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FORMATION OF MULTICULTURAL CREATIVE COMPETENCE OF FUTURE SPECIALISTS IN FINE ARTS IN AN INTERNATIONALIZED EDUCATIONAL ENVIRONMENT: THEORETICAL FOUNDATIONS AND EXPERIMENTAL VERIFICATION

In the context of globalization processes and the internationalization of higher education, the formation of multicultural creative competence of future specialists in fine arts acquires special relevance and strategic significance for the development of modern art education. This is due to the need to prepare competitive graduates capable of professional self-realization in a multicultural space, international creative cooperation, and compliance with European standards of artistic activity. The relevance of the problem is reinforced by the fact that contemporary fine arts function in conditions of active intercultural interaction, where creativity becomes not only a professional characteristic, but also a necessary competence for creating innovative artistic products that take into account cultural diversity and global trends in the development of visual arts (Li & Shekhavtsova, 2021).

We affirm that the multifaceted nature of the problem we are studying is determined by a number of interrelated factors. First, the cultural polyphony of the modern world requires future artists to have deep understanding and critical analysis of diverse cultural traditions, artistic concepts and aesthetic paradigms, the ability to engage in productive creative activity in a multicultural environment, establish intercultural dialogue through the visual languages of art, and create artistic works that synthesize elements of different cultural traditions (Tavin, 2005). Second, the stratification of the contemporary art space, characterized by the coexistence of multiple artistic directions, styles and conceptual approaches, creates the need to train professionals who possess creative thinking, are capable of working with different target audiences, understanding and interpreting the aesthetic needs of various social groups, and creating artistic projects that resonate with the cultural expectations of a multicultural society (Wang et al., 2023). Third, the global challenges of the 21st century, related to the intensification of internationalization processes in art education, digitalization of cultural space and transformation of traditional forms of artistic creativity, require fine arts specialists to be ready for international professional mobility, possess modern educational and information-communication technologies, be capable of rapid adaptation in the dynamic global art space, and creatively solve complex professional tasks under conditions of uncertainty (Chiu et al., 2008).

In the context of further establishment of an internationalized educational environment in universities, the formation of multicultural creative competence of future specialists in fine arts acquires paradigmatic significance for art education, as such specialists directly influence its overall dynamics, embodying the principles of cultural dialogue, innovative creativity, international cooperation and experience exchange in art pedagogy (Liu, 2025). Creative competence in a multicultural context presupposes not only the ability to generate original artistic ideas, but also the skill to integrate elements

of different cultural traditions into one's own creative practice, critically comprehend global trends in the development of contemporary art, and produce visual narratives that reflect multicultural reality. We identify the key aspects of professional training for such specialists as the ability to communicate effectively in the international art space, participate in international creative projects, exhibition activities and art residencies, provide quality artistic and pedagogical support in a multicultural educational environment, and demonstrate a high level of cultural sensitivity and creative flexibility.

Considering the above, we note that experimental research on the effectiveness of forming multicultural creative competence of future fine arts specialists will allow us to determine optimal ways to improve their professional training in accordance with the requirements of the internationalized educational space and the demands of the global art market.

