

CONDITIONS FOR THE DEVELOPMENT OF CULTURAL AND CULTURAL-CREATIVE COMPETENCIES OF STUDENTS IN THE PROCESS OF ARTISTIC CREATION (FROM HISTORICAL EXPERIENCE TO THE PRESENT DAY)

CONDIÇÕES PARA O DESENVOLVIMENTO DAS COMPETÊNCIAS CULTURAIS E CULTURAL-CRIATIVAS DOS ALUNOS NO PROCESSO DE CRIAÇÃO ARTÍSTICA (DA EXPERIÊNCIA HISTÓRICA ATÉ OS DIAS ATUAIS)

CONDICIONES PARA EL DESARROLLO DE LAS COMPETENCIAS CULTURALES Y CULTURAL-CREATIVAS DE LOS ESTUDIANTES EN EL PROCESO DE CREACIÓN ARTÍSTICA (DESDE LA EXPERIENCIA HISTÓRICA HASTA LA ACTUALIDAD)

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ABSTRACT: The relevance of the studied topic owes to the problem of the humanization and humanitarization of modern education. The goal of the study is to determine the conditions for the development of students' cultural and cultural-creative competencies in the process of artistic creation proven by the historical experience of Russian art education and upbringing, as well as to assess their practical importance for contemporary schooling from the standpoint of modern art pedagogy. The problem is examined based on the example of students' creative competitions and educational and exhibition projects (cases) of 1997-2020 focused on the development of students' cultural and cultural-creative competencies in the process of artistic creation and the perception of exhibitions presenting students' creative works alongside the works the same theme by authors of different generations. In conclusion, the conditions for the development of students' cultural and cultural-creative competencies in the process of artistic creation are identified.

KEYWORDS: Cultural and creative competencies. Artistic creation. Children's drawing competitions. Retro-modern children's drawing exhibitions.

RESUMO: A relevância do tema estudado se deve ao problema da humanização e humanitarização da educação moderna. O objetivo do estudo é determinar as condições para o desenvolvimento das competências culturais e cultural-criativas dos alunos no processo de criação artística comprovado pela experiência histórica da educação e da educação artística russa, bem como avaliar sua importância prática para a escolarização na contemporaneidade na perspectiva da pedagogia da arte moderna. O problema é examinado com base no exemplo de concursos criativos de alunos e projetos educacionais e expositivos (casos) de 1997-2020 focados no desenvolvimento das competências culturais e cultural-criativas dos alunos no processo de criação artística e na percepção das exposições apresentadas. trabalhos criativos dos alunos lado a lado com trabalhos do mesmo tema de autores de diferentes gerações. Em conclusão, são identificadas as condições para o desenvolvimento das competências culturais e cultural-criativas dos alunos no processo de criação artística.

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PALAVRAS-CHAVE: *Competências culturais e criativas. Criação artística. Concursos de desenho infantil. Exposições de desenho infantil retro-moderno.*

RESUMEN: *La relevancia del tema estudiado se debe al problema de la humanización y humanización de la educación moderna. El objetivo del estudio es determinar las condiciones para el desarrollo de las competencias culturales y cultural-creativas de los estudiantes en el proceso de creación artística comprobadas por la experiencia histórica de la educación y educación artística rusa, así como evaluar su importancia práctica para la escolarización en la contemporaneidad desde la perspectiva de la pedagogía del arte moderno. Se examina el problema a partir del ejemplo de concursos creativos estudiantiles y proyectos educativos y expositivos (casos) de 1997-2020 enfocados en el desarrollo de las habilidades culturales y cultural-creativas de los estudiantes en el proceso de creación artística y en la percepción de las exhibiciones. presentado. trabajos creativos de los estudiantes junto con trabajos sobre el mismo tema de autores de diferentes generaciones. En conclusión, se identifican las condiciones para el desarrollo de las competencias culturales y cultural-creativas de los estudiantes en proceso de creación artística.*

PALABRAS CLAVE: *Competencias culturales y creativas. Creación artística. Concursos de dibujo infantil. Exposiciones de dibujo infantil retro-moderno.*

Introduction

Culture is a concept that has hundreds of definitions in philosophical, culturological, and art history literature, and its interpretation has been changing throughout history. Culture in its most comprehensive definition covers both human activities in all of its spheres and the embodiment of this activity in the second reality – the spiritual and material. In addition, culture as a specifically historical concept also implies an evaluative attitude towards human activity and its results serving as a basis for the selection of cultural values and their actualization at each historical stage.

Culturologists V. S. Zhidkov and K. B. Sokolov (2001) argue that

culture is a holistic thing primarily created by virtue of joint functioning of the primary subsystems (which interact with each other and are the object of cultural policy): religion, science, education, mass media, and artistic culture (art). These spheres of life are the ones that shape human personality most actively and, therefore, determine the critical parameters of a person's behavior.

