paradigm of humanistic education are important for the successful implementation of the creative teaching process. Moreover, crucial are a specialized approach to the selection of methods and means of education allowing for the development and self-determination of each individual, innovativeness, humanization of education using personality-developing, modern and specialized technologies, focus on the latest technologies in the field of education, personal and creative personality position (Craft, 2010).

The authors of the present study believe that the desire to suppress individuality and to form among students the same interest in all disciplines with the further prospect of a possible comprehensive (perfect) personality development is fundamentally wrong. That is, the natural inclinations and the vector of development of a certain personality are not taken into account, which leads to a lack of interest in the knowledge gained and to the formalization of the education process. This position seems to be a dead end in the perception of the specificity of personality. It is very difficult to

identify the inclinations of a particular person and their creative orientation. The problem arises concerning the measurement tools, the validity and relevance of the measurement process, in this regard, an individual pedagogical approach to the personality of each student, the identification of their inclinations, abilities, capabilities and, as a result, the maximum effect of creative giftedness is necessary (Peng, Shu-Ling, Cherng, Biing-Lin & Chen, Hsueh-Chih). The individual giftedness of the student should become an attractor in the work of the teacher. In other words, an increase in the number of technical innovations and discoveries in the evolutionary development of civilization should go hand in hand with the growth of spirituality and creative development of society. The goals of the new paradigm of humanistic education should be related to the preparation and stimulation of the individual's creative life. The key principle of education is the orientation to the result, significant for the future work of the student. Maintaining and developing the abilities and inclinations of a particular student is the ultimate goal of humanistic education (Jing-Jyi and Dale, 2013).

Pedagogical competence should be an integration of a professional and a creative person, providing an optimal, comprehensive result of work. The personality of the teacher in itself requires the integration of informative, targeted, organizational, activity, evaluative components of the pedagogical process (White, 2010). Analysis of the structural-functional model of the teacher's personality allows identifying a list of competencies that a modern teacher should possess. The most relevant and demanded competencies of a modern teacher are goal-setting, diagnostic, design and psychological-pedagogical competencies. The competence of the teacher is characterized by the ability to transform knowledge and skills: interpretation; argumentation and the search for new creative knowledge. The main criterion for the competence of a school graduate is traditionally the demand in the labor market (Thompson, 2010).

It should be noted that today sociologists discuss the classification of teachers with respect to the motivation of their activities, creative initiative, and the attitude to teaching as to creativity. For such types as 'titans', 'academicians', 'natural-born teachers' teaching is a way of self-realization. The group of those included in multiple employment is also noted, where pedagogy is seen as an instrumental value rather than a way to increase material wealth. A separate group is the 'research and teaching tandem' (Nazarova, 2006).

In many ways, such differences in the motivation in work and creativi-

ty are due to the specifics of the teacher's professional development. For example, teachers of the older generation received classical Soviet education and were forced to adapt their professional experience to the reality of the 1990-2000s, where they gained vast experience in organizational, methodological, and scientific work. The young generation of teachers was formed already in the post-Soviet era, in the process of changing paradigms of social development. The heterogeneity of the pedagogical corps is a source of differentiation and of various attitudes to freedom of thought and creativity in pedagogy of higher education (Nakhrov, 2010). The differentiation of educators is also explained by sociologists a number of objective and subjective factors, such as the quality of basic education received earlier, the availability and quality of continuing education, the degree of its development, motives for professional development, the teacher's value attitude to the university and their work, and to what extent a teacher sees them as a means of realizing creative, scientific, pedagogical and financial aspirations (Nakhrov, 2010).

Thus, the result of the teacher's activity, their attitude to creative freedom depends on numerous factors: professional competencies, motivation and attitude to work, science, colleagues and to students, and material and spiritual satisfaction and correlation of these and other factors with environmental conditions, the most important of which is the student's ability to perceive the teacher and interact with them (Nakhrov, 2010).

#### 4. Discussion

Discussions about creative freedom are already found in ancient philosophy, for example, in Plato. More than a hundred years ago, the German thinker Friedrich Nietzsche noted that "the growth of technology and external civilization does not ensure the growth of spirituality and creative culture. People do not become richer in rare, outstanding qualities. There is no passion, courage. They are careful and moderate. They are not able to fearlessly follow the path of developing creative forces, because it is sometimes difficult and dangerous" (Nietzsche, 2000).