In order to substantiate the theoretical and methodological foundations of forming multicultural creative competence of future fine arts specialists in the internationalized educational environment of the university, we conducted a systematic analysis of scientific research by Ukrainian and foreign scholars, which allowed us to identify the following key directions of scientific research: (1) *fundamental scientific developments on the integration of Ukrainian education into the global educational and professional space and the internationalization of higher education*, presented in the works of leading scholars (V. Andrushchenko, V. Kremen, I. Myhovich, N. Nychkalo, P. Saukh, etc.), who substantiate the strategic directions for modernizing higher education in Ukraine in accordance with international standards, outline the prospects for its integration into the European space of education and science, and define the conceptual foundations for the development of education in the context of globalization and academic mobility; (2) *research in the field of developing professional competencies of future specialists based on the competence approach and European educational documents*, particularly those relating to the formation of vital and professionally important competencies (M. Kademiia, N. Nychkalo, O. Ovcharuk, etc.), which reveal the essence of the competence paradigm of education and mechanisms for its implementation in the system of higher art education; (3) *scientific studies on the problems of polycultural and multicultural education* (O. Hurenko, L. Sultanova, V. Tusheva, etc.), which reveal the theoretical foundations of forming polycultural competence of the individual, define markers of polycultural education in the modern educational space, and substantiate the need to develop tolerance, empathy, and readiness for intercultural dialogue in conditions of cultural diversity; (4) *research devoted to the development of creativity and creative competence of future specialists* (Li Xiaoxia, O. Shekhavtsova, L. Pushkar, etc.), which define the structural components of creative competence, substantiate the psychological and pedagogical mechanisms of developing creative potential of the individual, reveal the specifics of forming creative thinking in the context of professional training, and define creativity as a key competence of the 21st century; (5) *scientific studies that reveal foreign experience in the professional training of future fine arts specialists and art pedagogy* (O. Byndas, L. Diachenko, K. Kotun, N. Postryhach, N. Seiko, O. Melezhyk, etc.), which contain comparative analysis of educational systems of different countries, reveal the prerequisites and trends in the development of contemporary fine arts in a global context, and analyze innovative approaches to art education in leading art schools worldwide; (6) *research on theoretical and methodological aspects of organizing the educational environment and educational space of higher education institutions* (N. Sokha, V. Yasvin, etc.), which substantiate conceptual approaches to designing an internationalized educational environment, define its structural components, functions, and potential for the professional development of future specialists in the art field; (7) *conceptual developments of a systematic approach to the process of forming professional competencies in the context of university education* (I. Bekh, O. Dubaseniuk, S. Vitvytska, O. Vozniuk, etc.), which lay the methodological foundation for a holistic understanding of the process of forming integrative competencies of future specialists and define strategic guidelines for modernizing higher art education in the context of European integration and internationalization. It should also be noted that the methodology

for organizing and conducting pedagogical experiments, as well as diagnostic tools for studying the level of competency formation, are presented in the scientific works of O. Vlasenko, I. Voloshchuk, S. Honcharenko, H. Klovak, S. Kulchytskyi, and others.

The conducted analysis of scientific literature and contemporary practice in training future fine arts specialists allows us to assert that the problem of forming multicultural creative competence in the internationalized educational environment of the university has not been the subject of special scientific research, although certain aspects of it have been considered in the context of polycultural education, creativity development, professional training of artists, and internationalization of higher education.

The analysis of the problem of forming multicultural creative competence of future fine arts specialists in the conditions of the internationalized educational environment of the university revealed a number of **conceptual contradictions** between: (1) the objective need of modern globalized society and the international art market for fine arts specialists with a high level of multicultural creative competence, capable of professional self-realization in a polycultural space, and the insufficient level of formation of this integrative competence among graduates of art faculties of Ukrainian universities; (2) the growing requirements for professional artistic and creative activity in the conditions of an internationalized cultural and educational environment, participation in international art projects, exhibitions, plein airs and residencies, and the insufficient theoretical development of conceptual foundations for forming multicultural creative competence of future artists in the university education system; (3) the potential opportunities of the internationalized educational environment of the university for forming multicultural creative competence of future fine arts specialists and the insufficient use of these opportunities in the practice of higher art education in Ukraine; (4) the need for purposeful formation of multicultural creative competence as an integrative quality of the future artist's personality and the absence of a scientifically grounded structural-functional model, pedagogical conditions, and methodological support for this process; (5) the need for objective diagnostics of the level of formation of multicultural creative competence of future fine arts specialists and the lack of valid diagnostic tools that take into account the specifics of artistic and creative activity in a polycultural context.

Based on the conducted analysis, we define the following **strategic directions** for forming multicultural creative competence of future fine arts specialists in the internationalized educational environment of the university: (1) *formation of systematic knowledge* about the cultural diversity of world art, particularly regarding artistic traditions, styles, techniques and concepts of different cultures and epochs, understanding of cultural-historical contexts of artistic works' emergence, characteristics of national art schools and contemporary trends in the development of the global artistic process; (2) *development of creative thinking and ability for innovative artistic and creative activity* based on the synthesis of traditions from different cultures, which involves forming skills to generate original artistic ideas, integrate elements of different cultural traditions into one's own creativity, create artworks that reflect polycultural dialogue and contribute to intercultural understanding; (3) *formation of value-based attitude toward* cultural diversity, development of tolerance, empathy, openness to others, readiness for constructive dialogue with representatives of different cultures, which constitutes the axiological foundation of the future artist's multicultural creative competence; (4) *development of intercultural communication and cooperation skills in artistic and creative activity*, which includes the ability to effectively interact with artists from different cultures, participate in international art projects, present one's own creativity to a polycultural audience, understand and interpret artworks through the lens of different cultural perspectives; (5) *formation of the ability to reflect on* one's own cultural identity and cultural stereotypes, critical understanding of cultural differences, awareness of one's position in the global artistic space and readiness for continuous professional self-development in a polycultural context; (6) *development of skills to use the potential of the university's*

internationalized educational environment for one's own creative development, particularly through participation in academic mobility programs, international workshops, exhibition projects, creative residencies, and online platforms for intercultural interaction.

