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The role of cultural and creative competencies in shaping success of art ukrainian students

Роль культурних і творчих компетентностей у формуванні мистецького успіху українських студентів

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Abstract


The article considers the issues of the competency-based approach in higher education and the role of cultural and creative competencies in the modern educational discourse. The aim of the article is to define the peculiarities of forming cultural and creative competencies of students in artistic specialties in higher education institutions of Ukraine, as well as to elucidate the influence of these competencies on the competitiveness and professional career advancement of specialists in both domestic and global labor markets. The research methodology includes a combination of systemic-differentiated, comparative, synergistic, cultural, axiological, structural-functional, and empirical methods, which are employed to clarify the peculiarities of forming cultural and creative competencies during students' professional training in artistic specialties. The article demonstrates the peculiarities of forming cultural and creative competencies in the Standards of Higher Education and educational-professional programs, examines role of the educational environment in forming creative competencies and its peculiarities as an educational-creative environment using the


Анотація

У статті розглянуто питання компетентнісного підходу в системі вищої освіти й роль культурних та творчих (креативних) компетентностей у сучасному освітньому дискурсі. Метою статті є визначення особливостей формування культурних та творчих (креативних) компетентностей здобувачів мистецьких спеціальностей у закладах вищої освіти України, з'ясування впливу означених компетентностей на конкурентоспроможність і професійно-кар'єрну реалізацію фахівців на вітчизняному та світовому ринку праці. Методологія дослідження ґрунтується на комбінації системно-диференційованого, компаративного, синергетичного, культурологічного, аксіологічного, структурно-функціонального, емпіричних методів, які використані для з'ясування особливостей формування культурних та творчих (креативних) компетентностей у процесі професійної підготовки здобувачів мистецьких спеціальностей. Показано особливості формування культурних та творчих (креативних) компетентностей у Стандартах вищої освіти та освітньо-професійних програмах.

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example of training students in artistic specialties at Kharkiv State Academy of Culture. Promising directions for improving creativity development in educational-creative environments of educational institutions are identified, which enhance the competitiveness of professionals in artistic specialties and contribute to the resolution of crisis phenomena in society.

Keywords: competency-based teaching, cultural research / policy, competency, creative, art, creativity, higher education, educational environment.

Introduction

Intensification and assimilation of globalization processes into all spheres of societal life has been a characteristic trend in the first quarter of the 21st century. Technologization and informatization have triggered a “tsunami effect” in all aspects of the social space and have defined promising directions for humanity's development.

Along with striking technological advancements associated with the latest scientific and technological revolution, crises have emerged, which include, primarily, the so-called crisis of “technocratic dominance” and, as a consequence, ecological crisis; the crisis of spirituality in its general and specific manifestations increasingly assuming threatening proportions: dehumanization of societal existence, depreciation of personal qualities, crisis of individual socialization, decrease in individual socio-role activity, devaluation of intellectual activity, global educational crisis, and so on (Sheiko, 2005, p. 6). At the beginning of the 20th century and, surprisingly, in the first quarter of the 21st, the words of the Spanish philosopher J. Ortega y Gasset (1965) remain relevant: “Today, humanity itself is experiencing a collapse, as it can no longer keep pace with its civilization. Growing civilization is nothing but a burning problem. The more achievements, the more dangers it contains” (Ortega & Gasset, 1965).

Currently, society is interested in resolving such issues as racism, decolonization, climate crises, support for trans identity, and disability advocacy regardless of race, gender, etc. (Paris, 2021, p. 364). These crisis phenomena and the search for ways to solve them confront all spheres of sustenance and the educational sector in

З’ясовано роль освітнього середовища у формуванні творчих (креативних) компетентностей та особливості його як освітньо-творчого середовища на прикладі підготовки здобувачів мистецьких спеціальностей Харківської державної академії культури. Виокремлено перспективні напрями удосконалення розвитку творчості (креативності) в освітньо-творчому середовищі закладів освіти, що підвищує конкурентоспроможність фахівців мистецьких спеціальностей та сприяє вирішенню кризових явищ у суспільстві.

Ключові слова: компетентнісний підхід, культурна компетентність, творча (креативна) компетентність, мистецтво, творчість, вища освіта, освітньо-творче середовище.

particular. Considering this, Paris D. (2021) poses a perfectly logical question: “How can we restore education, envision it anew, transform it, and be part of a possible future?” (Paris, 2021, p. 365).

Overcoming the threat of cultural destruction, countering “one-dimensional thinking” (Marcuse, 1996, p. 104) of society in the era of mass culture, and preserving a spiritually integral personality capable of overcoming crisis phenomena are possible under conditions of a balanced educational paradigm in the context of contemporary globalization shifts. Educational institutions must ensure the preparation of highly qualified and competitive professionals capable of both advancing scientific and technological progress, and addressing a range of socially significant problems.

Crises in contemporary society pose a significant challenge to the education system, which aims to overcome the adverse effects of globalization processes, particularly the relevant crises of society. This necessitates radical transformation of the modern education system. The most relevant issues for the education crisis include spiritual crisis, dehumanization of society, and decline in social-role activity of individuals which demand a fundamental restructuring of the educational paradigm and trigger global transformative processes in education. Personal development, social and professional self-realization of youth can serve as leading means to overcome these crisis phenomena.

A competency-based approach and attention to the development of cultural and creative competencies among students occupy a prominent place in the formation of educational

philosophy and methodology. Joo-Seng Tan (2005) notes that cultural competency is required to cope with stress resulting from culture shock and, consequently, disillusionment and confusion, which typically may result from clashes of cultural differences (Joo-Seng, 2005, p. 19). In turn, the development of creative competencies as a component of students' professional training "enables, at a fundamentally new, integrative level, the transfer of acquired competencies from one area of life to another to achieve a fundamentally new result of activity or to perform activity at a fundamentally new qualitative level" (Dimitrova-Burlayenko, 2017, p. 82).