Today, the fundamental principle of the paradigm of higher education in many countries is freedom of creativity. It appears in several ways. The first is the legalized state of higher education, which is often enshrined in constitutions. For instance, Paragraph 3 of Article 5 of the current Basic Law of the Federal Republic of Germany states: "Art and science, research and teaching are free" (Basic Law, 1949); Article 44 of the Constitution of the Russian Federation guarantees the nature of "freedom of scientific, technical and other types of creativity and teaching" (Constitution of the

Russian Federation, 1993). Freedom of creativity is one of the most important indicators of the ‘Europe of Knowledge’ (Felt and Glanz, 2003). The Declaration of Academic Freedom and Authority by the American Association of University Professors also refers to the complete freedom of teachers to research and publish their results.

The main debate is around the changing boundaries of university freedom in the face of a decline in the share of state funding for higher education systems, the transformation of public expectations from universities, the growing need for flexible management of academic structures and the adaptation of curricula to labor market requirements. The Declaration of Academic Freedom and Authority by the American Association of University Professors also refers to the complete freedom of teachers to research and publish their results. The doctrine of university sovereignty was formulated by the professor of the University of Geneva, Berit Olson: “an ideal independent university should have: freedom in choosing a leader, freedom in choosing a management model, freedom in choosing research objects, freedom in recruiting students, freedom in choosing a public order, property and the right to dispose of it, freedom in using funds from additional sources” (Volosnikova, 2008).

In the modern scientific literature, various aspects of both the understanding of creative freedom and the research approaches to educational achievements, their strengths and weaknesses (Gustafsson, 2008) are studied. The works by A. V. Ivanov (1990), B. A. Grushin (1988) and others are devoted to difficulties of defining the concept of freedom of creativity, to the possibilities and impossibilities of its implementation. In a number of works, freedom of creativity is considered in a broad sense and is interpreted as “the possibility and guarantee of security in search of truth”. Thus, E. L. Lankford (1994) and K. M. Keith (1996), studying the opinions of professors at American universities, come to the conclusion that academic freedom of creativity should be considered as an opportunity to choose teaching methods, research, and free discussion of ideas with colleagues and students. At the same time, the results of their research showed that creative freedom implies a certain degree of their responsibility and separation of institutional goals and values.

Researchers pay much attention to various practical measures to ensure freedom of creativity in universities. This kind of freedom is nominally guaranteed. At the university level, it means creating the conditions for free creativity. As a rule, authors distinguish the following areas of a teacher’s creative activity: teaching, methodological creativity, communica-

tive creativity, creative self-education (Kan-Kalik and Nikandrov, 1987; Shcherbakova, 2013). Freedom of creativity in the educational process can also be expressed in the content of the courses taught by teachers and in the creation of a system for students to choose the courses that they consider necessary to attend. A huge role in the realization of creative freedom is played by the teacher themselves. Therefore, an important task of professional teacher education is to promote the imagination and creativity of experienced teachers. Teachers starting their career, as Morwenna Griffiths (2014) rightly points out, need to develop their skills before they can become fully competent. To become excellent, that is, more than experienced, requires professional self-improvement of the teacher. As for the potential creative products in the field of education, the following list is found in the literature: the syllabus and its implementation, methodological improvement, and improvement of the theory (Shcherbakova, 2014). Researchers understand freedom of teaching as a synonym for academic freedom, such view is enshrined in the UNESCO Recommendations on the Status of Teachers of Higher Educational Institutions in 1997 (UNESCO Recommendation, 1997) and is widely used by researchers. The fifth paragraph of this document - "The rights and freedoms of the teaching staff of higher educational institutions", establishes the right of a teacher to academic freedom, that is, the right to freedom of teaching and discussion and freedom to conduct classes which is not limited by any established doctrine (UNESCO Recommendation, 1997).

