



## INFLUENCE OF CULTURAL BACKGROUND AND CREATIVE COMPETENCIES OF AN EDUCATOR ON PROFESSIONAL COMMUNICATION

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### ABSTRACT

**Objective:** In today's rapidly evolving landscape, it is essential for the modern education system to adapt to cultural and scientific shifts in order to deliver relevant, high-quality learning experiences to students. This article investigates the impact of cultural awareness, adaptability, and a continuous learning mindset on the effectiveness of the educational process. **Results:** By analyzing the current socio-cultural context in which the education system operates, the study underscores the importance of fostering a collaborative culture among teachers and between teachers and students. The findings emphasize the necessity of understanding the interconnections between various topics, concepts, and aspects across disciplines, encompassing the progression of science, culture, and art. **Conclusion:** This necessitates collaboration among educators to identify shared themes and engage students in collective problem-solving endeavors, thereby enhancing the learning experience across various topics and fields of study.

**Keywords:** Culture of social relations; Cross-cultural communication; Intercultural competence; Educational process.



# INFLUÊNCIA DA FORMAÇÃO CULTURAL E DAS COMPETÊNCIAS CRIATIVAS DE UM EDUCADOR NA COMUNICAÇÃO PROFISSIONAL

## RESUMO

**Objetivo:** No cenário atual em rápida evolução, é essencial que o sistema educacional moderno se adapte às mudanças culturais e científicas para oferecer experiências de aprendizado relevantes e de alta qualidade aos alunos. Este artigo investiga o impacto da consciência cultural, adaptabilidade e uma mentalidade de aprendizagem contínua na eficácia do processo educacional. **Resultados:** Ao analisar o contexto sócio-cultural atual em que o sistema educacional está inserido, o estudo destaca a importância de promover uma cultura colaborativa entre professores e entre professores e alunos. Os resultados enfatizam a necessidade de entender as interconexões entre vários tópicos, conceitos e aspectos entre as disciplinas, abrangendo a progressão da ciência, cultura e arte. **Conclusão:** Isso requer colaboração entre os educadores para identificar temas compartilhados e envolver os alunos em esforços coletivos de resolução de problemas, aprimorando assim a experiência de aprendizado em vários tópicos e campos de estudo.

**Palavras-chave:** Cultura das relações sociais; Comunicação intercultural; Competência intercultural; Processo educacional.

## 1 INTRODUCTION

When focusing on the issue of cultural and creative competences, we should pay attention to the three components of this concept: competences, cultural competences, and cultural and creative competences. The outlined problem is covered in studies by A.A. Verbitskii, P.A. Gurevich, E.F. Zeer, I.A. Zimniaia, M.V. Ryzhakov, A.V. Khutorskoi, and others. In the Dictionary of Education and Pedagogy (by V.M. Polonskii), the concept of “competence” is considered from two standpoints: 1) as “a range of powers and rights conferred by law, statute, or contract on a particular person or organization in dealing with relevant matters”; 2) as “a set of certain knowledge, skills, and abilities in which a person must be knowledgeable and have practical experience”. Thus, this concept refers to “the body of necessary knowledge and personal qualities that provide for a professional approach and effective resolution of issues in the relevant field of knowledge, science, or practice” (Polonskii, 2004, p. 67). For our study, of relevance are the definitions of competence offered by P.A. Gurevich (2007, p. 306) (“the ability to integrate knowledge and skills with their use in the face of changing demands of the external environment”) and I.A. Zimniaia (2005, p. 18) (“the inner, potential, latent new psychological formations (knowledge, notions, programs (algorithms) of actions, systems of values and attitudes) which are later manifested in a person’s competences as the actual, activity-based manifestation”).



In our view, the notion of cultural, including intercultural, competences should primarily be associated with a person's behavior (communication between colleagues in a team, interaction with students and parents) and with mastery of the studied material (understanding, comprehension, ability to use it in practice and communicate it to another person (including students) in an understandable way) (Baideldinova et al., 2021). Furthermore, cultural competence also presupposes a well-developed personal worldview, perception of the world, and mastery of some skills and abilities in the sphere of culture. In the definition of "creative competences", we should highlight a whole range of aspects a teacher cannot do without. These are inspiration, improvisation, intuition, generation of ideas, and reflection, which allow for self-determination and the creation of new things and their implementation in the practice of learning, help students make their own discoveries, to understand, discover, and realize what is understood, to "make sense of what is being discovered" in a different way (Kryukova et al., 2021; Nikeshin, 2007).