Artistic activity as an area of human development through initiation to various types of art is interconnected with all subsystems of culture. In this regard, artistic activity can be considered as a cultural activity aimed at “personal self-improvement”, which we understand, following the philosopher S. Frank, as “the betterment of human nature and the realization of

ideal values in life, which, as such, is in itself the highest and most self-sufficient goal of human activity”. “Cultural”, disinterested artistic activity is aimed at perceiving and “mastering the language of the 'second' reality” for “personal self-improvement” (FRANK, 1991).

The cultural competence of a student serves as an indicator of their assimilation of culture. Thus, cultural competence is understood as a student’s ability and readiness to master “culture” as a whole created through joint functioning of the primary subsystems (interacting with one another and being the object of cultural policy): religion, science, education, mass media, and artistic culture (art).

Iu.U. Fokht-Babushkin notes that “in ontogenesis, artistic activity is one of the first means of a person’s mastery of the world. At an early age, a child is not yet ready for a deconstructed cognition of reality, its holistic mastery is much more accessible and, therefore, more common” (FOKHT-BABUSHKIN, 1982). When exposed to art, a child shows themselves as a free creative personality, capable not only of cognition but also of creation and individual assessment of culture and reality, as shown by psychological and pedagogical science of the 20th century. It is appropriate to examine the artistic creativity of children and adolescents in the context of artistic culture, as “cultural creativity” aimed at the development of integrative artistic ability “to cognition, creation, communication, and orientation in the values” (FOKHT-BABUSHKIN, 1982). Under cultural and creative competence, we understand the ability and readiness of a student to apply the obtained knowledge, skills, and abilities in practical fine art activities, as well as in the perception and evaluation of artworks.

A technology that is optimal for testing students’ competence in the field of culture are contests of children’s drawings on cultural topics, which provide for a demonstration of both cultural and cultural-creative competence at the level of an independent creative product requiring a conscious attitude to the idea, the study of a variety of sources on history and art, and knowledge and skills of artistic activity.

Problem statement

The examined problem is rooted deeply in history. Since antiquity, the first task in opening educational institutions has been to create the conditions appropriate to the purpose and goals of education. In Russia, starting from the first half of the 18th century, the ideal examples of educational institutions that prioritized general cultural development, aesthetic upbringing, and art education of students are the Tsarskoye Selo Lyceum (NEKRASOV, 2007; PAVLOVA, 2002; RUDENSKAIA, 1999), the Imperial Academy of Arts (IORDAN, 1918;

LISOVSKII, 1982; MOLEVA; BELIUTIN, 1963; IUNGE, 1914), and the Smolny Institute (BYKOVA, 1898; OZERSKAIA, 1973; IUROVSKAIA, 1993).

A review of literature on the history of the aforementioned educational institutions from the point of the studied problem allows identifying the conditions of the students' cultural development crucial for that time:

The location of the educational institution appropriate to its goals; separation from the family; gender segregation in education and upbringing; organization of the environment in accordance with the objectives of education and upbringing (spiritual, civil, moral, and aesthetic); provision of the means for practical mastery of artistic activity (musical instruments, tools for different types of fine art and decorative creativity); inclusion of a student into the culture of their time; a high professional level of teachers.

All of these educational institutions were prioritizing humanitarian knowledge: in modern terms, the formation of cultural competencies mastered, importantly, through artistic and creative activities and the perception of works of art in contemporary culture.

In the Imperial Academy of Arts, students were involved as teacher's assistants in the design of the created architectural ensembles, which required artists in various fields of art. The results of their upbringing and education were assessed at exams by an expert commission including representatives of the imperial authority that had established the institution, as well as of the cultural elite of society. The presentation of learning outcomes was crucial in assessing the institution's alignment with its purpose and goals. Importantly, the emphasis was put on uncovering the individual abilities of each student, and their assessment was carried out from the point of the art of the time and the perspectives of students' personal development. The individual achievements of the best graduates of the Smolny Institute were depicted in portraits by the outstanding Russian painter of the 18th century, D. G. Levitsky, commissioned by Catherine II. The court poet G. R. Derzhavin's fascination with the poems of Alexander Pushkin at the examinations in the Tsarskoye Selo Lyceum became legendary, which reinforced the prestige of the institution. The best works by students of the Imperial Academy of Arts were identified at each lesson, exhibited, and transferred to the Methodist Fund, which was eventually transformed into the Museum of the Imperial Academy of Arts. Thus, competitive nature, presentation of the results of artistic creativity, and the inclusion of students in the culture of their time have a long history in Russia starting from the age of the Enlightenment.

