

## THE PEDAGOGICAL POTENTIAL OF SOCIO-CULTURAL CREATIVITY IN SHAPING THE CULTURE OF INTERETHNIC COMMUNICATION OF STUDENT'S YOUTH

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The article is devoted to the interconnections and relationships, during which young people belong to different ethnic communities and different religious views, exchange experiences, spiritual values, thoughts, feelings. The value of building a culture of inter-ethnic communication is that it stimulates the activity of the youth social sphere, provides the formation of a multicultural mentality, sociocultural identity binds the individual to the social, creative and spiritual life. The stages of development of culture of international youth dialogue analysis are presented. The article presents the results of the body of research the formation of culture of international dialogue of youth by means of social and cultural creativity. Materials of article can be recommended for the development of culture of interethnic communication in the context of social and cultural creativity in a variety of leisure and social and cultural centers for youth work.

**Keywords:** culture, youth, communication, social sphere.

### INTRODUCTION

Formation of culture of interethnic relations in students is seen in the social and cultural creativity. In this regard, the main task was to analyze the concept of “socio-cultural creativity” and identify the educational potential in the formation of culture of interethnic communication.

In conditions of modern socio-cultural situation and the problem of socio-cultural creativity of students can be considered as public recognition of necessity. Society is interested in efficient use of free time of young people, in their social and cultural development and spiritual renewal of all life (Sakhieva & Kuvaldina, 2016; Sakhieva & Fedorova, 2016). Today, socio-cultural creativity is becoming increasingly a wide range of cultural and leisure activities, where the realization of creative and spiritual potential of youth. It implies free choice of the personality of the leisure in class and can be considered as a realization of interests of individuals being together with self-development, self-realization, communication, recreation

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(Zakirova & Purik, 2016; Baklashova, Galishnikova & Khafizova, 2016; Kalimullin, Vlasova & Sakhieva, 2016).

### **RESEARCH METHODOLOGY**

In this work, we rely on the theoretical and methodological analysis of socio-cultural, psycho-pedagogical, sociological, political and methodological literature on an investigated problem; sociological and educational measurement: observation, questioning, interviewing, diagnosis interview, introspection, self-evaluation, analysis of leisure activities of young people, diagnostic interviews, discussions, natural pedagogical experiment; diagnostic parameter measurement; monitoring activities of the participants in terms of socio-cultural creativity.

### **RESULTS**

The culture of interethnic communication is considered in the study as a socio-cultural characteristics associated with the formation of high moral values and motivation actions and behavior in the process of communication with representatives of different nationalities, aimed at instilling in young plants tolerant consciousness by means of intercultural dialogue, ensuring the presence of social productive ways interact in a multinational environment.

O.N. Belinskaya (2009) says that formation of culture of international dialogue - is organized by the pedagogical process aimed at meeting the needs of young people in interpersonal contacts and cooperation with representatives of the various ethnic communities, ensuring the formation of communication skills in a multinational state, the ability to use them in their practice and respect for the national dignity of other of people.

R.G. Salakhutdinov (2002) notes that socio-cultural creativity is a conscious, deliberate, active person or group of people aimed at learning, improvement and transformation of the surrounding reality, creating distinctive, original in conception of spiritual and material values, is useful and necessary to man in his everyday life and the upbringing of the younger generation. Socio-cultural creativity is viewed as a complex concept, it combines the already known types of creativity and more recently highlighted in a separate category of leisure activities to social work.

R.G. Salakhutdinov (2002) says that socio-cultural creativity is aimed at self-education, development of socio-cultural experience of previous generations, the formation of cultural environment, and to improve and create new forms of social relations.

### **Structure-forming components of the pedagogical potential of socio – cultural creativity in shaping the culture**

There are two definitions of social creativity:

- social science, socio-cultural creativity is regarded as the highest form of social activity; a creative process aimed to the transformation and creation of qualitatively new forms of social relations and social life;
- pedagogical, socio-cultural creativity can be seen as the vigorous activity of young people in society and constructing a social environment with the goal of socialization and personality development. It emphasizes the social value of different types of creativity.

