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Organizational and methodological conditions for conducting student internships at the Sergiev Posad institute of toys in the art and pedagogical toy museum named after N.D. Bartram

Abstract. The article is devoted to the organization of educational and industrial practices of students of Sergiev Posad institute of toys on the basis of art and pedagogical toy museum named after N.D. Bartram as a form of educational activity. The article analyzes the goals, tasks, types of work of students during internships at the museum. The role of practices at the museum exposition in the training of future designers in the field of toys is revealed, the results of educational and industrial practices are analyzed, the importance of their conduct in the museum environment for the formation of students' professional competencies is revealed.

Keywords: educational practice, industrial practice, art and pedagogical toy museum named after N.D. Bartram, museum exhibits, designer, competencies, professional education.

The Sergiev Posad institute of toys — branch of Russian university of traditional art crafts — traces its history back to 1933 and specializes in training designers for the creation of mass-produced toys. The Sergiev Posad institute of toys, together with the art and pedagogical toy museum named after N.D. Bartram, implements practical training for students, including sessions held directly within the museum space — “a unique platform where students gain opportunities to engage with highly complex objects — authentic works of art” [3, p. 153]. Practical training of students, which includes all forms of internships, represents one of the organizational formats of educational activities [1].

The collection of the N.D. Bartram toy museum, being one of Russia's largest and most unique toy collections, comprises over 167,000 items that narrate the history of traditional crafts and toy production made from various materials intended for children of different ages.

According to V.F. Maksimovich, "the toy museum serves not only as a foundational stage for specialists' preparation but also as an integral part of the roadmap — the sequence of education" [5, p. 7], since it contributes significantly to the professional development of design students. O.V. Chenstova emphasizes that "the museum educational environment functions as a tool for shaping individuals' cultural experiences through interaction with museum exhibits, curated displays, and communicative processes" [9, p. 50].

During educational and industrial practices organized at the art and pedagogical toy museum named after N.D. Bartram, students enrolled at the Sergiev

Posad institute of toys acquire general professional and specialized competencies stipulated by federal state educational standards in the field of toy design. Internships conducted in the museum galleries are significant because they contribute towards:

- students gaining practical experience focused on more conscious study of profile disciplines, mastering professional skills, enriching, consolidating and expanding acquired cultural experience, enhancing emotional and motivational spheres, as well as developing communicative and organizational abilities [8, p. 13];

- activation of students' thinking, consolidation of knowledge serving "...as an effective means of educating future artists, shaping their aesthetic outlook, introducing them to cultural heritage, providing substantial support in acquiring professional mastery" [6, p. 132];

- conscious selection of topics for academic projects and final qualification papers based on working in the halls of the toy museum, collecting and analyzing historical material, making sketches of museum exhibits.

By identifying the primary organizational framework and distinctive features of internships conducted in museum, we can conditionally distinguish three stages: preparatory or organizational, main and concluding.

In accordance with the program of educational/industrial internship, assignments include studying toys, creating scientific descriptions of toys, etc. During the internship period, students collect materials, investigate museum exhibits and explore the history of their creation.

Prior to commencing the internship, students receive tasks aligned with previously studied content, encompassing details about objectives, specific goals and categories of work. For instance, during creative-industrial internships, students must gather and analyze relevant materials necessary for completing their graduation thesis project, conduct preliminary research studies. At the first session, students become acquainted with the curriculum of the creative-industrial internship, requirements for its completion, calendar-thematic schedule, assigned tasks, and types of work. Additionally, they familiarize themselves with the organizational structure of the museum and the key areas of its activities.

To assess the level of success achieved during educational/industrial internships, certain criteria have been established: adherence to the prescribed practice program according to approved assignments, submission of completed diaries/reports, comprehensiveness and quality of presented materials, feedback provided by supervisors regarding students' performance throughout the internship period.

The content of internships is determined by academic subjects taught to students pursuing associate-level qualifications in design ("Artistic projecting, modeling and decoration of toys") and bachelor's degrees in design ("Artistic projecting of toys"). As noted, the toy museum can offer students "a wide range of possibilities for direct involvement in research, cultural-educational and other types of activities" [10, p. 140].

Research work encompasses defining research objectives, data analysis, recording and processing research outcomes. For example, fourth-year undergraduate students incorporate results of their activities into the theoretical

chapter of the explanatory note accompanying their final qualifying paper. Furthermore, research activities facilitate the search for ideas when designing individual creative projects and developing new types of toys. Research findings in this area are reflected in scientific reports prepared by students of the Sergiev Posad institute of toys, which they present at student forums, scientific-practical conferences, round tables. Participation in cultural and educational activities involves engaging students in the development of programs aimed at diverse audiences, offering opportunities to participate in organizing and delivering workshops.