In the 1930s, the Soviet Union established the tradition of holding students' creative competitions in various types of art, the themes of which provided teachers and students with opportunities for the development of cultural competencies (FOMINA, 2018). The themes of

the competitions were determined in accordance with the social procurement of the state, the contests themselves were held in connection with the celebrated anniversaries of social and cultural events. Since one of the main objectives of children's drawing competitions was identifying the children gifted in fine arts, cultural and creative competencies (knowledge, abilities, and skills, accelerated development, independence of the idea, the degree of completion of the artistic image etc.) played the decisive role in winning the competition. The contest organizers attached great importance to the location of exhibitions of the competition winners' works and interaction with different categories of the audience. In Moscow, the exhibition venues in the 1930s and 1940s were the Pushkin State Museum of Fine Arts, the State Historical Museum, and the Museum of New Western Art. The inclusion of the creative works of the younger generation in the historical cultural space of the country's capital contributed to the formation of cultural competence of the young participants coming to the awards ceremony and the spectators of the exhibitions. These traditions were revived in exhibitions in the 1990-2000s: contests were held in connection with the events of social and cultural life and their exhibitions were organized in museums, libraries, and educational institutions of higher and additional education to advance the cultural competence of the participants and spectators of the competitions.

The technology of organizing contests developed in the 1930s that has not lost its relevance to date includes:

Choosing a contest theme that corresponds to social and cultural events;

Developing a thematic variety that accounts for the age-characteristic interests of participants and the perspective of their development;

Developing methodological recommendations for teachers to help conduct classes on the topics of the competition that promote the conscious formation of intent, as well as the formation of cultural and cultural-creative competencies;

Creating an expert group (jury) to evaluate works and select them for the final exhibition and publication in the catalog;

Holding the exhibition in a location that promotes further cultural development of contestants and spectators;

Conducting educational activities at the exhibition to enhance the cultural and cultural-creative competencies.

Research questions

It is assumed that an art competition culminating in an educational and exhibition project creates optimal conditions for the development of students' cultural and cultural-creative competencies.

The study examines the issues of the thematic content of contests, the location of retro-modern exhibitions, and the methods of working with young visitors at the exhibitions that are most conducive to the development of cultural and cultural-creative competencies.

Study goal

The study aims to identify the conditions for the development of cultural and cultural-creative competencies in students in the process of artistic creation and perception of art that are proven by the historical experience of Russian art education and upbringing and to assess their practical importance for contemporary schooling from the standpoint of modern art pedagogy.

Methods

Analysis of literature and experience of holding contests and educational and exhibition projects, observation of the educational process, expert evaluation of the results of the development of students' cultural and cultural-creative competencies.

Results

The research is focused on several particular contests and educational exhibition projects including "Moscow in the drawings of children of the 20th century" (1997), "Reading Pushkin" (1999), and "The Tula Kremlin – the Pride of Russia" (2020).

The development of cultural competencies is assessed according to the following indicators:

Holistic perception of the works of fine art comprising the emotional and value response, a reaction to the pathos (the main idea) of the work, knowledge of the types and genres of art, conscious perception of the artistic image in the unity of its form and content, the ability to distinguish the national components in the content and style, to see the signs of the time, understanding the inherent features of the author's individuality.

The development of the cultural and creative competencies is determined through the following indicators:

A conscious choice of the idea of creative work, the ability to find the means of artistic expression adequate to the idea, knowledge of artistic techniques, the ability to master them, the ability to create a work and evaluate it in accordance with the idea.

The artwork of a student itself also provides information about their cultural and cultural-creative competencies in its conception, imagery, and content.

The educational and exhibition project “Moscow in the drawings of children of the 20th century” was the result of an international competition organized by the Research Center for Aesthetic Education of the Russian Academy of Education, whose successor is the Institute of Art Education and Cultural Studies of the Russian Academy of Education and the Pushkin State Museum of Fine Arts. The exhibition was held at the Pushkin State Museum of Fine Arts in September-October, 1997 (FOMINA *et al.*, 1997).

The participants were offered a wide variety of themes: the history of the city, the sights of Moscow, everyday life and holidays of Moscow, and personal impressions of visiting Moscow and participation in its life. The terms of the contest “Moscow in the drawings of children of the 20th century” were published in the magazines “Young Artist” (1996, # 2) and “Art at School” (1996, # 4). From January to May of 1997, the organizing committee of the exhibition received 2’555 drawings from Moscow, the towns and villages of Bryansk, Vladimir, Irkutsk, Perm, Lipetsk, Chelyabinsk, and Moscow Oblasts, and the cities of Krasnodar, Krasnoyarsk, Voronezh, Vladikavkaz, Izhevsk, and Omsk.