Socio-cultural creativity manifests itself in amateur and creative initiative of the individual. Analyzing socio-cultural creativity, exploring not only created cultural values, but also arising in the process of social relations.

Creativity in the sociocultural sphere is also motivated by need, but not individuals, a social group, community, nation.

The results of socio-cultural creativity are:

- 1) the subject form are cultural values, which include achievements in art, sports, etc. that define a cultural environment;
- 2) educational form is the culture of the person, i.e. moral, aesthetic, physical culture, environmental, economic, legal, culture of communication.

Both of these complement each other, making the process of socialization in terms of socio-cultural creativity more effective.

### **Experimental verification of the effectiveness of the pedagogical potential of socio – cultural creativity in shaping the culture of interethnic communication of student’s youth**

In terms of socio-cultural creativity the humanistic ideals and values are formed, but also is an increase in cultural opportunities for young people, which ensures formation of culture of interethnic communication including.

V. Frankl (1990) notes that the process of socio-cultural creativity based on the development of cultural content and access to universal cultural values, promotes not only the development of special relations to the phenomena of the surrounding reality, which can be called creative, but also enriches personal experience. In addition to the personal enrichment of the experience of young people in social and creative activities, develop new relationships, values, meanings.

So, T.G. Kiseleva and Yu.D. Krasilnikov (2004) noted that basing the foundation of the work of traditional and contemporary non-traditional leisure centres is largely of amateur cultural beginning. At the regional level, the scale of the neighborhood, small, medium, large city, attempts to find a sufficiently effective way that will in one way or another to suspend, neutralize the process of the relative decline of the culture-creative activity of the population. In the municipal programs for socio-cultural development of regions it is envisaged to improve youth recreation, entertainment, concert, entertainment and sports and recreation activities.

T.G. Kiseleva and Yu.D. Krasilnikov (2004) believe that the many initiatives and undertakings, continuously occurring within the free time, is one of the most familiar, constant elements of the cultural environment of the city. They are both the result of and a necessary condition for direct communication between people and their living demand the participation in socially useful affairs.

V.G. Murashko (2007) came to the conclusion that the most important role in the formation of the inner world of the individual plays a socio-cultural environment, that's why today of great importance for researchers in the field of socio-cultural activities have the issues of amateur art or of amateur. Today in our country there is a comprehensive system for clubs to promote artistic and creative activities, are increasingly open to cultural and recreational center where youth can join different types of Amateur creativity. Yatsenko (2008) notes that increasingly popular and widespread in the Republic of get amateur pop and jazz orchestras and ensembles, rock band, chamber youth amateur theaters-studios, dance and art studio where young people can join the various types of amateur creativity. Amateur creativity is a form of realization of creative potential of social community or the individual in terms of leisure through initiative and free amateur practice in the arts, performed as a conscious or unconscious reflection of the aesthetic needs and creativity.

L.I. Mikhailova (1999) notes that the essence of the interaction between culture and public reforms is that, on the one hand, the reforms change cultural orientation, on the other – the processes of change in the culture affect reform. The author suggests that the main goal of cultural policy should be to ensure the integrity and the elevation of social prestige of culture, the creation of favorable conditions for growth and realization of spiritual potential of society, the prisoner in the reproduction and development of national and global culture.