To give a characteristic of the cultural and creative competence, we should cite its definition by V.P. Zinchenko and B.G. Meshcheriakov (2004, pp. 484-485), who consider the concept of "creativity" in two aspects: 1) human activity that generates something qualitatively new, never before seen, and having social and historical value; 2) any practical or theoretical activity of a person that produces new (at least for the subject of this activity) results (knowledge, solutions, methods of action, material products).

Concepts that are directly associated with the topic of our study are put forward by E.M. Akishina, I.V. Vagner, I.M. Krasilnikov, L.G. Savenkova, and N.N. Fomina: "cultural competence", "cross-cultural communications", cultural and creative competences, and intercultural competence. "*Cultural competence*" refers to the presence of a cultural worldview; knowledge of various cultures, acceptance of cultural differences and other worldviews; mastery of intercultural skills. "*Cultural competence*" is defined both as the ability to achieve personal growth through continuous study and a good understanding of varying cultural heritage, wisdom, and cultural values, as well as the ability to communicate and interact effectively with people from different cultural groups. The concept of "*cultural competence*" is widely used in the USA in the sphere of healthcare, medicine, psychology, education, business, and politics. Cultural competence is also viewed as "*intercultural competence*", a way to improve people's perceptions of intercultural and intracultural knowledge, which involves intercultural communication, that is, correlated with behavior, the achievement of desired goals.



*Cross-cultural communications*, or intercultural competence, denotes people's ability to effectively function in a different culture (this competence relies on the relatively recently developed concept of cultural intelligence).

## 2 METHODS

Further on, we should note that the mastery of cultural and cultural-creative competences can be effective if it is founded on the opportunity for the live, emotional, productive creative perception of humanistic values reflected in the artistic and imaginative content of works of art that have stood the test of time, i.e. the world heritage, and the best examples of contemporary artistic culture. In this context, the development of the creative abilities of students should be regarded as one of the fundamental elements of the development of cultural and creative competences and creative potential. These undoubtedly serve as a means of improvement of the culture of social relations in the educational environment, in which "*cultural and creative competence*" refers to the opportunity and readiness to not only master cultural values but also create them, not only successfully interact with people from other cultures but also find new ways to establish such relationships. Thus, to summarize these concepts, we should state that by "*cultural competence*" we understand the ability and readiness of teachers and students alike to master culture as a single whole created by the joint operation of the key subsystems (which interact with one another and present the objects of cultural policy): religion, science, education, mass media, and artistic culture (art). Under "cultural and creative competence" we understand in this study the ability and readiness of teachers and students to apply the obtained knowledge, skills, abilities, and personal qualities in practical fine art activities, as well as in the sphere of perception and evaluation of artworks.

The above suggests that cultural and creative competences, which combine cultural competences and creative competences, present a special activity of a person in passing on cultural values to the younger generation. Applied to the modern teacher, this means the transfer of new knowledge by introducing into the educational process teaching technologies that are innovative and in tune with the times, have an author, and rely on the dialogue and active communication between teachers and students and teachers in the team. Only the conjunction of the culture of behavior (in the broader sense) and active creative self-expression as a teacher-creator indicate the presence of cultural and creative competence and the readiness of a teacher for innovative



activity. A critical component of creative competence is a person's ability to search for and find the new and original, highlighting in it those special elements that allow solving problems on a new level, including through the reconsideration of past ideas from the positions of modernity and through solving applied and theoretical tasks with non-standard methods and technologies. Tying the above arguments with artistic activity, we should assert, based on the provisions of L.S. Vygotsky, that it correlates with the interiorization of artistic and cultural values and is aimed at forming stable cultural and cultural-artistic competencies, including the resulting culture of social relations between the teacher and students through the joint sociocultural activity.

### 3 RESULTS

The relevance of the identified directions of research owes to the current socio-cultural conditions of functioning of the education system as a whole as the critical objective to develop the culture of social relations between teachers in the team and between teachers and students (in preschool organizations and general and higher education institutions). This relates to the fact that the culture of social relations serves as a foundation for the development of future personality if, of course, the teacher relies on spiritual and moral values and cultural traditions aimed at the preservation of norms of universal human life and the possible expansion of cultural heritage.