The international section of the exhibition was formed in collaboration with the Diplomatic Corps Service Department of the Ministry of Foreign Affairs of the Russian Federation. The organizing committee of the contest received drawings of children from the Czech Republic, Yugoslavia, Georgia, Germany, Kazakhstan, Italy, Finland, India, Indonesia, Sweden, Poland, and Japan.

In evaluating the works submitted to the contest, the jury (the expert group) was guided by the following criteria corresponding to the indicators of development of cultural and creative competencies: deliberateness and independence of the choice of the idea, adequacy of the means of artistic expression to the chosen idea, the level of artistic techniques, the ability to master them, as well as generally accepted criteria of artistic expressiveness and compliance with the theme of the competition and the authors’ capabilities contingent on their age.

The jury members noted the wide genre and thematic diversity of the submitted works, with most of the contestants giving their preference to the famous architectural ensembles of

Moscow, state and religious holidays, and historical events. Muscovites preferred to depict their native city as a result of observations of the surrounding reality. Pedagogical technologies were clearly showing in children's works. The desire of teachers to familiarize students with new artistic materials, allowing increasing the expressiveness of the artistic image, was noted. The development of cultural competence was provided for by television programs, films, photographs, reproductions, less often – by excursions to the city and literary works.

The basis for the retrospective section was formed by selected works from the collection of the Institute related to the theme of the contest. The exhibits of the second All-Union exhibition of children's drawings of 1947 dedicated to the 800th anniversary of Moscow were presented. Drawings of the 1940s-1980s dedicated to Moscow were selected from the collection of the Institute and also provided by the Popularization Department of the Pushkin State Museum of Fine Arts, the Central House of Railwaymen's Children, and the Art Studio of the Serp & Molot plant in Moscow.

The exhibition of children's drawings was embedded in world culture by virtue of it being held in Moscow's largest museum of foreign art. The location – in the White Hall and on the colonnade, where the most prestigious exhibitions introducing masterpieces of world culture were taking place – demonstrated the attitude of the representatives of culture to children's art. The exhibition was held in the period most favorable for the mass audience – in September and October of 1997, the month when the anniversary of Moscow was celebrated. Children were allowed to draw in the halls of the Museum.

The jury selected the 500 best works, however, the exhibition only presented 382 of them due to the exhibitors' desire to create optimal conditions for the perception of each work. Professional exposition in the museum halls allowed developing a method of working with viewers of different ages. The conditions of the exposition promoted the desire to examine each exhibit closely.

The conditions of the Museum of Fine Arts made it possible to reveal the cultural and creative potential of each exhibit: to reveal its cognitive value (what is depicted), its artistic and imaginative features, the authors' communicative (the purpose of the drawing) and emotional and value attitude to the depicted landscape or plot. The historical nature of the exhibition allowed showing the unique and the common in the drawings of the same time, as well as the connection with professional art through the pedagogical method. The works of fine art by children and adolescents also showed themselves as documentary evidence of a particular time. Sometimes, the children's drawings reflect the signs of the time, everyday life, churches,

houses, streets, and alleys that have already disappeared more accurately than the work of professionals.

The development of cultural competencies is observed in conversations with the contest participants and young spectators at the exhibition. School students' aptitude to perceiving the children's drawing competition is formed through their interest in contemporary works. Most students like looking at the drawings of their peers to compare their own view of the world with that of the peer, to enter into dialogue with them. Direct contact between a viewer and an artist of the same age (that lived at a different time and in a different country) uncovers unpredictable aspects of a contemporary child's personality. The reaction of children and adolescents to old children's drawings created decades ago, in the time of their grandfathers and grandmothers' youth, reflects a kind of an involved contact between generations.

The first thing that the viewers recognize is the sincerity of feelings and observations. Their attention is not drawn to the drawings the theme for which was proposed by a teacher. School students of different ages are attracted to new (for them) meaningful information and expressive form of its embodiment. For example, a graphic depiction of the construction of the Cathedral of Christ the Savior made with documentary detail by a girl studying in the studio of the Museum of Fine Arts typically started a long conversation. Following the questions of young spectators, the exhibition guide explained the history of the rebirth of the temple dedicated to the victory in the Patriotic War of 1812, the technique of depiction, the peculiarities of work under the impression of life. The same temple depicted under the snowfall in pink with mixed painting techniques was giving rise to children's emotional response. As a result of the emotional and evaluative perception, many viewers starting from an early age got interested in trying to express their own impressions of the temple located near the museum. After showing the exhibition, the teachers allowed the students to realize their desire. Thus, the effectiveness of the development of cultural and cultural-creative competencies in students was observed in the process of the excursion and the creative activity following it.