Examining each type of internship in detail — educational, industrial, or pre-diploma — conducted at the art and pedagogical toy museum named after N.D. Bartram, it can be affirmed that students of the Sergiev Posad institute of toys effectively address the set objectives.

Thus, following the curriculum plan, students majoring in "Design" at the Sergiev Posad institute of toys undertake *creative (educational), creative (industrial) and pre-diploma internships* at the art and pedagogical toy museum named after N.D. Bartram.

The content of educational internships at the toy museum is defined by the discipline "Museum activities in the field of toys," while industrial and pre-diploma internships align with courses such as "Scientific research in the area of toys" and "Designing imaginary toys". These internships enable students to develop skills in scientific research and project work. Their research focuses on examining characteristics, techniques and materials used in producing toys manufactured between the 19th and 20th centuries.

Creative (educational) internships focus on reinforcing theoretical knowledge gained during the coursework related to the subject "Museum activities in the field of toys". This process helps students develop an understanding of museums and their varied fields of operation. For instance, during the internship period, fundamental aspects of museum fund management were explored, covering topics such as acquisition strategies, accounting methods, storage procedures for museum collections, review of inventory documentation, drafting cards for scientific description of toys and planning content and methodology for toy-making workshops. Some of these workshops were integrated into museum outreach programs designed specifically for preschool-age children [2, p. 161]. Students developed sketch designs for decorating wooden toys and prepared templates with applied drawings for use in the workshops (Fig. 1-3¹⁹).

Creative (industrial) and subsequent *pre-diploma internships* allow students to reinforce their knowledge, skills and abilities in toy design; proficiently applying artistic tools in constructing compositions during project implementation; demonstrating practical expertise in selecting appropriate materials and techniques for object execution. One of the preparatory stages for completing a final qualification project is an internship in the museum.

¹⁹ Fig. 1-12. Photos by the author of the article.



Fig. 1. Bachelor students during educational creative internship. Working on sketches for decoration of wooden toys



Fig. 2, 3. Preparations for painting used in workshops

Practical museum activities within the scope of creative industrial internships involve gathering and analyzing initial data and preparatory materials. Pre-project investigations are conducted, including examination of artworks (individual exhibits) from the museum's toy collection with the aim of further reproducing them using suitable materials. Information and historical data are collected, analyzed, analogues are reviewed and these findings are incorporated into the explanatory notes of the final qualification project. Additionally, work is done with literary, historical, and unique archival materials from the museum's toy collection. Practical assignments are undertaken, including sketches and drawings of toys; required measurements are taken; constructions of the designed toys are examined considering various technologies and materials (Fig. 4, 5).



Fig. 4. Conducting measurements of exhibits during pre-diploma practice for performing renovation



Fig. 5. Pre-diploma practice. Bachelor degree students working on the renovation of museum exhibits in the halls of the art and pedagogical toy museum named after N.D. Bartram

One of the directions for final qualification works is the renovation of toys from the collection of the art and pedagogical toy museum named after N.D. Bartram. Executed with great precision and standing as independent pieces of art, these works later become toy samples and are exhibited in various projects for scientific and exhibition purposes.

The term "renovation" (from Latin "renovation" meaning renewal or restoration) refers to the process of updating or reviving something. Thus, students at the Sergiev Posad institute of toys have an opportunity to make antique toys more accessible and visually appealing through this work. As a result, toys that undergo renovation participate in numerous exhibition projects such as "Splendor of Russia's artistic heritage," the international exhibition "Gift to Hero City," the Fifth artistic-industrial exhibition forum "Unique Russia," the annual Russian forum "Culture—traditions—heritage," among others. Additionally, these works were presented at the Central children's school of arts in Taldom city, Dmitrov children's school of arts, the traditional toy festival in Semenov city, Nizhny Novgorod region, and other venues. Today, the toy institute's collection includes over 50 graduation qualification works representing the renovation of exhibits from the toy museum: dolls and toys from the "Tsar toy" collection, dolls dressed in ethnographic and historical costumes, play sets and Soviet period toys [2, p. 162].

During their pre-diploma practice, students continue research into studying the character and techniques used in making toys from the late 19th to early 20th centuries. The information collected for completing the graduation qualification project is processed and systematized, data for the toy model is identified and confirmed, manufacturing technology is selected, finishing materials are chosen, patterns are developed. "Research conducted in the museum aims to identify technological features specific to the corresponding historical period, material properties, and study doll clothing" [2, p. 163].

Thus, the research work — collecting information about the production and manufacture of toys, their history and origin, carried out during practical creative and pre-diploma practices — creates the necessary foundation for completing the graduation qualification work — the renovation of historical toys from the end of the 19th century to the beginning of the 20th century, which belong to the collection of the art and pedagogical toy museum named after N.D. Bartram (Fig. 6, 7).