Cultural and creative competencies are important for representatives of all specialties in the context of contemporary education transformative processes, as they are integral to the successful personal development of young people. Nevertheless, these competencies are particularly significant for the representatives of artistic specialties, for whom these skills are crucial both for personal development and professional self-realization, especially in the context of overcoming the crises of contemporary society. Such competencies as the ability to generate unconventional ideas, the capacity to make considered decisions in situations of uncertainty, recognition of the multicultural nature of contemporary society, and tolerant attitude towards cultural diversity in the context of creative searches and the implementation of artistic projects are essential for the competitiveness of modern professionals in the artistic field.

Nowadays, to be a successful mathematician, it is not enough to be proficient in calculations and formulae, and for a musician, it is not just about memorizing musical scores. The task of higher education institutions is to prepare professionals capable of competing in both domestic and global labor markets, being effective in various fields, and countering societal crises. In a constantly changing world, innovation and creativity can be considered synonymous with competitiveness. NACCCE report. (1999) notes that creative and cultural education are not alternatives to literacy and numeracy, as they are equally essential for future generations (NACCCE report, 1999, p. 13). This actualizes the consideration of examining the specifics of developing cultural and creative competencies among students in arts specialties in higher education institutions.

Literature review

Theoretical and methodological analysis of the problem indicates that the competency-based approach to preparing professionals in higher education sparked lively interest among researchers. Both domestic and international scientific investigations focus on such theoretical aspects as the content of the concepts "competence", "competency", and "competency-based approach", on characteristic features and structures of general and professional competencies. Additionally, much attention is given to the experience of developing specific competencies in higher education institutions, their role in professional career guidance, and their compliance with modern demands of business community.

Yagupov V., & Svistun V. (2007) identified the application of the competency-based approach as one of the optimal ways to meet the needs for comprehensively trained professionals, both graduates of higher education institutions and their instigators. Yagupov V., & Svistun V. (2007), along with other researchers like Zablotska O. (2008), Rud M. (2006), Miroshnychenko V. (2009), clarified the concepts of "competence", "competency", "competency-based approach", and "key competencies". The scholars emphasize that professional competence of a specialist is not merely the sum of knowledge, skills, and abilities. To be a competent professional, one needs not only fundamental theoretical and practical training but also to be a creative individual, professionally and psychologically prepared and capable of effective application of the acquired professional knowledge in professional activities. Many examples can be cited regarding outstanding students who failed to optimally apply acquired professional knowledge in specific production-management situations (Yagupov & Svistun, 2007, p. 6).

Zablotska O. (2008) performed a comparative analysis of the competency-based approach to education in higher education and identified differences between the outcomes of education based on the knowledge paradigm (knowledge, skills, abilities) and such "competencies" as units and outcomes of the competency-based approach (Zablotska, 2008, p. 63).

Despite the pluralism of research themes regarding competencies and the competency-based approach, scholars directly or indirectly touch upon the themes of creativity and cultural

creation during the implementation of professional training for specialists.

Marushko L., Hura A., Bryk R., Baboval N., & Karabin O. (2023) considered issues related to the professional training of future teachers and noted that to develop the professional competency system, it is necessary to employ non-standard and creative approaches to teaching that ensures active interaction among students during the learning process (Marushko et al., 2023, p. 315). The researchers found that the level of professional competence of a teacher depends on continuous improvement of knowledge, self-realization, and development of creative potential, which is reflected in new methods of information presentation (Marushko et al., 2023, p. 315).

Cultural education, creativity, and imaginative competencies, as a direct object of study, have been reflected in a number of scientific works, defining the direction for further research.

Bilytska V. (2020) considers cultural competence as the level at which a person defines the horizons of perception of objective reality, socialization, and interculturality of the personality, which includes such components as understanding, relationship, knowledge, and skills (Bilytska, 2020, p.17).

According to Van Dyne L., Ang S., & Koh C. (2008), cultural competence comprises four components: 1) cognitive – scientific-cultural norms, practices, and rules of an individual in different cultural environments; 2) metacognitive – an individual's cultural consciousness and awareness in interactions with the representatives of other cultural backgrounds; 3) motivational – an individual's ability to direct attention and energy towards cultural differences; 4) behavioral – an individual's ability to exhibit appropriate verbal and non-verbal actions in interactions with people of other cultural backgrounds (Van Dyne et al., 2008, p. 16).

Dimitrova-Burlayenko S. (2017) defines creative competence as the ability to demonstrate productive activity and creatively transform reality, characterized by originality, flexibility, speed, critical thinking, holistic perception, independence, decisiveness, self-confidence, and openness (Dimitrova-Burlayenko, 2017, p. 87).

Alves J., Marques M. J., Saur I., & Marques P. (2007) in their article "Creativity and Innovation through Multidisciplinary and Multisectoral Cooperation" state that creative competence

involves capability for innovation, new product development, and competitiveness in the contemporary environment (Alves et al., 2007, p. 28).

Researchers highlight the connection between the crises of contemporary society and the need for transformations in higher education, where the development of modern professionals occurs. It is within the educational process that the foundation is laid for further successful professional activity and competitiveness.

Markevičiūtė I., & Jucevičius G. (2013) provide compelling arguments regarding the necessity of cultivating creative competencies in contemporary professionals. The researchers note that CEOs, managers, as well as leaders in the public sector worldwide, stated that creativity was the number one leadership competency their organizations need due to the uncertainty and complexity of the global competitive environment (Markevičiūtė & Jucevičius, 2013, p. 44). Creativity has become the most important factor for a company's success and competitive advantage (Markevičiūtė & Jucevičius, 2013, p. 45).