In this thesis I.M. Vereshchagina (2008) puts forward an interesting hypothesis, based on the fact that socio-cultural support as a personal hobby of amateur initiatives, i.e. purposeful activity socio-cultural institutions at the organizational-methodological support and resourcing of individual amateur in the field of leisure, can contribute to the development of social activity of personality and transformation of the activities of amateur enthusiasts of active leisure in socio-cultural creativity. The author of the thesis believes that the hobby is a source of socio-cultural activity of a person and determines the dynamics of the transition from initiative activities for active socio-cultural creativity, leading to the processes of socialization and inculturation of the individuality. Hobby centers, according to the I.M. Vereshchagina (2008) is an effective form of socio-cultural activity and creative potential of the personality, contributing to its complete self-realization in different types of recreational activities. The study raises the problem of the development and implementation of the initiative of the individual. Based on the prevailing scientific approach to the initiative and initiative, the author believes that the initiating role of hobbies is manifested in the propensity of the individual to the

creative transformation of the environment, in the pursuit of new ideas, plans, prospects and its ability to initiate new types of hobby and at the same time inspire others with your initiative. In hobby classes, according to Yevdokimova (2008) activity is realized mainly through communication, creative expression and awareness of a lover significance of its activities.

Based on the foregoing, we can identify the basic purposes of the organization socio-cultural creativity:

1. The formation of priorities and measures aimed at creating conditions and opportunities for successful socialization and effective social-cultural youths to develop their potential.
2. Development of the sphere of organization of socio-cultural creativity for young people, including young people who are in difficult life situation of young families.
3. The combination of relaxation with various educational and training tasks.
4. The creation of diverse forms of associations, voluntary service in their choice (public associations, youth associations, student clubs, amateur associations, leadership projects, hobby projects, etc.)

V.V. Glebkin (2000) notes that the socio-cultural creativity is manifested in the social-creative activity, characterized in the field of leisure with freedom of choice, positive social orientation, spiritually motivated personal initiative, interest, and sufficiently high quality innovative, self-organizational actions aimed at designing and implementing initiatives in the form of socially significant actions, associations, organizations, movements.

Z.T. Hasanov (1998) says that the formation of culture of interethnic communication of student's youth by means of socio-cultural creativity is a complex and multidimensional long-term process aimed at the formation of moral ideas and concepts, cross-cultural forms and ways of behavior in young people, their orientation to universal values in the process of educational, recreational, creative and social activities related to the development of philosophical, spiritual, emotional and activity spheres.

It is believed that the nature of socio-cultural creativity of youth in the field of leisure is understood as an active attitude of young people to the world, their ability to produce socially significant transformation of material and spiritual environment based on the development of the socio-historical experience of mankind and because of age and personal aspirations of young people to creativity and innovation. This view is outlined in the dissertation research of E.I. Grigorieva (2005).

It is important to note that the socio-cultural creativity is an area of creative self-realization, but because it is inherent in cultural initiatives and appropriate conditions for cultural activities (Tret'yakova, 2011).

It can be concluded that:

First, socio-cultural work aimed at the development of cultural, aesthetic and spiritual needs of the individual young person.

Second, there are two approaches to social work: the result is a kind of creative product and procedural side - the mechanism of realization of the identity of their interests and aptitudes in the field of creativity and social initiatives.

Thirdly, there are two aspects of social creativity, where creativity is considered as an enrichment of culture as the creation of socially significant values and internal, where creativity is self-realization of her substantive claim in the world.

Socio-cultural creativity is creativity, providing the development of cognitive, creative and social needs of the individual in the development of the cultural contents of the society, in the introduction to universal cultural values, contributing to the enrichment of personal and creative experiences of youth, which is developing new relationships, values, meanings (Ladik, 2011).

L.I. Mikhailova (1999) says that socio-cultural creativity is expressed not only to significantly expand the possibilities of filling their leisure time for youth, but also to reflect the qualitative typological shifts in relation to their free time, its value as such. Youth as the most rapidly reacting group on anything that is not considered to be traditional, finds the greatest activity in the development of new possibilities and forms of spending free time (Kuznetsova, 2016). Therefore, the choice of socio-cultural creativity is greatly reflected in the level of personality development, its orientation, the degree of formation of attitudes. And here is feedback – the more responsible use of free time, the more a life stance of the individual aspects.