A Finnish researcher T. Virtanen (1999) suggested a peculiar view on freedom of teaching at the university: "The true nature of teaching freedom is difficult to assess, but many young scientists working as acting teachers without a permanent contract (tenure) are reluctant to respond to the expectations of their senior colleagues. Freedom of research is also associated with funding often obtained from external, non-academic sources". Researcher L. Tanggaard (2014) offers a situational model of creative learning based on three key teaching principles that can take various forms in certain conditions and social practices: (1) immersion in a topic of interest, tradition and subject matter, (2) experimentation and study request and (3) material interest.

Researchers in higher education are also actively discussing the challenges of realizing creative freedom. They note that even in the United States, a country with a generally sufficiently effective system of measures to protect academic freedom, they are concerned about the prospects for reducing the space of creative freedom in universities (Chiang Li- Chuan 2004;



Henkel, 2007; Michel, 2007; Yokoyama, 2007). They believe that freedom of creativity faces serious challenges: mass character of education, managerialization of university structures, commercialization and privatization of science and education, globalization of the educational services market (Dim, 2004). P. Gumport (2000), analyzing the American system of higher education, noted: “the drift of higher education from the model of a social institution to a model of higher education as an industry”. A number of researchers believe that the collegial organization of the academic community is being replaced by the principles of a new managerialism which will put significant pressure on the individual, especially in cases where the boundaries of the teacher’s autonomy and the manager’s control zone intersect, that is, at the level of individual creative freedom (Dim, 2004). Moreover, it is said that the boundaries of creative freedom depend on the policy of the university leadership. In addition, the intellectual model of students is radically changing. J. Ritzer (2011) called this process “the McDonalization of higher education”. The problem of ‘academic capitalism’ is also actively discussed (Slaughter and Leslie, 1997). All these ideas give impetus to scientific research on freedom of creativity: “the growth of research supported by private corporations changes the essence of scientific work and also strikes at freedom of creativity” (Slaughter and Leslie, 1997). According to researchers, academic autonomy faces new challenges; in particular, the growth of research supported by private corporations changes the essence of scientific work and also strikes at freedom of creativity.

Due to the bureaucratization of university life, the academic community began to search for alternative forms of organization, often based on altruistic values. For instance, R. Stivers, a researcher from the University of Illinois, following the ideas of I. Illich (2006), suggests developing “within the existing academic system, circles and small groups of students sharing knowledge in the humanities – the so-called shadow universities”. The free, voluntary, non-hierarchical nature of such associations will make it possible to withstand the destruction of creative freedoms under the influence of the academic bureaucracy and the technologization of the university. “The freedom of such initiative is the freedom to teach what you want without bureaucratic regulation and without regard to salary and popularity, the freedom to choose a course without thinking about money, degrees and work – this will serve as a living alternative to a modern university, whose main function is to adapt us to technological civilization, while we pay for it with the loss of language, dignity and ability to criticize” (Stiv-



ers, 2006).

Nowadays Russia is significantly lagging behind in effectiveness and quality of higher education from many Western European and some Asian countries, which is confirmed by world ratings, the number of winners of various awards, expert estimates, and the results of sociological studies. Meanwhile, Russia possesses all the prerequisites for successful development of the educational system. “Russia has a unique genetic fund, the scientific and technical potential of the working-age population and resource material” (Mirzekhanov, 2013).

Creative freedom can be a factor in improving the quality of university education. Knowledge is impossible in captivity; academic freedom is the freedom of thinking, the freedom of scientific judgment, the freedom of expression of one’s own point of view; for these there can be no administrative restrictions. Universities should not become a political tool, since it is extremely hazardous for them.

## 5. Conclusion

The discussion on the interdependence of creative freedom and the quality of education continues. Over the past decade, the Russian authorities, various coordinating structures, and expert communities took significant measures to increase the effectiveness of educational institutions. In particular, the powers of five large universities in the field of thesis papers, the choice of educational programs, strategic planning, and in international cooperation are expanded, government funding increased. In general, Russian universities are facing global challenges in the digitalization of the educational space, the number of scientific publications in large specialized international journals increases, research projects with practice-oriented results are initiated, a system of continuing professional development of teachers and others is being introduced. Naturally, the efforts being made give good results, however, there is no reason to speak of an undoubted increase in the quality of Russian education.