Several researchers pointed out both the demand for creative competencies and advantages as key skills for professionals. Here are some arguments provided by scholars:

- Martins F. S., Santos E. B. A., & Vils L. (2017) – creativity is necessary for the emergence of innovations within an organization (Martins et al., 2017, p. 1223).
- Alves J., Marques M. J., Saur I., & Marques P. (2007) – creativity is a part of the innovation process that contributes to firms' competitiveness (Alves et al., 2007, p. 28).
- Isouard G., Martins Jo. M., & Friedman L. (2015) – creativity and innovative thinking are beneficial for any environment where risk is acceptable and new ideas are encouraged (Isouard et al., 2015, p. 258).
- Jeffrey B. (2006) – creative learning is a common discourse and a solid foundation for European educational connections (Jeffrey, 2006, p. 16).
- NACCCE report. (1999) – the business community wants education to give higher priority to fostering young people's creative abilities (NACCCE report, 1999, p. 7).
- Kokarieva A. (2021) – creativity enables adaptation to the educational environment, successful creative activity, with all efforts focused on optimizing the process, finding an unlimited number of ways to solve the

problem, and the ability to find solutions in non-standard situations (Kokarieva, 2021, p. 38).

Davies D., Jindal-Snape D., Colliera C., Digby R., Haya P., & Howea A. (2013), relying on a systematic review of over 200 research studies, emphasize the importance of developing creative skills in children and young people.

According to Rasmussen P. (2012), one of the key tasks of adult education is creative and innovative competence. To support his findings, he cites the analysis of the national “competency audit” conducted by the Danish Ministry of Education (2001-2005), which identified creative and innovative competencies as key for the population (Rasmussen, 2012, p. 3).

Cultural competencies, including cultural intelligence, as their component, attract the attention of many researchers, including Joo-seng T. (2005), Earley P., & Ang S. (2003), Bilytska V. (2020), Varnavska I., & Cheremisin O. (2021), Johnson R. (2014), Ivanova V. (2020), Syzenko A., & Diachkova Y. (2020), among others.

Therefore, Bondarenko N., Cherepania N., Malets D., Klepar M., & Matveieva N. (2023) identified the criteria of a culturally tolerant personality and proposed a definition for “tolerance”. They discussed the typology, principles, functions, essence of professional tolerance, and the foundations of tolerance formation in higher education learners.

Joo-seng T. (2005) notes that in the 21st century, the ability to adapt to different cultures is essential, and consequently, more organizations and individuals perceive cultural intelligence as a strategic capability and competitive advantage (Joo-seng, 2005, p. 19). The researcher emphasizes that for successful companies, cultural intelligence is a valuable capital. Joo-seng T. (2005) provides examples: IBM firmly believes that intercultural competence is the glue that ensures cohesion and collective productivity; Novartis and Nike see a competitive advantage in hiring individuals with cultural intelligence; at Lufthansa, culturally developed individuals are considered a valuable asset to the organization, especially during crises (Joo-seng, 2005, p. 21).

Regarding professionals in the artistic field, researchers provide examples of how cultural and creative competencies manifest in their professional activities. Ivanova V. (2020) cites

an example of competencies in demand during the implementation of creative projects by student musicians within the framework of the nationwide educational artistic project “Music Forum”. Working on these projects enriches creative experience; and skills in intercultural communication, socialization, and personal self-realization are developed (Ivanova, 2020, p. 132).

The methodology of research and the specifics of cultural and creative competencies development among students in arts specialties in Ukrainian higher education institutions are not sufficiently highlighted that determines further scientific exploration to resolve these issues.

In this study, we will rely on the following understanding of creative and cultural competencies. Creative competencies refer to the acquired abilities of a professional to engage in innovative, non-standard, flexible activities leading to creative actions and are aimed at achieving specific goals and tasks in professional practice. Cultural competencies, on the other hand, are the acquired abilities of a professional to adapt to the socio-cultural environment, comprehend socio-cultural processes of societal development, engage in cultural creation, actively and productively act to achieve specific goals and solve professional practical tasks within the context of cultural dialogue and the challenges of globalization.

In our research, we examine creative and cultural competencies in an inseparable interaction, taking into account that creativity plays a key role in artistic specialties - which we emphasize, while considering the cultural approach in education and the formation of cultural competencies as a means of enhancing cultural orientation and the cultural-humanistic function of education.

The purpose of the article is to identify the features of developing creative competencies among students of artistic specialties in the educational and creative environment of higher education institutions in Ukraine.

Methodology

The research is based on the assumption that the development of cultural and creative (innovative) competencies among students of artistic specialties in Ukrainian higher education institutions influences specialists' competitiveness and professional career

advancement in both the domestic and global labor markets.

To achieve the research objective, the following methods of scientific cognition were employed: analysis and synthesis - to characterize key concepts, scientific sources, and regulatory documentation; systematization and generalization - to formulate conclusions and proposals for improving the formation of creative (innovative) and cultural competencies among higher education students.

The methodological framework of the scientific cognition is formed by combining general scientific research methods.

The systemic-differentiated approach allows us to consider the process of developing creative and cultural competencies in the higher education system. The essence of applying this approach lies in:

- considering competencies as a part of the higher education system - a comprehensive, complex, dynamic system that includes legislative, organizational, didactic, educational, and other elements and subsystems with hierarchical subordination;
- identifying relationships between competencies and professional activities, as well as the regulatory acts that define them (curricula, educational-professional programs, standards, strategies, etc.);
- the expediency of distinguishing creative and cultural competencies in the competency-based approach system, consisting of organically combined skills necessary for preparing competitive professionals.

The structural-functional approach is applied to determine the role of creative and cultural competencies in training competitive students in artistic specialties.