The aim of the article is to provide theoretical substantiation and experimental verification of the effectiveness of forming multicultural creative competence of future fine arts specialists in the internationalized educational environment of the university. **Key research objectives:** (1) to theoretically substantiate the basic principles of formation and structural components of multicultural creative competence of future fine arts specialists in the internationalized educational environment of the university; (2) to present the results of experimental verification of the effectiveness of the process of forming multicultural creative competence of future fine arts specialists in the internationalized educational environment of the university. To achieve the aim and objectives of the study, a complex of interconnected *methods* has been used: **theoretical methods:** analysis, synthesis, systematization and generalization of scientific literature on problems of multicultural education, creativity, professional training of artists and internationalization of higher education to define the conceptual and categorical apparatus and theoretical foundations of the study; comparative analysis of domestic and foreign experience in forming multicultural competence; **empirical methods:** pedagogical experiment (ascertaining and formative stages); questionnaires and surveys for diagnosing the level of formation of components of multicultural creative competence; analysis of students' creative works to assess the ability for innovative artistic and creative activity based on synthesis of traditions from different cultures; observation of students' participation in international art projects, exhibitions and creative residencies to assess intercultural communication and cooperation skills; **methods of mathematical statistics:** quantitative and qualitative analysis of experimental data, statistical processing of results (Pearson's criterion) to determine the reliability of obtained results and effectiveness of experimental work; **units of measurement:** levels of competence formation, scores on tests and questionnaires, quantitative indicators of participation in international projects, qualitative characteristics of creative works.

The issue of forming multicultural creative competence of future fine arts specialists in the internationalized educational environment of the university is becoming particularly relevant in the context of globalization processes and the transformation of contemporary art education. Analysis of scientific works (Myhovych, 2018; Pavelkiv, 2018, 2019) shows that issues of intercultural communication, characteristics of its participants, main stimulating and inhibiting factors remain the subject of close attention of scholars. At the same time, despite the presence of fundamental research in the field of intercultural interaction, the specifics of forming multicultural creative competence precisely among specialists in the arts field, particularly fine arts, remains insufficiently studied. This creates a significant gap in the scientific understanding of the specifics of training artists capable of productive creative activity in conditions of cultural diversity and international artistic cooperation.

Contemporary fine arts functions in conditions of active intercultural interaction, where creativity is inseparable from the ability to understand, interpret and integrate diverse cultural codes, artistic traditions and aesthetic paradigms. In this context, the formation of multicultural creative competence involves not only mastering the technical skills of artistic creativity, but also developing the ability for critical understanding of cultural differences, reflection on one's own cultural identity and productive interaction with representatives of different cultural traditions in the professional artistic environment.

Analysis of contemporary scientific works (Myhovych, 2018; Liu, 2025; Pavelkiv, 2018, 2019) and educational practice of leading art institutions of higher education provides grounds to assert that the formation of multicultural creative competence of future fine arts specialists should be based on the following fundamental principles: *cultural openness and dialogicity*, which implies readiness to perceive and critically comprehend diverse artistic traditions, styles and aesthetic concepts in the context of the global artistic space; *creative synergy*, which ensures the ability to integrate elements of different cultural traditions in one's own artistic practice, creating innovative artistic solutions at

the intersection of cultures; *reflexivity and critical thinking*, which promotes awareness of one's own cultural position, overcoming stereotypes and forming an objective attitude toward cultural diversity; *internationalization of educational experience*, the application of which ensures active use of opportunities for international academic mobility, participation in transnational art projects and integration into global professional networks; *contextualization of artistic creativity*, which involves understanding the sociocultural, historical and political contexts of art functioning in different cultures and the ability to interpret artistic phenomena through the prism of cultural specificity.