At present, numerous specialists are almost in unison suggesting the idea to change, alter, and modernize what is now in place, has established itself, and has proven effective. A vivid example is the current situation in the education system. What drives the desire to make it different, transform the learning process, bring it closer to the child, and make it more interesting? The answer is obvious – the young generation of today was brought up in completely different social, scientific, and technical conditions and requires a different attitude to the organization of learning. In this context, we would like to cite the speech of T.V. Chernigovskaia at the Gaidar Forum:

No matter how we argue about whether this is good or bad, what is happening to us is already happening. We already got into this world and there is no way back. <...> What we need is to understand how to live in this world. I would put the question bluntly. Are we even going to keep living on this planet, or are we all giving up our positions? <...> At the same time, it is clear now that we cannot train (teach) for the new world in the old way... It is apparent that the system must change. We need to form the ability to live in the digital world without losing humanity. <...> We need to teach how to verify information and withstand stress, develop the ability to change, and train to learn continuously. <...> This is why education of the future is the education of understanding and not memorizing. (Krylov, 2019).



Agreeing with T.V. Chernigovskaia, we can add that the answer to these questions lies in one single thing – it is vital to shift the focus of education to a growing person, who, as rightly noted by the Director of Svetlenskii Lyceum in Tomsk A.G. Saibedinov, “is drawn to beauty from birth”. Therefore, it is completely natural that education should stem from a reliance on beauty, finding within beauty the important and necessary that would help master the scientific, complex, and necessary and not the other way around. Today, mass schools are graduating young people who are unprepared for life, and universities produce narrow specialists who are competent in their area and able to do their job well but incapable of organizing their own business and engaging in creative activities and uninterested in working in a team (Prokudina et al., 2022). This exact fact inspires the desire of scholars and professionals to change the very process of training specialists by introducing new educational technologies into the education system. In this case, the horizon of knowledge extends into the future, and the habitual, established forms of learning are set aside, opening the way to active creativity. Meanwhile, “the origins of the ideas of humanization and humanitarization lie in the theoretical works of great educators (K.D. Ushinskii, L.N. Tolstoi, S. Frené, V.A. Sukhomlinskii), philosophers, and cultural scholars (M.M. Bakhtin, IU.M. Lotman). The impulse to revitalize and create a pedagogical model of humanitarization is an aspiration to overcome the abstract nature of education (V.I. Slobodchikov) through the immersion of education in a broad cultural space. Culture, in this case, performs a corrective function in the development of science, since “culture is the medium that nurtures and nourishes the personality” (P. Florenskii). The humanitarization of education, which has received a great deal of attention in recent years, is based on an understanding of the need to synthesize the humanities and the natural sciences. It follows that the content of education should include everything that leads to an understanding and explanation of human activity in creating cultural values (spiritual, moral, scientific, aesthetic, material). Children must be taught to think creatively and work in different settings and teams, not only those they like. This is a critical point since real life often demands solving various problems with all kinds of people. Artistic education is no exception to this, as the polyartistic approach presupposes reliance on various arts and types of creative work in the mastery of concepts, styles, and symbols and in the completion of creative projects. That is, it relies on the creation of an educational space that would motivate and foster creative thinking with application in practical work.

This kind of education is founded, among other things, on the research conducted



in the late 20th and early 21st century at the Institute of Art Education and Cultural Studies under the direction of B.P. Iusov, which addresses real practice in integrated complex and polyartistic education based on a vast sample of diverse educational organizations. Today, this research is continued by the followers of B.P. Iusov's scientific school. The results of practical implementation of innovative complex directions of work prove to be positive and have become a prominent phenomenon against the background of traditional education. Today, this no longer requires more confirmation. Under this approach to education, according to its author,

an emphasis should be placed on children's initiative not only in the practical sense (drawing, composition, theatricalization, dance) but also in the mastery of cultural heritage by means of transforming cultural achievements into an impetus for development through the creative efforts of children themselves in the process of studying the culture of the past. This is supported by the polyartistic nature of the child themselves, their polylinguism, the ability of all children to engage in numerous types of artistic activity as often happens outside of school. (Iusov, 2001, p. 10).

#### 4 DISCUSSION

Studies conducted at the Institute show that interaction of various types of artistic activity and active collaboration of teachers and schools and universities allows the opportunity to make the educational function of art and culture fundamental in general education. Such interaction of the traditional and new is oriented toward finding appropriate steps to master knowledge and original technologies for the organization of the learning process. Furthermore, coordinated and thought-out actions of an entire team of educators, teachers, and tutors will allow not only to unite students around culture but also to find original forms of implementation of innovative integrated methods of work adapted to the particular school and region in joint creativity. Such co-creativity is also a condition for self-education of both teachers and students, as well as parents (Ermolinskaia et al., 2010).