The axiological approach envisages consideration of creative and cultural competencies from the perspective of value theory, emphasizing their role in future professional activities and addressing socially significant issues. In the new system of societal values influenced by globalization processes and the increasing occurrences of wars, environmental, and technological disasters, discrimination, and intolerance, formation of cultural competencies becomes a priority task for the sphere of education.

The comparative approach is used to substantiate the necessity of developing creative and cultural competencies in the process of preparing higher education students. They are considered as structural-functional elements of the competency-based approach in the higher education system, taking into account the current socio-economic realities.

Synergistic approach to creative competencies involves application of chaos and order categories. Order is perceived within the context of the educational-creative environment (methodological and theoretical variability, the combination of abstract-logical, rational, irrational, critical approaches, etc.), where orderliness is ensured by the education system, while chaos represents the process of creativity and innovation. The result of creative activity of the educational process participants is new ideas that coincide with the goals of the educational process and the education system as a whole. Innovative ideas and creativity, acting as attractors, determine the evolution of the educational environment, transforming it into a new progressive higher-level system, which we propose to consider as the educational-creative environment of a higher education institution.

Culturological approach is applied within the framework of a unified humanistic orientation in the global space, aiming to create educational-creative environment that combines processes of learning, upbringing, and the formation of a meaningful life trajectory for individuals. The principle of culturally responsible education lies at the heart of creative and cultural competencies formation, serving as the ideological cornerstone of the cultural approach. V. Sheiko emphasizes the cultural function of contemporary education, which involves socialization and the development of creative abilities in individuals, thereby opening perspectives for providing conditions for social-professional and socio-cultural self-realization of an individual (Sheiko, 2005, p. 246).

Empirical research technologies are associated with such traditional methods of study as observation, comparison, and surveys. Higher education standards and educational programs are markers of the contemporary domestic paradigm of higher education.

The study involves comparison of higher education standards for four artistic specialties, and educational-professional programs for five higher education institutions corresponding to those specialties.

In the study, an express psychodiagnostic method based on D. Johnson's creativity questionnaire was employed to determine the level of creative competencies among students of artistic specialties at Kharkiv State Academy of Culture (Ukraine). Additionally, a survey developed by the authors of the article was used to examine the educational-creative environment of the higher education institution. The survey included 47 students from four artistic specialties (Music Art, Performing Arts, Audiovisual Art and Production, Choreography) at the bachelor's level of higher education. The survey was conducted on the educational platform Google Workspace for Education within the corporate online educational environment of Kharkiv State Academy of Culture using Google Forms. The author-developed survey comprised 13 questions aimed at determining students' perceptions of the level of the educational-creative environment formation at the artistic higher education institution. The questions posed included: Who, in your opinion, should be creative in the higher education institution? Did the level of creativity of the higher education institution influence your choice of study place during admission? In your opinion, is creativity important during studies? Which disciplines shape creativity during studies? Which disciplines should shape creativity during studies? In which discipline cycles should creativity be enhanced? Do instructors demonstrate personal creativity? In your opinion, is creativity important outside of academic activities – in student self-governance, scientific, and public work? Identify what factors influence the formation of a creative educational environment in the higher education institution? Are you satisfied with the level of creativity at the higher education institution? In your opinion, is creativity important in further professional activity? Additionally, the survey included questions about the specialty and proposals for expanding the possibilities for generating creative environment in the higher education institution.

Considering the subjectivity of the survey and influence of the artistic context of the higher education institution on the personal self-definition of respondents, the conducted survey enabled the identification of general directions for the development of the educational-creative environment in the artistic higher education institution and the formulation of strategic vectors for the prospective development of creative and cultural competencies of students in artistic specialties.

Results and Discussion. The Strategy for Higher Education Development in Ukraine for 2022-2032 identifies, that rapid changes occurring in society and technology, require from specialists both professional and general competencies, which include the ability to learn, think critically and systematically, program, work in conditions of uncertainty, creativity, intersectoral communication, multiculturalism, and proficiency in a number of languages, including English (Order No. 286, 2022).

Currently, creativity and multiculturalism are among the defining competencies capable of responding contemporary globalization challenges and meeting the demands of both domestic and international labor markets.

To achieve the research goal, four steps are to be taken: step 1 is to analyze the place of creative and cultural competencies in the Standards of Higher Education; step 2 is to determine the peculiarities of ensuring the formation of cultural and creative competencies in the educational-professional programs for specialists in artistic specialties; step 3 is to clarify the features of creating educational-creative environment in educational institutions, as well as the effectiveness of fostering creativity in education seekers through empirical research methods; step 4 is to identify prospective directions for improving the system of training specialists in artistic specialties in higher education institutions of Ukraine regarding the formation of creative competencies.

Step 1: Standards of Higher Education

The main direction of educational activity of higher education institutions in Ukraine is determined by the Standards of Higher Education, which are based on a competency-based approach. To form perception of the place of cultural, creative, and (innovative) competencies in the system of defining and assessing the quality of content and results of educational activities of higher education institutions, a systemic-differentiated approach to the Standards of Higher Education was used. Four artistic specialties - 021 Audiovisual Arts and Production, 024 Choreography, 025 Musical Arts, 026 Performing Arts at the first (bachelor's), second (master's), and third (educational-scientific) levels of higher education - were selected for analysis. Three levels of education were considered to track the sequence of the specified competencies formation.

For artistic specialties, the development of creative competencies is an integral part of professional training. Markevičiūtė I., & Jucevičius G. (2013) identify four groups of creative competencies - personal, professional, common, and instrumental, noting that all these competencies can improve both short-term and long-term performance through personal desire to learn, creative decision-making and problem-solving, strategic and systemic thinking, as well as teamwork and collaboration to achieve excellent results (Markevičiūtė & Jucevičius, 2013, p. 48).