At the same time, our critical analysis of the current state of art education in Ukraine reveals a number of contradictions and problems that complicate the effective formation of multicultural creative competence of future fine arts specialists. In particular, there is an imbalance between the declared goals of internationalization of the educational space and the real possibilities of their implementation in conditions of limited resources; insufficient development of scientific and methodological support for the process of forming the specified competence; domination of traditional monocultural approaches to organizing the educational process that do not correspond to the challenges of the globalized artistic environment; limited opportunities for direct intercultural interaction of students with representatives of different cultural traditions in the process of professional training.

The process of forming multicultural creative competence is a complex and multidimensional phenomenon that involves the comprehensive influence of cognitive, emotional-value, activity-based and reflexive factors. The specificity of this process in the context of training fine arts specialists lies in the fact that it is implemented simultaneously in several planes: artistic-creative (mastering various techniques, styles and artistic languages); cultural-cognitive (acquiring knowledge about the artistic traditions of different cultures); communicative (interaction with representatives of different cultural communities in a professional context); and reflexive (comprehension of one's own cultural identity and position in the global artistic space).

In order to determine the effectiveness of forming multicultural creative competence of future fine arts specialists in the conditions of an internationalized educational environment of the university, we have defined the structure of such competence, which includes five interrelated components:

- *motivational-value component* – reflects the formation of value orientations toward intercultural interaction, readiness for dialogue of cultures, positive attitude toward cultural diversity and awareness of the significance of multicultural creativity for the professional development of a contemporary artist;

- *cognitive-cultural component* – characterizes the system of knowledge about artistic traditions, artistic styles, aesthetic concepts of different cultures, understanding of cultural-historical contexts of fine arts development, awareness of contemporary trends in the global artistic process and peculiarities of art functioning in conditions of cultural pluralism;

- *creative-activity component* – involves the ability for innovative artistic creativity at the intersection of cultures, the skill to integrate elements of different artistic traditions in one's own practice, to produce original artistic solutions that synthesize diverse cultural influences, to implement creative projects in an intercultural context;

- *communicative-interaction component* – includes the ability to effectively interact with artists from different cultures, participate in international art projects and exhibition practices, present one's own creativity to a multicultural audience, understand and interpret artworks through the prism of different cultural perspectives, conduct professional dialogue in a multicultural artistic environment;

- *reflexive-analytical component* – characterizes the ability for critical comprehension of cultural differences, reflection on one's own cultural identity and cultural stereotypes, awareness of one's own position in the global artistic space, analysis of sociocultural contexts of artistic creativity and readiness for continuous professional self-development in a multicultural context.

The internationalized educational environment of the university is considered by us as a special pedagogical space characterized by the presence of integrated international elements in the educational process, opportunities for academic mobility, intercultural interaction of educational process participants, access to global educational and artistic resources, implementation of joint international projects and programs. The potential of such an environment for forming multicultural creative competence lies in the possibility of direct intercultural interaction, immersion in a multicultural context, access to diverse artistic traditions and practices, participation in international creative projects, which creates conditions for the organic combination of theoretical learning with practical experience of intercultural artistic activity.

Accordingly, we formulate the following working hypothesis of the research: if the process of forming multicultural creative competence of future fine arts specialists is carried out through purposeful use of the potential of the university's internationalized educational environment and implementation of scientifically grounded pedagogical conditions that ensure the integration of the intercultural component in art education, creation of opportunities for direct intercultural creative interaction and reflexive comprehension of cultural diversity, then this will significantly increase the level of formation of the specified competence, which will be manifested in the growth of cultural openness, creative productivity in a multicultural context, ability for intercultural communication in the professional artistic environment and readiness for creative self-realization in the conditions of the global artistic space.

Given the specifics of our research subject, we consider it necessary to conduct a theoretical-methodological analysis of the essence of two key types of experimental research: ascertaining and formative (Vlasenko, 2014; Voloshchuk, 2006; Sysoieva & Krystopchuk, 2013). Accordingly, the *purpose* of our pedagogical experiment in the aggregate of these types is to verify the hypothesis substantiated and formulated above: to scientifically substantiate, implement, and verify the effectiveness of pedagogical conditions for forming foreign language professional competence of future music art specialists in the conditions of an internationalized educational space. Accordingly, we identify the following *tasks (in their interconnection with stages)* of the pedagogical experiment:

1. *Theoretical-methodological substantiation*: systematize approaches to interpreting foreign language professional competence in the context of art education; define its structural components / criteria (***cognitive, cultural, motivational-affective, axiological, activity-creative, communicative, reflexive, and regulatory***).