Contemporary socio-cultural creativity in different countries is characterized by the change in the functional characteristics of organization of youth leisure, which is a consequence of the transformation of attitudes in the field of leisure (Nekrasov, 1998). The strengthening of globalization trends in the cultural space of the modern city, as expressed in the formation of a system of cities leads to the emergence of a leisure industry. Therefore, socio-cultural creativity should not be only positively oriented, but also aimed at the formation of life-sense system of youth. The use of free time by young people in terms of socio-cultural creativity is a kind of indicator of their culture, spiritual needs and interests (Pchelintseva, 2006).

These activities form the culture in the sphere of inter-ethnic communication, tolerance, empathy and respect for ethnic, cultural, religious and other sets of people of their right to views and beliefs (Komarov, 1993). Formation of culture of interethnic communication, including the various components and quality, possibly with a special role of socio-cultural creativity, as it is the rest of the world views, value system and orientation, accumulated personal experience in terms of both social and artistic – creative activities (Tishkov, 1997).

In terms of socio-cultural creativity is the socialization of the individual, which represents both the process of inclusion of youth in the socio-cultural process, but also contributes to the development of high-level social activity. A necessary condition for the inclusion of youth in public life is the development of self-organization of youth, youth self-government (Zherdeva, 2011). To the greatest extent, this corresponds to creation and activity of youth public associations, the involvement of a broad range of socially active young people.

Culture of interethnic communication is a system characteristic of personality moral ideas and concepts, forms and methods of conduct of specific activities that are carried out for the purposes of communication, enhance mutual understanding and mutual influence of cultures between people of different nationalities (Zolotukhin, 2001). International communication is a complex, structured concept. Evaluate it accurately you can have the following components:

- national identity;
- focus on human values;
- an interest in history, literature, culture, and science of other people;
- attitude to the representatives of a people and its culture, manifested in the content of culture of interethnic communication.

In the process of socio-cultural creativity, in the course of formation of culture of interethnic communication, the youth learns:

- the history and culture of your and various peoples.
- national culture of ethnic groups with the process of communication;
- norms and rules of behavior in the interaction of people of different nationalities;
- cultural interaction occurs at the level of interpersonal communication, in the course of joint creative work, which implemented the universal values of cultures. Interpersonal communication, expanding the sources of social and cultural information, thus could be an important factor in overcoming stereotypization thinking and this contributes to the enrichment of the spiritual aspect of youth.

Denote now the main directions of cultural policy of the countries on the formation of interethnic communication of young people in socio-cultural creativity. In our opinion, it can be represented in the following areas:

- protection of national culture in the world, expanding international communications and contacts;
- preservation of cultural heritage;
- collaboration and understanding between different cultural groups within the region and interstate cooperation.

Analyzing the various research sources in the field of organization of socio-cultural creativity of youth, we can distinguish the following main directions of socio-cultural creativity in the process of formation of interethnic communication of young people:

- scientific support of state policy in the socio-cultural sphere in cultural education, education of youth, preservation and use of national cultural heritage, methodological support of practical activities of socio-cultural institutions and organizations;
- the activities on creation of conditions for development of amateur art, preservation and development of traditional folk culture, and other types of creative and public initiatives;
- development of interregional and international cultural relations, including on a multiagency basis, organization and holding of international, interregional, regional and local national days and week.



**Figure 1:** The main directions of socio-cultural creativity in the process of formation of interethnic communication of young people