The wider is the range of acquiring such skills and abilities, the higher is the professional's competitiveness. The Standards of Higher Education envisage the development of creative and cultural competencies, which may not be exclusively related to professional activities and are aimed at a wide range of applications in the future career and life orientation of the professional:

- ability to generate new ideas (creativity);
- ability to preserve and multiply moral, cultural, scientific values and achievements of society based on understanding the

history and regularities of the subject area development, its place in the general system of knowledge about nature and society, as well as in the development of society, equipment and technologies, using various types and forms of physical activity for active recreation and maintenance of a healthy lifestyle;

- ability to understand and evaluate relevant cultural and artistic processes;
- appreciation and respect for diversity and multiculturalism;
- awareness of the role of culture and art in the development of social relationships;
- ability to analyze the main stages, identify patterns of historical development of the arts, stylistic features, types and genres, basic principles of coordinating historical and stylistic periods of world artistic culture (Ministry of Education and Science of Ukraine, 2023).

Table 1, based on the Standards of Higher Education, provides examples of specialties for which the formation of creative and cultural competencies is envisaged/not envisaged, which may not exclusively relate to professional activities.

Table 1.
Creative and cultural competencies in the Standards of Higher Education

The level of higher education	Field of knowledge	Speciality	Creative competencies: + (provided); - (not provided)	Cultural competencies: + (provided); - (not provided)
First (Bachelor's)	02 Culture and Art	021 Audiovisual Arts and Production	+	+
		024 Choreography	-	+
		025 Music Art	+	+
		026 Performing Art	-	+
Second (Master's)	02 Culture and Art	021 Audiovisual Arts and Production	+	-
		024 Choreography	+	-
		025 Music Art	+	-
Third (educational-scientific)	02 Culture and Art	026 Performing Art	The standard is not approved	
		021 Audiovisual Arts and Production	The standard is not approved	
		024 Choreography	-	-
		025 Music Art	-	-
		026 Performing Art	The standard is not approved	

Source: prepared by the authors.

Based on a detailed analysis of the Higher Education Standards concerning the formation of creative and cultural competencies in the aforementioned specialties, the following conclusions can be drawn:

- creativity is a component of the professional training of arts specialists, which determines little attention to the formation of creative competencies. Therefore, "the ability to generate new ideas (creativity)" (Standard) as a general competency is not provided at all levels of higher education and for all

specialties. Such approach does not consider the argument highlighted by Markevičiūtė I., & Jucevičius G. (2013), stating that creative competencies, creativity, and innovation should be consistently emphasized (Markevičiūtė & Jucevičius, 2013, p. 50);

- cultural competencies are envisaged for all specialities at the first (bachelor's) level but not for at the second (master's) level. It has been identified that for the specialty 024 Choreography, the formation of cultural components is provided in both the list of general and specific (professional, subject-specific) competencies, whereas for the specialities 021 Audiovisual Arts and Production, 025 Music Art, 026 Performing Art, it is only included in the list of general competencies. This indicates a certain dichotomy in the strategy of training specialists in artistic specialties;
- the holistic two/three-tier system for developing creative and cultural competencies across the first, second, and third levels of higher education is not observed. A continuous cycle of mastering creative and cultural competencies ensures the deepening of relevant skills, meeting the needs of the labor market. For instance, in a collective work, Koval V., Kushnir A., Vorona V., Balakirieva V., Moiseienko N., & Golubenko N. (2023) emphasizes the necessity of implementing continuous pedagogical influence on the development of learners' educational and research activities (Koval et al., 2023, p. 78), including creativity. Scholars note that training competitive and highly qualified specialists is a necessary task for higher education institutions, as future workers should be prepared for self-development, continuous self-realization, the ability to make non-standard decisions in various situations, be engaged in innovative processes, and organize creative training considering scientific and educational innovations (Koval et al., 2023, p. 78).

Therefore, in the studied Standards of Higher Education for artistic specialties, there was no sufficient reflection of the formation of creative and cultural competencies.

Step 2: Educational-professional programs

Isouard G., Martins Jo. M., & Friedman L. note that creativity is the starting point when it comes to innovation, and this should be taken into account when planning educational programs

that foster creativity and innovative thinking (Isouard et al., 2015, p. 258).

To identify the characteristics of ensuring the formation of cultural and creative (innovative) competencies in the educational-professional programs of arts specialists, 83 educational-professional programs of four arts specialties were analyzed - 021 Audiovisual Arts and Production, 024 Choreography, 025 Music Art, 026 Performing Art, in 5 higher education institutions (Kharkiv State Academy of Culture (Ukraine, Kharkiv), Kharkiv National University of Arts named after I. P. Kotliarevsky (Ukraine, Kharkiv), Odessa National Music Academy named after A. V. Nezhdanova (Ukraine, Odessa), Ivan Franko National University of Lviv (Ukraine, Lviv), Kyiv National University of Theatre, Cinema and Television named after I. K. Karpenko-Karyi (Ukraine, Kyiv). Among them, 50 are at the first (bachelor's) level and 33 at the second (master's) level.

During the formation of educational-professional programs, educational institutions are guided by the Standards of Higher Education for the specialties for which they are approved. In the vast majority of educational programs, the formation of creative and cultural competencies takes into account the Standards of Higher Education, as they are used to determine and evaluate the quality of the content and results of higher education (research) institutions' educational activities during institutional accreditation and program accreditation (Ministry of Education and Science of Ukraine, 2017, p. 1). On the one hand, this ensures compliance with the recommendations for the formation of educational programs and directs higher education institutions to consider the need for learners to acquire creative and cultural competencies. On the other hand, it leads to the transfer of certain substantive collisions into educational programs in the list of general and specific (professional) competencies. For example, the general competency "ability to generate new ideas (creativity)" is absent in the Standards of Higher Education for the speciality 026 Performing Art, and accordingly in the educational programs for this speciality in some of the analyzed programs. Such inconsistencies exist not only in comparing several higher education institutions. In the same educational institution for the speciality 026 Stage Art, there are educational programs in which this competency is provided, and in which it is not provided.