Both children and adolescents can admire and look for a long time at carefully executed works in techniques they are not familiar with, or at those drawings in which a known technique (e.g., graphite pencil) is used in a way that shows the maximum of its expressive potential. The young viewers were fascinated by the expressiveness of children's drawings of the 1920s-60s typically achieved by quite laconic means. They scrutinized the works made with a "simple pencil", ink, or ink and pen on notebook sheets. Questions from the audience are an expression of interest. The most careful viewers who ask questions actively are children under 10 years old: they see in a drawing the details and specifics that are overlooked by professionals. The

most difficult are adolescents over 12 years old. Their attention has to be deliberately directed to the expressiveness of a children's drawing, which contains both unexpected information and the author's understanding of the beauty of a specific motif. At the same time, older adolescents are attracted by the historical and documentary, the cognitive value of drawings. Some characteristic statements about the drawings of the 1920s and 1940s depicting Moscow are: "you can study history with them", "I don't even know such streets", "wait, this is Kropotkinskaya metro station, but it says 'Palace of Soviets'"... Thus started a conversation of historical and artistic content. Both in the retrospective and the modern sections of the exhibitions, the viewers were drawn to the drawings and gravures depicting particular landscapes of Moscow with a warm feeling.

The perception of the exhibition by children and adolescents allows identifying the aesthetic ideal of a school student. All spectators aged from 5 to 16 years old were asked to choose the best drawing, some answered verbally, some – in written form. Analysis of the answers shows an almost unanimous choice of the drawing "Moscow Ladies" made in ink and pen by a 16-year-old Muscovite, Iu. Cheremnykh. With the exquisite graphic technique, the work depicts an ideal sentimental image of our young contemporary, of beauty. Purity and romantic dreaminess are revealed through the contact of two young ladies in the genre of "conversation" with each other, with the cat, with the book, nature, and the temple, as if denoting the spiritual connection between man, nature, past and present, the eternal. All the viewers paid attention to the temple, designed in the traditions of Old Russian Vladimir-Suzdal architecture, each viewer wanted to "guess the temple exactly", identifying the place of action; many defined the time of action as "the era of Pushkin".

Having shown an interest in old "historical" drawings, modern children, teenagers, and high school students chose a contemporary work as the best work in the exhibition (and this is important to note), a dream picture of an "old", "quiet", and "beautiful life" in Russia. A modern high school student strives to imagine an ideal. This ideal is also quite apparently not of a pragmatic nature. The responses of the young viewers vividly demonstrate their ideas about the culture of Moscow, both past and present.

The aesthetic ideal of the viewers reflects the developing cultural competencies based on ideas and knowledge of the culture of Russia, its monuments, as well as knowledge of literature.

Summarizing observations at the exhibition, we can state that it had great educational value for both children and adolescents and teachers. It has demonstrated the role of art lessons in the comprehensive cultural development of students – the development of cultural

competencies integrating knowledge of history, architecture, and fine art, as well as the importance of the development of cultural and creative competencies – knowledge, abilities, and skills, artistic and figurative notions, and the mastery of a variety of means for artistic expression and capturing the idea. While depicting Moscow, students study art history; looking at the landscapes of Moscow, drawn by their peers in the 1920s or even 1980s, they learn about destroyed monuments of architecture, the life of citizens, i.e., join the history of the city and Russia.

The development of cultural competencies in young viewers was assessed by an expert group of employees of the Institute, the Department of Popularization of the Pushkin State Museum of Fine Arts. The expert group comes to the following conclusions:

- school students' perception of artworks is holistic; reaction to the "pathos", the leading mood of a child's work is often primary ("how gloomy", "the snow glows", "everything moves", "they came out of the darkness");
- interest in the content of a drawing is determined by its theme (the depicted object) and time and place of creation; in the process of comprehending the information embedded in each drawing forms a cognitive interest in history and art, the national specifics of expression;
- the cultural space of the Museum in which the exhibition of children's drawings is included motivates the creative activity of young artists-viewers, their interest in world art, and the Museum as a whole.

The development of students' cultural and creative competencies is promoted by contact with the art museum organized based on the interests of a child and provides teachers with opportunities to expand the content and set of methods of work with children:

drawing copies of outstanding works of sculpture in the Museum halls; studying pieces that, at different points in time, served as examples for the upbringing of the adult audience and children, fostering a broad artistic outlook. The children's drawing exhibition in the described tested form creates the conditions necessary for a dialogue between modern schoolchildren and their peers from the previous generations on the eternal spiritual value. Thus, the retrospective exhibition of children's drawings can be considered an effective instrument for the development of cultural and cultural-creative competencies.

The literary aspect of the study of the development of the cultural and cultural-creative competencies in students lies at the basis of the international competition "**Reading Pushkin**" (FOMINA *et al.*, 1999). Literature, as an art form, is one of the main sources of knowledge and understanding of culture. The public significance of the contest was due to the poet's bicentennial in 1999.

