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**FESTIVAL AS A RESOURCE FOR FORMING THE CREATIVE**  
**PERSONALITY OF YOUTH**

Kalimullin Dilovar Dilovarovich (a)\*, Kalimullina Gulzirak Khamzeevna (b),  
Krylov Genady Genadievich (c), Kasimova Marina Ilgizarovna (d),  
Kaimanova Victoria Nikolaevna (e)  
\*Corresponding author

- (a) Kazan State Institute of Culture, 3, Orenburg tract, Kazan, Republic of Tatarstan, Russia, yearsgoby@yandex.ru  
(b) Kazan State Institute of Culture, 3, Orenburg tract, Kazan, Republic of Tatarstan, Russia, yearsgoby@yandex.ru  
(c) Kazan State Institute of Culture, 3, Orenburg tract, Kazan, Republic of Tatarstan, Russia, yearsgoby@yandex.ru  
(d) Kazan State Institute of Culture, 3, Orenburg tract, Kazan, Republic of Tatarstan, Russia, yearsgoby@yandex.ru  
(e) Kazan State Institute of Culture, 3, Orenburg tract, Kazan, Republic of Tatarstan, Russia, yearsgoby@yandex.ru

**Abstract**

The paper considers youth festival activity in Russia. The value of the festival is obvious, it is actively used as a way of conducting cultural dialogue. The festival as a forum of intercultural significance is a universal form of the global process of cultural creation, which is both a way of reflecting culture in its diversity and a means of generating a new culture that is able to meet the needs of mass culture. "Dance is the first chapter in the history of mankind", says the famous journalist, writer, art critic, dance theorist S.N. Khudekov. Dance accompanies human society for several millennia of its development, and over time, a person's interest in dance culture is steadily growing. Over the past decades in pedagogy, attempts have been made to solve the problem by means of dance training, both from the side of general educational and leisure development of students, and from the side of professional choreographic training. Culture can be presented as the most important regional resource with significant potential, which effectively affects the economic and political progress of the territory. The festival provides an opportunity to present your ideas, show your achievements in a particular field of activity, as well as get acquainted with the ideas of others and, of course, get a professional assessment of the work done. For viewers, this is a great chance to plunge into the atmosphere of the holiday, learn something new, and meet interesting people.

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*Keywords:* Art space, dance culture, festivals, sociocultural practices, sociocultural environment



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## 1. Introduction

In the Russian Federation in 2014–2020, within the framework of the priority project “Affordable additional education for children”, the federal project “Success of every child” of the national project “Education”, a set of measures was implemented to develop additional education for children. Thanks to these projects, the thematic range of programs for additional education of children has been expanded, opportunities have been created for identifying and disclosing talents (a system of competitions and events, regional centers for identifying, supporting and developing the abilities and talents of children and youth, taking into account the experience of the Educational Foundation "Talent and Success" ); a modern high-tech infrastructure for additional education for children has been created ("Quantoriums", IT cubes, DNA (houses of scientific collaboration), "Point of Growth" centers). The informational openness of the system of additional education for children has increased, as well as the awareness of families with children about the possibilities of receiving educational services. Programs of early vocational guidance and development of recommendations for building an individual curriculum in accordance with the selected professional competencies ("Projection", "Ticket to the Future") have been implemented (Pyshmintseva, 2017).

These projects stipulate that the future of Russia depends on people who are creatively developed and devoted to their homeland. And one of the powerful, stimulating factors can be art.

The authors believe that it is possible to achieve success in contacts with representatives of a different cultural community even with insufficient knowledge of the basic elements of the culture of their partners. It is with this variant of intercultural competence that one has to encounter most often in the practice of communication.

The regional aspect of studying the pedagogical potential of the festival movement is due to the fact that at this stage of development of Russian society, changes in the content and structure of the creative development of young people are taking place under the influence of socio-cultural transformations taking place in the country (changes in the values of youth, the development of social infrastructure, the emergence of new information technologies, new types of entertainment).

At the same time, solving the problems of its survival and development, each society orients its constituent individuals to carry out certain activities, the effectiveness of which is the main condition for solving these problems. The transitional situation in society that we are experiencing today is characterized by a change in values and value orientations, in the system of which the dependent attitudes of the individual, relying primarily on external support from the state, are replaced by an orientation toward their own activity as the main condition for success.

## 2. Problem Statement

The problem is to study the pedagogical potential of the festival movement in the creative development of youth. In the context of globalization and the development of innovative technologies, leisure activities are faced with the question of renovating their approaches to the development of the dance culture of youth. Where creativity in pedagogical activity and the implementation of modern

cultural and creative project programs will allow young people to find a wider ideological space for realizing their creative potential.

### 3. Research Questions

The authors refer the following to the main issues of describing the studied subject of the article:

- the process of optimizing the cultural life of the Republic of Tatarstan using the resources of a modern festival;
- the process of consolidation of the youth Russian and world community around the ideas of friendship, cooperation based on choreographic art.

### 4. Purpose of the Study

The purpose of the work is the development of interethnic and intercultural interaction.