At the same time, some educational programs for the speciality 025 Music Art, compared to the Standards of Higher Education, expanded the list of cultural competencies. Such abilities as “the ability to demonstrate tolerance and respect for cultural diversity” (Kudrych et al., 2023, p. 11), “the ability to show respectful and careful attitude to the historical heritage of the world and Ukrainian culture, values, and traditions” (Sakhno et al., 2023, p. 10) are added to the existing competencies. This indicates different approaches to assessing the role of creativity and cultural competencies in the training of specialists. A similar circumstance is pointed out in the research by Isouard G., Martins Jo. M., & Friedman L. (2015). The authors note that a review of studies reporting on teaching creative and innovative thinking indicates that there is no clear consensus on how these competencies are formed and what should be included in the curriculum (Isouard et al., 2015, p. 259).

In the analyzed educational programs, there is an imbalance in the number of educational components, which contribute to the formation of creative and cultural competencies. For example, the ability to generate new ideas (creativity) at the first (bachelor's) level is ensured by 2 to 17 educational components in educational programs for one specialty; cultural competencies - from 1 to 21 educational components. In addition to quantitative characteristics, the list of educational components that shape creative skills, abilities, and ways of thinking varies in content. In addition to professional training, these include disciplines of the social-humanitarian cycle (“Philosophy”, “Jurisprudence”, “Copyright Law”), pedagogical (“Pedagogy”, “Teaching Methodology of Professional Disciplines”, “Performance Practice”, “Pedagogical Practice”), and others.

The issue of forming creative and cultural competencies in the elective education component cycle, which is an integral part of shaping an individual educational trajectory, remains unresolved. According to the Law of Ukraine (2014) “On Higher Education” (Article 62, paragraph 1, subparagraph 15), “the choice of educational disciplines within the framework provided by the respective educational program and the work curriculum, to the extent of not less than 25 percent of the total number of ECTS credits provided for this level of higher education” (The Law of Ukraine 1556-VII, 2014). Of course, students can choose disciplines, which involve acquiring these competencies, but the envisaged, systematic formation of them is possible only within the

framework of mandatory educational components. Educational institutions should take this into account when developing educational programs.

Therefore, there is no system for the sequential formation of cultural and creative competencies in the analyzed educational-professional and educational-scientific programs of artistic specialties.

Step 3: Educational-Creative Environment

During the implementation of educational activities, higher education institutions need to rely on the regulatory framework, approach the development of educational-professional programs thoughtfully, and create an inclusive and open educational environment where appropriate conditions will be provided for the implementation of high-quality professional training. Several key aspects influencing the formation of creative and cultural competencies in the educational environment should be considered.

During the training of students in artistic specialties, higher education institutions should ensure the functioning of an educational-creative environment that encourages the implementation of individual creative projects, the adoption of unconventional solutions, openness to new approaches in problem-solving, tolerance, and the actualization of such socially significant issues as armed conflicts, violence based on racial, ethnic, or religious intolerance, aggravation of environmental problems, and so on.

Markevičiūtė I., & Jucevičius G. (2013) defined a simple yet meaningful and effective formula for developing students' creative skills - creative competencies are cultivated in a creative work environment (Markevičiūtė & Jucevičius, 2013, p. 49). Researchers point at three important components that form the basis of a creative workplace environment: 1) support for leadership and innovations; 2) personal knowledge that nourishes the leader's creativity; 3) requirements and duties necessitating the adoption of creative solutions (Markevičiūtė & Jucevičius, 2013, p. 49). Such an approach and the demands of employers and external stakeholders should be taken into account by educational institutions in preparing future professionals of artistic specialties.

The formation of creative thinking and respect for multiculturalism should occur not only during

the study of academic disciplines. Educational institutions should stimulate the development of these skills in all types of students' learning activities - participation in student self-government, scientific and social activities, and so on. Such multifaceted improvement and practical application of creative and cultural competencies foster the "habit of excellence", which will undoubtedly serve as an advantage in the job market in the future.

The personal and professional development of higher education students, formation of competencies envisaged by educational programs, including cultural and creative competencies, take place in the environment of higher education institutions, which play a crucial role in ensuring the acquisition of quality higher education. Considering the objectives of forming cultural and creative competencies, certain transformational processes occur within the educational environment itself, which is based on the norms, traditions, and values of Ukrainian and world cultures, and also takes into account didactic requirements for the modern educational space and the necessity of developing personal qualities of future professionals, among which cultural and creative competencies play a special role, especially relevant for students of artistic specialties. Given the tasks and specifics of professional training for students of artistic specialties, we propose to consider the environment of artistic higher education institutions as educational-creative, aimed at creating optimal conditions for professional and social development of higher education students as creative, artistic individuals capable of solving complex socio-cultural problems and containing organizational (higher education standards, educational-professional and educational-scientific programs, regulations concerning the organization of the educational process, curricula), educational (scientific and pedagogical workers, higher education students, educational components), and socio-cultural components (student self-government bodies,

socio-educational activities, creative laboratories, student artistic groups, hubs, artistic spaces, concerts, competitions, festivals). It is the socio-cultural component of the educational environment of artistic education institutions that is decisive for considering such environment as educational-creative.

An important aspect of quality training for students in artistic specialties is the teacher's personal creativity. According to Marushko L., Hura A., Bryk R., Baboval N., & Karabin O. (2023), the level of the teacher's professional competence determines continuous improvement of knowledge, self-realization, and development of creative potential, which is reflected in new methods of presenting information (Marushko et al., 2023, p. 315). Korman M. (2022) considers creativity as the main factor in the teacher's personal competence, which is more characterized by internal activity than external, and is manifested by such key qualities as readiness for risk, impulsiveness, independence of judgments, critical reflection on one's own activities, and boldness in imagination, thinking, and expression (Korman, 2022, p. 35).