The concluding exhibition of the “Reading Pushkin” contest was held in the Moscow State House of Art for Children and Youth on the Vorobyovy Gory in December 1999 – January 2000. Along with the works of the 1999 winners, it featured the drawings of the winners of the previous Pushkin contests (1937 and 1957) from the Institute’s collection.

The terms of the contest were published on August 24, 1997. The competition participants were recommended the following themes, the same ones offered to the contestants in 1937 and 1957: illustrations to Pushkin’s works, the life of the poet, contemporaries of Pushkin, Pushkin’s places (in Moscow, Saint Petersburg, Torzhok, Mikhailovskoye, etc.), and Russia of Pushkin’s time.

The recommended information sources included the works of A.S. Pushkin, memories of the poet, and adaptations of Pushkin’s works in film, television, and theater (operas, dramas).

About 2,000 works were submitted to the contest from a wide range of Russian regions and cities including Bashkortostan, Belgorod Oblast, Buryatia, Veliky Novgorod, Volgograd, Irkutsk Oblast, Kemerovo Oblast, Krasnoyarsk, Kursk, Leningrad Oblast, Mordovia, Moscow, Moscow Oblast, Murmansk Oblast, Perm Oblast, Saint Petersburg, Sverdlovsk Oblast, Smolensk Oblast, Tatarstan, Tomsk Oblast, Tyumen Oblast, Khabarovsk Krai, and Chelyabinsk Oblast. The contest also involved children from other countries including Kazakhstan, Canada, Latvia, and Finland.

The greatest interest was shown by teachers and students of railroad schools, from small towns and villages. The works of students of art schools, children’s art schools, studios at art houses and art museums, pre-school and general education institutions were presented, as well.

Many drawings were supplemented with teachers’ letters and abstracts explaining the idea behind them. The jury selected 315 pieces made in gouache, watercolors, graphite pencil, pastel, charcoal, ink, and oil. Works in the techniques of batik and collage, paper sculpture, and ceramics were also among the selected submissions.

In evaluating the works, the jury followed the indicators of development of cultural and cultural-creative competencies and the criteria of correspondence to the theme of the contest, independence and originality, expressiveness, and conformance with the author’s age capabilities. The jury noted the extensive geography of the contest comparable with the scale of the previous Pushkin contests and highlighted the topics to which the participants of the contest gave the most preference. Unlike the preceding Pushkin’s contests, in which the priority was given to illustrations, students in 1999 preferred depicting events from the poet’s life, Pushkin himself working in different places of his residence, and his contemporaries. Another notable difference is that while the 1937 participants were submitting their works themselves,

in 1999, the drawings were sent by teachers. The collections of works compiled by teachers were clearly showing not the individuality of the authors but rather the teachers' pedagogical method. As a positive trend, the jury notes the teachers' striving to foster cultural and cultural-creative competencies starting from the stage of developing the idea for the work.

Contemporary works are distinguished by large formats, the popularity of expressive painting techniques – gouache, less often pastels, the choice of subjects revealing the Pushkin era through the interaction of characters – their gestures, poses, costumes, and depiction of the interiors of noble estates. The sources for the creation of artistic images were films and television shows of fiction and popular science genres. The visual image of the exhibition was determined by drawing a comparison between the drawings of children of the previous generations and the works of contemporary children. The exhibits of the retrospective section represented illustrations to Pushkin's works much more – from short poems to novels, poems, and historical works. Schoolchildren in the 1930s read the texts so attentively that they conveyed the content through the depiction of details of the narrative, the time of year, the mood of the hero. Drawings from the 1930s and 1950s testify to long and independent work on the idea. They demonstrate that the authors were children fond of not only drawing but also attentive reading.

The exhibition organizers suggested that contemporary schoolchildren did not read even those works of Pushkin studied at school carefully enough, and thus preferred not to illustrate them. Thus, tours of the exhibition took the form of conversations in which, in particular, the young viewers had to explain their understanding of the illustrations made in the 1930s.

Tours of the exhibition reveal a fairly high level of cultural competence of its young viewers. The perception of the retrospective section can be considered adequate: children looked at the drawings with great pleasure and all the plots and characters were recognized in the process of collective discussions. In the modern section of the exhibition, the preferences were usually given in accordance with the artistic predilections of the viewers (the audience was dominated by children with a passion for fine art). In no small part, this owed to the venue of the exhibition – the House of Creativity, where viewers could get acquainted with a variety of traditional and innovative artistic techniques in the studios, which greatly expanded their cultural and creative competencies.

The study of works submitted to the contest in 1999 and the viewers' reactions to the exhibited works indicate that modern children read and comprehend the works of Pushkin suitable for their age, drawing from them extensive information about the culture of a particular historical period. Artistic sources contribute to an emotional experience of historical times,

which was evident in the creative works entered into the contest and in the communication at the exhibition.