The outlined provisions are aimed at the formation and development of fundamental competences: communicative, based on the ability to negotiate with, listen to, and hear the interlocutor; scientific – the skills of organizing and conducting research individually (or in a group), singling out relevant problems and developing a project based on one's own conception; cultural and cultural-creative, the broad range of which includes knowledge of regional culture, its significance in the universal human values, understanding of the foundations of the culture of social and family values, comprehension of the role of culture, art, and science in the life of every person;



information and communication – abilities and skills in finding and understanding the necessary information in various sources (written, visual, media, graphic, audio) and the ability to properly use it in practice, transfer knowledge from one area to another; creative abilities and skills – the desire and readiness to take on initiative and carry responsibility for a certain task, the ability to identify the most important, create an algorithm, and envision the result; the desire to change and develop one's emotional and sensual sphere – feelings and emotions, memory and imagination, thinking and fantasy, intuition and empathy (Ermilova et al., 2022; Gladilina et al., 2022).

Based on the above, we can propose an assumption (hypothesis) that the mastery and assimilation of cultural values in the process of general education and upbringing of children and youth primarily assumes advancement of cognitive, intellectual development in the framework of meta-disciplinary learning and integrated forms of educational process organization with the active interaction between teachers in the team and teachers and students. This allows to find and implement original forms of interaction between students and teachers in the education system, in which the priority of relations is built on the basis of common universal and national values when personal value experience is comparable with the values of culture.

Why is it culture and creative development that serve as the basis of the culture of social relations? To give grounds to this argument, we should clarify that the concept of culture encompasses a person's intellectual development, their thinking, imagination, interests, and behavior, i.e. all of the components that comprise human communication and society overall. Therefore, our developments are based on the provision that culture serves a corrective function in education and science, serving as a middleman in resolving a number of contradictions between the material and the spiritual, since "culture is the medium that nurtures and nourishes the personality", as stated by P. Florenskii.

As an example, we can add that 1) such a cultural competence as *the desire and aspiration to find individual ways of personal growth (intellectual and moral)* is closely tied with the competence of the culture of social relations – *to have and apply in practice the ability to interact with different people* (students and adults); 2) cultural competence as *the striving to form in oneself a set of cultural skills and notions about the specifics of various types of art* (music, theater, fine arts, cinema, architecture) is strongly related to the culture of social relations as *the ability to work in a team or a pair, to be unafraid and able to take on initiative*; 3) the cultural and creative competence of *the aspiration to learn the national folk traditions and features of*





*national art* relies on the formulation of the culture of social relations as the *sincerity of the desire to make something original in joint work with others*; 4) *the striving to improve one's creative accomplishments* is inseparable from the culture of social relations in terms of *adequate emotional-evaluative assessment of one's own activities*, and so on. Overall, we analyzed more than 30 such interrelated competences, which presuppose or rely on one another.

In substantiating the importance of culture in the formation of social relations, S.V. Dmitriev (2007) indicates that

human activity is always conscious and socio-cultural (conducted within society); personal consciousness is activity-based and intersubjective (arises and exists within society); a person acts as the bearer of a culturally attuned position in activity, which is necessary to reach the goals of education and personality development.

It can be argued that there is no truth outside culture and history, and a scientific fact cannot exist without its interpretation. The pedagogical concept based on such an approach forms the unity of the consciousness and activity of a student in the socio-cultural educational process. (p. 41).

## 5 CONCLUSION

We conclude that one of the most efficient methods and directions of work is theatrical activity, which can solve any adaptive and communicative problem, such as the normalization of relations in the team, the definition of roles in interpersonal relations, the establishment of mutual understanding in student-teacher, student-parent, and student-student pairs, etc.

Therefore, the transfer of developed social experience, knowledge, and skills, as well as the acquisition of new ones by new generations at school and university (as social institutions) are components of the process of education and upbringing as a whole. This creates the conditions for the growth of a teacher, their desire to create something and implement it in teaching, the striving to contribute their own pedagogical facts, findings, technologies, methods, forms, and techniques for mastering new things. This, in turn, characterizes the creative and cultural competences of the teacher, as any competence implies the gradual mastery of new things: the appropriation of others' experiences and the creation of one's own content followed by the transfer of the comprehended and experienced to the next person.

## ACKNOWLEDGMENTS

The article was prepared within the framework of the State Assignment of the



Ministry of Education of the Russian Federation to the Federal State Budget Scientific Institution "Institute of Art Education and Cultural Studies of the Russian Academy of Education" № 073-00008-21-01 for 2021.

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