Qualitative characteristic of defining effective elements and strategic gaps in the implementation of the competency approach is the opinion of higher education students themselves.

Taking into account personal characteristics of the applicants themselves plays an important role in the formation of their cultural and creative competencies, primarily determining the level of creativity, which is carried out using the express method of psychodiagnostics based on the creativity questionnaire by D. Johnson, application of which aims to assess students' ability for inventiveness, unconventional thinking, originality, imagery development, transformation, etc. These indicators are associated with creativity and creative abilities.

The research results are reflected in Table 2.

Table 2.
Results of the express method of psychodiagnostics using the D. Johnson Creativity Questionnaire

Indicators of Creativity	Levels of Creativity				
	Very high	High	Average	Low	Very low
Sensitivity to the problem, preference for challenges, ability to perceive subtle, undefined, complex, contradictory features of the surrounding world	12,5 %	30 %	37,5 %	15 %	5 %
Ability to generate and express a large number of different ideas, images, hypotheses, and solutions to tasks	20 %	27,5 %	40 %	12,5 %	0 %
Application of various strategies, problem-solving approaches, ability to propose different types and categories of ideas	12,5 %	32,5 %	47,5 %	5 %	2,5 %
The ability to complement an idea with various details, develop, and refine the idea-image	25 %	27,5 %	37,5 %	10 %	0 %
Originality, unconventional thinking and behavior, unique outcomes of the activity, individual style	25 %	25 %	37,5 %	12,5 %	0 %
The ability to transform and develop images and ideas, dynamism, inventiveness	15 %	30 %	37,5 %	15 %	5 %
The capability for transformation, development of images and ideas, dynamism, and inventiveness	37,5 %	35 %	22,5 %	5 %	0 %
Independence of thinking, judgments, behavior, responsibility for a non-standard position, behavior style based on self-reliance, self-sufficiency of behavior	22,5 %	35 %	35 %	5 %	2,5 %

Source: prepared by the authors.

The research results indicate that the surveyed education applicants demonstrate a predominantly average level of creativity, while minimal indicators of low and very low levels of creativity are observed. This suggests a sufficient level of creativity among students of artistic specialties and underscores the necessity to review application of the competency-based approach in the preparation of learners, the content of educational and professional programs, as well as the quality assessment of the creativity level among all participants in the educational process.

To clarify the peculiarities and prospective directions for forming educational-creative environment in the educational institution, a survey and analysis among the students of the Kharkiv State Academy of Culture was conducted using an author-made questionnaire. The questionnaire included inquiries concerning creativity, its role and place in educational,

extracurricular, and subsequent professional activities, and pertained to specific components of the artistic institution's educational-creative environment: organizational, educational, and socio-cultural (creative) ones.

Here are the most significant results of the analysis:

- 87.5% of respondents noted that all participants in the educational process should be creative;
- 70% of respondents believe that creativity is very important for learning;
- 45% of respondents are generally satisfied with the level of creativity in the educational institution where they study;
- 97.5% of respondents consider creativity to be very important for their future professional activities.

In your opinion, is creativity important for further professional activity?

- Yes, very important
- Rather yes than no
- Rather no than yes
- No, not important

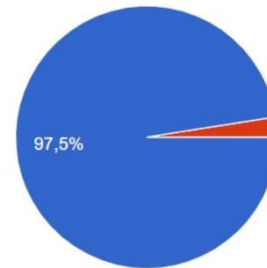


Fig. 1. Importance of Creativity in Future Professional Activities.
Source: prepared by the authors.

These indicators demonstrate the importance of creativity for students and confirm our assumption concerning the increased attention to the formation of creative competence in the educational process.

Regarding the educational component of the educational-creative environment, the following survey results were obtained: 52.5% of respondents believe that creativity is shaped by

the disciplines of the professional cycle; according to 37.5% of respondents, enhancing creativity is necessary for all disciplines they learn; 37.5% of respondents noted that personal creativity is demonstrated by teachers who teach the cycle of professional disciplines. The survey results demonstrate that only about 50% of students realize that the aim of professional educational components is forming creative competence.

What disciplines form creativity during education?

- general education disciplines
- professional training disciplines
- elective courses
- all disciplines
- none
- professional training disciplines, as well as elective courses that we do not have

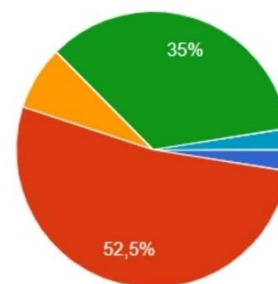


Fig. 2. Disciplines that foster creativity during education.
Source: prepared by the authors.

The content of which disciplines needs the creativity to be increased?

- general cycle disciplines
- professional training disciplines
- elective courses
- all disciplines
- none
- professional training disciplines, as well as elective courses that we do not have

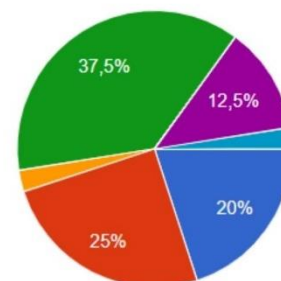


Fig. 3. Disciplines that need to enhance creativity in their content.
Source: prepared by the authors.

Do the teachers demonstrate their personal creativity?

- Yes, all teachers demonstrate creativity
- Only those who teach disciplines ...
- Only those who teach disciplines ...
- Only those who teach elective courses
- All teachers demonstrate creativity
- Sporadic
- Some teachers, regardless of discipline
- Some teachers, but it depends on personality
- Some
- I don't follow it

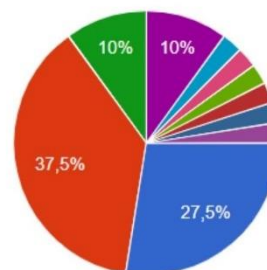


Fig. 4. Teachers' personal creativity.