For students pursuing vocational education, the toy museum also organizes **industrial internships related to their professional profile and pedagogical internships.**

The industrial internship (according to the specialty profile) is part of the professional module "Performing work according to one or several occupations of workers and positions of employees." Its basic discipline is "History of toy," where students gained initial knowledge about the origins of toys and their historical development while exploring its content topics. During the industrial internship, students examine original toys within a museum environment. The main goal of the practice is to acquire practical skills, experience and form professional competencies relevant to the chosen specialization. Through industrial practice, trainees explore traditions of folk and industrial toy development, centers of toy production, paths of

evolution from ancient toys to complex modern industrial models, as well as the history of traditional Russian and Soviet industrial toys. By directly engaging with artifacts in the museum, students gain the opportunity to conduct research and understand how the toy maker achieved particular artistic effects using certain techniques. Studying authentic historical toys created by past masters serves as a source of design inspiration and implementation for students' own project activities.



Fig. 6. Renovation of dolls from the series "Old Moscow" by artist M.N. William from the collection of the art and pedagogical toy museum named after N.D. Bartram. Performed by V.N. Grazhdannikova. 2023



Fig. 7. A.R. Klimacheva. Renovation of a carriage from the 19th century from the collection of the art and pedagogical toy museum named after N.D. Bartram. 2024

As a result of practical work in the toy museum, educational items were produced for the outreach program "Maslenitsa yearly, Dear guest..." aimed at children aged 7-12 years old; military-themed toys were designed for Fatherland Defender day celebrations (Fig. 8, 9). Paper and fabric toy designs intended for different population groups have been regularly featured at International Bartram readings held annually in the toy museum. Research conducted by students during industrial practice contributed to the creation of the "Russian toy" project, which can be viewed on the website of the Sergiev Posad institute of toys. This project was specifically designed for children with disabilities and those living in remote areas who face limitations in accessing cultural institutions, including the art and pedagogical toy museum named after N.D. Bartram.

Twelve workshops were developed based on student academic projects—"Paper toy", "Soft-filled toy," some of them inspired by the collection "Folk toy"—such as "Rag doll," "Papier-mâché toy" (Fig. 10).

Within the framework of implementing the professional module "Pedagogical activity," teaching practice takes place in the toy museum. One assignment involved developing a workshop on toy-making, where students select one exhibit from the art and pedagogical toy museum named after N.D. Bartram. Student S. Pushenkova herself led a workshop on creating a cloth doll at the central children's school of arts "Harmony" (Fig. 11).



Fig. 8. Creation of Maslenitsa attributes by students majoring in design during industrial practice



Fig. 9. Development of military-themed toys for Fatherland Defender day by students majoring in design



Fig. 10. Workshops on paper toys. Project "Russian toy" on the official website of the Sergiev Posad institute of toys

the center for folk art and traditions "Naslediye."

After examining the printable cut-out sheets stored in the art and pedagogical toy museum named after N.D. Bartram, student A. Korinets developed visual aids for a felting workshop aimed at primary school children (the images show the stages of execution) (Fig. 12). During her teaching practice, she conducted a workshop titled "Creating a felt reindeer figure" for trainees attending the drawing and decorative arts circle at the branch of



Fig. 11. Fourth-year student S. Pushenkova conducting a workshop for first-class pupils on making a rag doll ("Motanka") at the central children's school of arts "Garmonia", Naro-Fominsk city

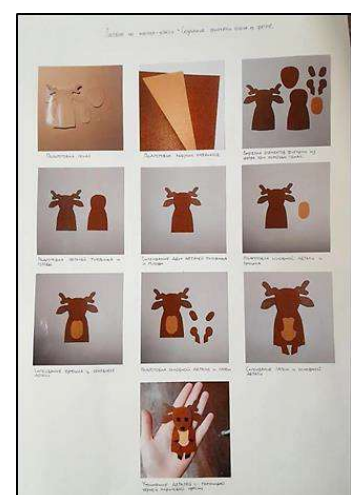


Fig. 12. Page from the visual aid "Felting toys" developed by fourth-year student A. Korinets at the Sergiev Posad institute of toys

Therefore, organized educational and industrial practices for students at art and pedagogical toy museum named after N.D. Bartram motivate students towards future professional activity. As noted by the president of the Russian university of traditional art crafts, V.F. Maksimovich, "interaction between students of the Sergiev Posad institute of toys and the toy museum represents integrated artistic and educational, mutually complementary activities forming a closed system 'toy institute — toy museum — mutual development'" [4, p. 9]. Practice, being an important and integral component of toy designer training, contributes significantly to the formation of creative personalities and plays a crucial role in preparing young professionals.

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