The authors of the present research analyzed various points of view on understanding freedom of creativity, creative potential, the quality of education, and on education in general. The main was formulated, which is reflected primarily in the fact that the prevalence of clichés, templates and standard format in the educational space sets insurmountable boundaries for creative freedom.

A hypothesis was put forward on the interdependence of creative freedom and the educational quality, confirmed by the empirical results of the study conducted by the authors. Restricting freedom of creativity in any of its

manifestations in the university environment reduces the quality of education, and if the university already has a low quality of education, there is lack of creative freedom, of the ability to stimulate teachers to generate ideas, to form creative potential and freely express their ideas and knowledge is lost.

Theoretical and empirical analysis of the problem revealed that misunderstanding the importance of creative freedom in the educational process is the main deconstructive factor that does not allow the full use of the existing intellectual and organizational potential of higher education. If there is no freedom of creativity and of thought, processes arising in the educational environment inhibit its progress, development and quality. Lack of quality education leads to a creative crisis, promotes large-scale bureaucratization, prohibitions and restrictions, causes intellectual apathy and psycho-emotional instability and inhibits the production of ideas and initiatives, and faith in the future.

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Figures

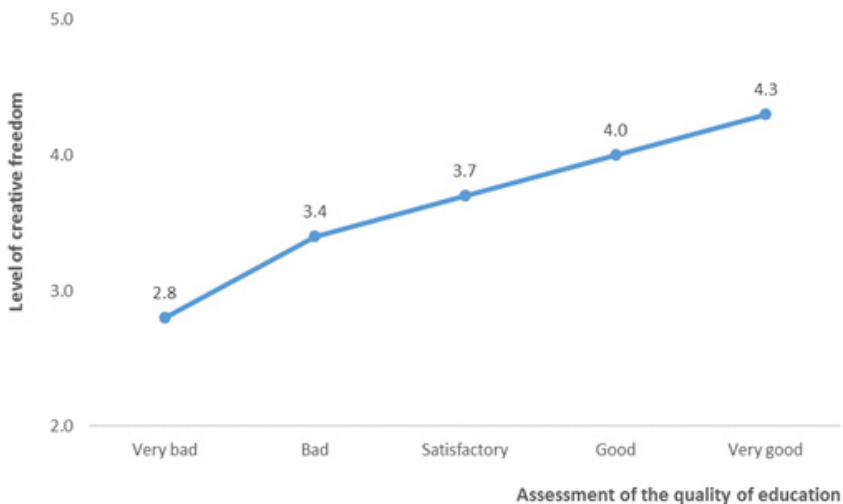


Figure 1. Relationship between quality assessments of the education and creative freedom (score)

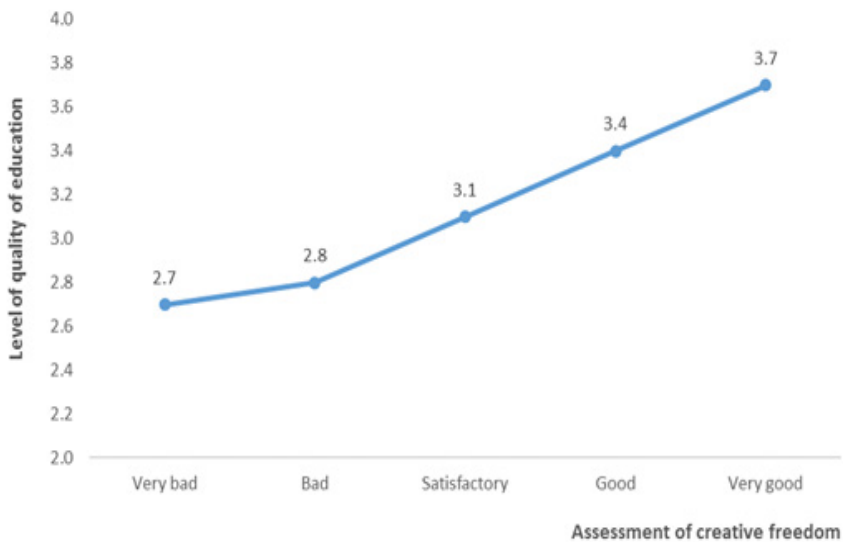


Figure 2. Relationship between assessments of creative freedom and the quality of education (score)







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# **opción**

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