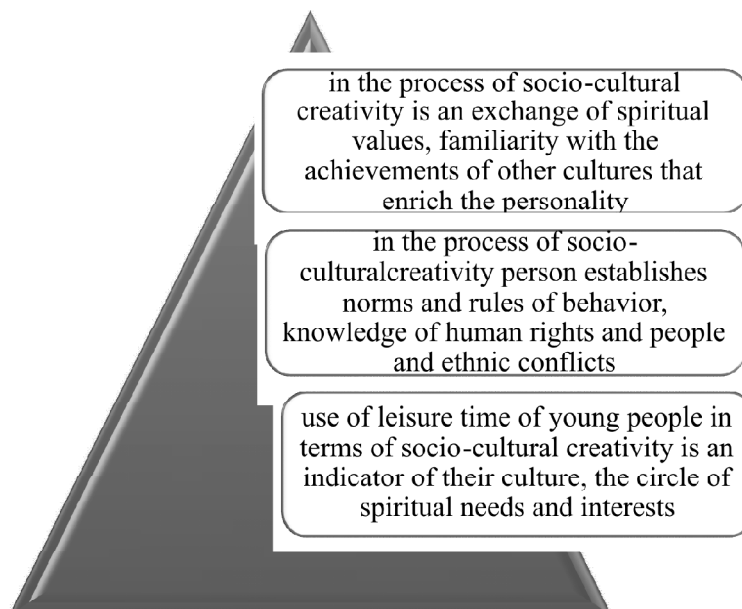
Overall, in the study, we have identified the following pedagogical potential socio-cultural creativity in shaping the culture of interethnic communication:

- in the process of socio-cultural creativity is the sharing of spiritual values, familiarity with the achievements of other cultures, which enrich the personality;



- use of free time by young people in terms of socio-cultural creativity is a kind of indicator of their culture, spiritual needs and interests;
- in terms of socio-cultural creativity is provided by the socialization of the personality, the inclusion of youth in the socio-cultural process that promotes a high level of social activity;

social creativity is manifested in the social-creative activity, characterized in the field of leisure with freedom of choice, positive social orientation, spiritually motivated personal initiative, interest and high quality innovative, self-organizational actions aimed at designing and implementing initiatives in the form of socially significant actions, associations, organizations and movements.



**Figure 2:** The pedagogical potential of socio-cultural creativity in shaping the culture of interethnic communication

## DISCUSSIONS

In the study by D.M. Abdurzakova (2009) justified the pedagogical conditions providing efficiency of development of tolerant consciousness of young people in cultural institutions and education in the multinational region, namely: reliance on innovative educational technology (creation of a dialogic space classes, design technology, communication trainings, intercultural dialogue, independent research, business games, dramatization, simulation game, etc. Autoselect in the cultural

and educational environment of the dynamics of culture and the process of personal formation; activation of specific mechanisms of cultural self-development of personality in the process of collective creative activity. Also the author of the study proved the importance of collective creative activities to reach young people have a high level of intercultural communication.

A. Lunev *et al.* (2016) are noted that in modern society an individual has opportunities for creative exploration, for the manifestation of activity in all spheres of public life, including in the socio-cultural activities which provide maximum opportunities for the expression of personality, subjective qualities, formation of skills of autonomous action in the environment, a conscious choice of types and forms of creative self-realization

Thus, the author concludes that the society is presented as a socio-cultural system, which embodies the unity of material and spiritual production (Velikanova, 1999).

Similarly, in the work of O.V. Isayeva (2004) it is noted that in modern society an individual has opportunities for creative exploration, for the manifestation of activity in all spheres of public life, including in the socio-cultural activities which provide maximum opportunities for the expression of personality, subjective qualities, formation of skills of autonomous action in the environment, a conscious choice of types and forms of creative self-realization.

## CONCLUSION AND RECOMMENDATIONS

The results of the study can be recommended for further system development of didactic materials for the development of culture of interethnic communication in terms of socio-cultural creativity in a range of leisure and social and cultural centres for work with young people. The results of the study serve as a basis for scientific-methodical and theoretical institutions of socio-cultural sphere, institutions of additional education of youth associations, Houses and Palaces of culture, Houses of Friendship of peoples, cultural and leisure centers in search of new hikes in the development of international communication of the youth.

The model was created and integrated socio-pedagogical conditions, complex creative events, projects, actions allow to achieve efficiency and effectiveness in the development of culture of interethnic communication of young people.

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