The expert community (teachers, psychologists, artists, philologists, historians) noted the educational value of such contests and educational and exhibition projects contributing, starting from the classroom and up to the final exhibition, to the development of students' cultural outlook and cultural and cultural-creative competencies.

What continues to be a problem in the development of cultural and cultural-creative competencies is the differentiated approach to determining the thematic variety of contests in accordance with the age categories of students. This issue was addressed within the framework of the culturological approach as part of the All-Russian contest **“The Tula Kremlin – the Pride of Russia”** held in 2020. The competition took place from March 16 to August 1 of 2020 and was dedicated to the social and cultural event of the year – the 500th anniversary of the foundation of one of the main fortresses of Russia, which has been a defense against enemy invasions over the centuries – the Tula Kremlin (AKISHINA; SEVRYUKOVA, 2020; KOPTSEVA; FOMINA, 2020; KOPTSEVA, 2020; FOMINA, 2020a; 2020b).

The age range of the children invited to participate in the contest was from 6 to 14 years old.

The main theme of the competition was formulated as “The Tula Kremlin: its history and modernity”. Given that the participants in the competition were children of elementary, middle, and high school age with different levels of cultural and cultural-creative competencies, a variety of themes was proposed: from the depiction of historical monuments and portraits of prominent Tula people – writers, artists, and figures of culture and sciences, to the depiction of the main achievements of the Tula people. The younger contest participants were offered to depict Tula samovar, Tula gingerbread, and works of gunsmiths. The participants could show their creative abilities in different genres – in historical composition, landscape painting, portrait, or still life within the competition themes.

In contrast to the competitions examined above, the Tula contest had a short deadline: participants had to bring their idea to life within 4 months of the announcement and send their work to the organizing committee, which explains the much smaller number of received drawings. In total, the contest received 336 drawings from the following regions of Russia: Altai Krai, Belgorod Oblast, Bryansk Oblast, Volgograd Oblast, Voronezh Oblast, Zabaykalsky Krai, the Kabardino-Balkarian Republic, Kaluga Oblast, Krasnoyarsk Krai, Crimea, Lipetsk Oblast, Leningrad Oblast, Magadan Oblast, Moscow, Moscow Oblast, Nizhny Novgorod Oblast, Novosibirsk Oblast, Omsk Oblast, Orenburg Oblast, Penza region, Primorsky region,

the Republic of Altai, the Republic of Karelia, the Republic of Tatarstan, Rostov Oblast, Ryazan Oblast, Saratov Oblast, Sakhalin Oblast, Sverdlovsk Oblast, Smolensk Oblast, Stavropol Oblast, Tambov Oblast, Tver Oblast, Tomsk Oblast, Tula Oblast, Tyumen Oblast, Ulyanovsk Oblast, and Khanty-Mansi Autonomous District.

As in all competitions of the last decades, girls were very active. The significant number of rural students who participated in the contest is noteworthy. Because the contest took place during the lockdown period declared in the country due to the coronavirus pandemic, the Internet and available literature were the main sources of knowledge on the contest topic. The students were supervised by teachers remotely. In the fall, during the exhibition period, distance learning became selective.

When evaluating the works, the jury members were guided by the indicators of the formation of cultural and cultural-creative competencies, as well as the adopted criteria of compliance with the themes of the competition, originality and independence of the idea, correspondence of the composition and coloristic solutions to the creative idea, and artistic and imaginative expressiveness.

Consideration of the drawings submitted to the contest shows the priority place of the monuments of the Tula Kremlin. Most of the drawings on this theme were made by teenagers, which is natural given the complexity of this task requiring a high level of cultural and creative competence.

The most popular objects depicted by the younger contestants were, as expected, gingerbread and samovars. Most of the authors limited themselves to depicting a single samovar: children are fascinated by the beauty of its decoration and strive to reproduce the decor in every detail.

Here it is important to note the talent of the teachers providing the opportunity for the children's personalities to spread their wings.

In some works, children convincingly depict the selected time of the year which gives a certain mood to the composition. The Tula Kremlin has inspired children living in various regions of Russia. The vast majority of the young artists were referencing the photographs posted on the websites of the Tula Kremlin or the city of Tula for their drawings.

From the point of artistic literacy, the drawings of children of the same age differ drastically from each other, indicating the variety of learning objectives guiding teachers, as well as the characteristics of individual development.

The older group of the contest participants is generally characterized by a more skillful mastery of watercolor and gouache. The expert group (the jury) unanimously noted the works

made in graphite pencil, which is a sophisticated technique. The best works of adolescents demonstrate a conscious attitude to the idea. Adolescents gave their preference to depicting architectural compositions, the image of the Tula Kremlin, as well as some monuments located outside its walls but having historical and artistic value. The images of the Kremlin show the authors' adherence to the references (photographs) more apparently compared to the drawings of children under 10 years old. Adolescents successfully manage architectural compositions in landscape paintings with the use of lighting effects at different times of day and year.