Source: prepared by the authors.

Regarding socio-cultural component of the educational-creative environment, only 67.5% of respondents consider creativity outside of academic activities - in student self-government, scientific, creative-performing, and public work

- to be very significant. This indicates the importance of strengthening this particular direction in ensuring the formation of creative competence.

In your opinion, is creativity important outside of educational activities - in student self-government, scientific and social work?

- Yes, very important
- Rather yes than no
- Rather no than yes
- No, not important
- Then creativity will lose its meaning and become commonplace

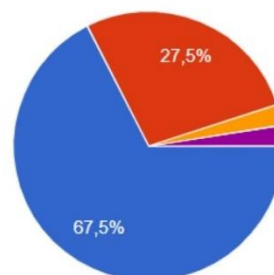


Fig. 5. Creativity in extracurricular activities.

Source: prepared by the authors.

In identifying several key factors influencing the formation of a creative educational environment, respondents indicated the following: fostering creativity during the study of academic disciplines (57.5%), personal creativity of teachers (57.5%), additional training, seminars, workshops, courses held outside the study of disciplines (45%), support for creativity development by teachers and institution administration (32.5%), and creative centers at higher education institutions - hubs, laboratories, etc. (30%).

Based on the conducted research, the following conclusions can be drawn:

- students consider creativity as an important component of academic, extracurricular, and future professional activities; however, only

- 52.5% of respondents believe that creativity is fostered by disciplines within the professional cycle, and 37.5% point to the personal creativity of these instructors, indicating the necessity to strengthen both in vocational training and the level of personal creativity of instructors in all disciplines;
- factors influencing formation of the educational-creative environment of an educational institution include creativity during the study of academic disciplines, the personal creativity of instructors, additional training, seminars, workshops, courses held outside the study of disciplines, as well as support for creativity development by teachers and institution administration, creative hubs at higher educational institutions - hubs, laboratories, participation in the work of student self-

government, scientific and public activities, etc.

Step 4: Suggestions

Formation of creative competencies in students of artistic specialties, as a priority direction for improving higher education system, can be realized considering the aspects highlighted NACCCE report. (1999). This involves a systemic approach to creative and cultural education, the promotion of higher standards in creative and cultural education across all disciplines, ensuring equality between the arts, humanities, and other areas of education, and stimulating partnerships between educational institutions (NACCCE report, 1999, p. 16).

We believe it is reasonable to consider the following aspects based on the analyzed scientific works and conducted research, in the process of forming creative competencies in students of artistic specialties:

- in the regulatory framework of the education sector, particularly in Higher Education Standards, it is necessary to provide for a continuous three-tier (first, second, and third levels of higher education) cycle of forming creative competencies for all artistic specialties;
- strengthen the focus of educational components of the general and professional cycle on ensuring creative competencies formation;
- develop educational-creative environment in higher education institutions to provide conditions for the creative self-realization of students;
- enhance the level of teachers' personal creativity, particularly through the exchange of experience between educational partner institutions, attending trainings, courses, etc.;
- conduct periodic surveys of all participants in the educational process concerning the quality of a creative environment formation in the educational institution and formation of creative and cultural competencies, etc.

Conclusions

Formation of creative and cultural competencies enhances the quality of educational activities, increases competitiveness, and ensures a high level of professional training, opening up prospects for their further professional activities. The place of cultural, creative, and innovative

competencies in the system of defining and assessing the quality of content and outcomes of educational activities of higher education institutions is identified using the example of Higher Education Standards for four artistic specialties at three levels of higher education. Special attention is paid to creative and cultural competencies aimed at a wide range of applications in the future career and life orientation of specialists. Understanding of the features of ensuring the formation of creative competencies in educational-professional programs for specialists in artistic specialties is developed. The role of the creative-cultural educational environment in the educational institution and its impact on participants in the educational process are highlighted. It is clarified that the quality training of specialists in artistic specialties should be based on providing creative and cultural education based on a competency-based approach. It is revealed that the formation of creative competencies is not limited to studying disciplines but includes a wide range of self-realization opportunities for learners in the educational environment and depends on the level of personal creativity of both the teacher and the learner. Problematic issues and strategic directions for the formation of creative competencies in learners of artistic specialties are detected.

Strategic directions were identified for developing the creative competence of students in artistic specialties, which include the need to: 1) enhance the creative component of the educational content in both general and professional cycles of the curricula for artistic specialties; 2) systematize activities of higher education institutions in increasing the level of personal creativity among faculty; 3) conduct monitoring of the creative educational environment formation in the artistic higher education institution with the involvement of all participants in the educational process; 4) implement innovative methods and forms of artistic project activity. These directions will ensure the development of the educational-creative environment of the artistic higher education institution by incorporating best global practices from the cultural industries. For example, the creation of cultural and artistic centers and hubs (such as the "Bursa" cultural-artistic space at Kharkiv State Academy of Culture, the Ukrainian-Moroccan Cultural Center), collaboration with cultural-artistic partner institutions ("Genau" Ukrainian cultural center, Ukrainian House in Hamburg) to introduce global experience in organizing a

creative artistic environment, and enhancing professionalism of students in artistic specialties through the practices of implementing creative projects (the folklore project “Code of the Nation”, artistic events “With Ukraine in the Heart”, “The Road Home”, “Wave 19.86”), and flash mobs (“Ukrainian Embroidery Day”, “Thank You, Mom”), etc.

Prospects for further research include analyzing the development of cultural competencies in learners of artistic specialties, as well as identifying the specifics of forming creative competencies in learners of cultural-informational profile education in the conditions of online learning in higher education institutions of Ukraine.

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