### 5. Research Methods

Research methods: theoretical study and analysis of special choreographic literature, psychological, pedagogical, philosophical, cultural, sociological, methodological on the research problem; observation of young people, in choreography classes in the conditions of amateur creativity, in lessons on the subject of folk stage dance, modern dance and identifying the emotional saturation of the performer on the stage; questioning; diagnosis; design and analysis of teaching experience.

The publication **methodology** is based on integrative (Sokovikova & Smirnov, 2011) and socio-cultural (Konchakovsky, 2008) approaches.

Comparative consideration of classical and post-nonclassical directions of modern integration studies allows us to combine them according to the functions of theoretical knowledge. The integrative approach is a methodological approach that orientates the subjects of the educational process to the integral combination of interrelated components in solving the problems of education (science). If in the systemic approach the central concept is the system, then in the integrative one it is integration.

The sociocultural approach is based on the fact that the subject's activity programs are central to culture. The sociocultural approach includes an analysis of the individual's activity and their conscious interests, embodied in a specific activity, the formal characteristics of the social community in which this activity is carried out, and cultural elements that are valuable both for individual activity and for maintaining the integrity of the community and enabling the consideration of this community as a cultural whole (Kalimullin, 2009; Kemerova, 2019). Sociocultural approach is a methodological approach based on a systems approach, the essence of which is an attempt to consider society as a unity of culture and sociality, formed and transformed by human activity (Mugenyi, 2012; Tsirulnikov, 2009).

### 6. Findings

The analysis of the modern socio-cultural situation shows that the interest of young people in dance culture is constantly increasing. Every day there is an increase in the opening of modern,

innovative dance schools with many different directions, new dance styles appear, the interest of young people in dance culture is increasing. A new century of innovations and implementation of the accumulated experience of carriers of choreographic art is emerging. This enthusiasm can be traced through the media, which occupy one of the main positions in the life of the younger generation: an increasing number of dance shows and competitions are being held, broadcast on central television, the Internet and widely covered in the press (“Dancing with Stars”, “Big dancing”, “Dance”, “Dancing on TNT-channel”, “Dance Revolution”, “Bolshoi Ballet”, etc.). Competitions, dance events and selection festivals for world-famous festivals (Festival of Contemporary Dance “Danceinversion”, “Context Diana Vishneva”, “Golden Mask”, “Open Look”, “On the Edge”, “Constellation”, “United Dance Open”; Street directions: “Vibes Main Event”, “Pro Dances”, “Combonation”, “U13 Anniversary”, “Juste Debut”, “Keep On Dancing”, “Respect My Talent”, etc.; Festivals and competitions of classical and folk choreography: “Arabesque”, “In the name of Makhmud Esambaev”, “In the name of Godenko”, “Creative Marathon in Europe”, “Young Ballet of the World”, “Grand Prix of Siberia”, “Sinigorye”, “Sterkh” and many others, as well as various tournaments and competitions in sports – ballroom dancing, “WDSF PD Super Grand Prix”, “Moscow Ball”, “GallaDance Professional Grand Prix”) and many others. On social networks these days you can find a huge number of educational dance videos for all tastes and communities of interest, uniting amateurs and professional dancers. The dance theme is very popular in cinematography, which is evidenced by a large number of films in this direction: “Step Up”, “Street Dance”, “You Got Served”, “Battle of the Year”, “Stomp the Yard”, “Honey” and many others. Also, various films and series in the areas of classical, folk, modern and sports ballroom dance: “Bolshoi”, “Nureyev. White Raven”, “Black Swan”, “Let's Dance”, “After You're Gone”, “The Dancer”, “Dancer”, “Zonda: folklore argentine”, “La La Land”, “Cunningham”, “Pina”, “Flamenco”, “Springtime on the Volga”, “Beroyzka”, “Take the Lead”, “Dirty Dancing”, etc.

The Festival “Vkhod” (“Entry”) is now considered one of the few projects in the Russian Federation aimed at maintaining and developing experimental dances and creating performances (Dance performance is a trend in contemporary art, a mandatory component of which is the conceptuality of dance improvisation, carried out preferably outside theatrical conditions, but the existing planned venue and spectator), in which artists of various styles and directions of dance art can show themselves. The festival takes place over several days and consists of three stages:

- First stage: master classes in experimental dance;
- Second stage: battles of experimental dancers;
- Third stage: performances in experimental directions.

The main result of such events is: the identification of new forms of dance art, the expansion of the scope of choreographic art, acquaintance with new trends in dance, the development of the dance culture of youth.

## **7. Conclusion**

In the context of globalization and the development of innovative technologies, the dance art has acquired a new stage in its development, a broader framework of self-realization of members of choreographic groups has emerged, as already mentioned above, these are various shooting in television

shows, films, advertisements, various blogs and Internet portals are being conducted on the development of dance culture. That makes it possible for remote settlements to touch the art of choreography, give them the opportunity to further develop in this creative direction and find a certain platform for realizing their dancing abilities in the future. New forms of artistic creation with the use of digital technologies can play an important role here.

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