Some adolescents participating in the contest submitted 2-3 drawings. The variety of the proposed themes stimulated the interest of adolescents who are passionate about drawing, show a conscious attitude to the work on the idea, and strive to bring it to life properly through independently chosen artistic techniques. Some of the participants created triptychs providing a holistic image of the culture of the ancient city, summarizing the idea of Tula, its history, crafts, and customs. Such works are highly indicative of the process of the development of cultural and cultural-creative competencies.

Comparing the works of the contest winners to the general sample of drawings, we can clearly state that most of the best works required a serious attitude to the realization of the idea and in no way could be limited to school art lessons. These students show an interest in the history and cultural heritage of Russia and a fondness for drawing.

It is quite apparent that competitions of historical and culturological content require their participants, both students and teachers, to possess cultural and cultural-creative competencies, which form in the process of creating and realizing the idea of the work.

Educational and exhibition projects based on the results of the contest were held at several exhibition sites – in educational institutions and art museums:

- from September 24, 2020, at the Tula State Mechanical Engineering College named after Nikita Demidov, Tula
- from November 6 – December 15, 2020, in Krapivenka Museum – a department of the L.N. Tostoy Yasnaya Polyana Museum;
- from October 2 – 18, 2020 at the exhibition “The Tula Kremlin – the Pride of Russia” held at the All-Russian Museum of Decorative-Applied and Folk Art, Moscow.

The main forms of communication with the audience were conversations at the exposition and masterclasses. The conversations were aimed at the development of cultural competencies by providing information about the history of the Tula Kremlin, outstanding cultural figures of Tula, and crafts of the Tula Oblast reflected in the drawings. Inspired by vivid emotional images, the young viewers developed cultural and creative competencies with

interest and success in the process of creating compositions on the theme of the competition in different techniques during the masterclasses.

The works of the contest participants presented at the exhibitions in Tula Oblast and Moscow can become sources providing for historical and cultural education and the development of cultural and cultural-creative competencies for many young viewers.

Conclusion

The study of the history of the problem and the results of three contests and educational and exhibition projects allow determining the conditions of the development of cultural and cultural-creative competencies in students in the process of artistic creation.

Optimal conditions for the formation of students' cultural and cultural-creative competencies are created by children's artwork competitions on topics of social and cultural significance.

The development of cultural and creative competencies ensuring success in the competition is determined by a conscious choice of the idea of the work, the ability to find appropriate means of artistic expression, knowledge and mastery of artistic techniques, and the ability to create a work and evaluate its adequacy to the idea.

The development of cultural competencies providing for students' advancement in the sphere of national and world art culture is promoted by the process of working on the creative idea, as well as the aesthetic environment of lessons and exhibitions of children's art – educational institutions and museums. The museums occupy a priority place in this process. The cultural space of a museum that includes the exhibition of children's drawings motivates the creative activity of young artists-viewers and fosters their interest in world art and the museum as a whole.

The content, goals, and objectives of lessons conducted in classes or at exhibitions given the culturological dominant have to account for the cognitive needs of students, their aesthetic experience, creative abilities, age-related characteristics of development, and the level of their knowledge and skills in creating and perceiving art.

Successful development of students' cultural and cultural-creative competencies is also contingent on the following competencies of teachers:

Motivational competence implying knowledge and understanding of the methods of motivating children to a conscious choice of the theme, completing the task, and focusing on a successful result;

Behavioral competence involving the teacher's knowledge of students' behavior in class or in the exhibition space that is appropriate for their task;

Cognitive competence referring to knowledge of the methods for developing students' ability and striving to accumulate and realize their potential in independent cultural and creative activity.

The teacher themselves has to possess the relevant professional (cultural and cultural-creative) competences to guide students in their work on the task.

Lessons on the theme of the competitions have to be supplemented with accessible materials that immerse students into the culture of the given era and create an atmosphere that corresponds to the main goal.

A condition that ensures the success of the final exhibition of the competition is the choice of its location in accordance with the goals of the event.

Observations of the audience at the final exhibitions of the competitions allow concluding that:

- the school students' perception of the works of their peers is characterized by responsiveness to the expressive features (the "language") of the artwork created by children and adolescents;

- the reaction to the "pathos", the leading mood of a child's work is often primary ("how gloomy," "the snow glows," "everything moves," "they came out of the darkness");

- interest in the content of a drawing is determined by its theme (the depicted object), cognitive interest in culture and art develops in the process of comprehending the information embedded in each drawing;

- children's drawing exhibitions in museums and creative houses motivate the creative activities of young artists-viewers, as well as their interest in world culture.

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