2. *Ascertaining stage*: develop and adapt diagnostic tools to identify the initial level of foreign language professional competence formation among experiment participants; conduct initial diagnostics in the control group (CG) and experimental group (EG); establish baseline indicators for each of the identified criteria; design and substantiate a system of pedagogical conditions for foreign language professional training of future music art specialists.

3. *Formative stage*: implement a complex of pedagogical conditions aimed at increasing the effectiveness of forming foreign language professional competence of future music art specialists, namely: (1) formation of personally-oriented motivation of future fine arts specialists to master multicultural creative competence; (2) integration of multicultural content into curricula, syllabi, and artistic-creative tasks in accordance with the principle of unity of theory and practice (with the involvement of a reflexive-evaluative component); (3) creation of an internationalized educational environment at the university with opportunities for systematic intercultural professional communication.

4. *Analytical-generalizing stage*: summarize the obtained results; determine the effectiveness of the proposed pedagogical innovations on the level of foreign language professional competence of experiment participants.

The experiment involved 201 higher education students at the second (master's) level, studying in the educational-professional programs "Fine Arts", specialty 023 "Fine Arts, Decorative Arts, Resto-

ration” in the field of knowledge 02 Culture and Arts. The study was conducted at three higher education institutions of IV accreditation level: State Institution “Luhansk Taras Shevchenko National University” (Poltava), Sumy State Pedagogical University named after A. S. Makarenko (Sumy), Kherson State University (Ivano-Frankivsk). The experimental group included 101 people, the control group – 100 people. The distribution into control and experimental groups was carried out taking into account the equivalence of the studied quality – the level of multicultural creative competence of future fine arts specialists, which was confirmed by mathematical statistics methods.

To determine the level of foreign language professional competence of experiment participants, considering the identified criteria, the following diagnostic methods were applied: **cognitive criterion** – *Questionnaire for determining the level of formation of multicultural creative competence of future fine arts specialists by cognitive criterion* (by O. Mozharovska, modified and adapted according to the research specifics); **cultural criterion** – *Questionnaire “Cultural sensitivity and interpretation of visual codes in polycultural artistic space” (AAO-KK) for diagnosing the cultural criterion of multicultural creative competence* (by K. Van Der Zee et al., modified and adapted according to the research specifics); **motivational-affective criterion** – *Questionnaire for studying motives of educational activity of future fine arts specialists* (by K. Pavelkiv, modified and adapted according to the research specifics) and *Method Approach “Motivation of professional activity of future fine arts specialists”* (based on K. Zamfir’s method as modified by A. Rean; modified and adapted according to the research specifics); **axiological criterion** – *Questionnaire for assessing value orientations in the context of intercultural artistic activity* (based on M. Rokeach’s method; modified and adapted according to the research specifics); **activity-creative criterion** – *Questionnaire for assessing metacognitive skills in the context of forming multicultural creative competence of future fine arts specialists* (by D. Everson, modified and adapted according to the research specifics); **communicative criterion** – *Questionnaire for assessing communicative competence and dialogical skills* (by D. Everson, modified and adapted according to the research specifics); **reflexive criterion** – *Questionnaire for assessing the level of reflection in multicultural creative activity of future fine arts specialists* (by M. Grant, modified and adapted according to the research specifics); **regulatory criterion** – *Questionnaire for diagnosing the regulatory criterion of multicultural creative competence of future fine arts specialists* (developed based on analysis of theoretical sources).

The aim of the ascertaining stage of the experimental study was to determine, analyze, and characterize the obtained data, which made it possible to identify and characterize the level of formation of the studied phenomenon in the conditions of the traditional educational process of a higher education institution. Based on the analysis of the results of the ascertaining stage of the experiment, the following data were obtained: by cognitive criterion the distribution by levels is as follows: competence-based (creative) – 5% EG and 6% CG; productive – 33.7% EG and 33% CG; reproductive – 43.6% EG and 45% CG; elementary – 17.7% in both groups; by cultural criterion: competence-based (creative) – 6.9% EG and 7% CG; productive – 29.7% EG and 30% CG; reproductive – 44.6% EG and 46% CG; elementary – 18.8% EG and 17% CG; by motivational-affective criterion: competence-based (creative) – 7.9% EG and 8% CG; productive – 28.7% EG and 29% CG; reproductive – 41.6% EG and 43% CG; elementary – 21.8% EG and 20% CG; by axiological criterion: competence-based (creative) – 9.4% EG and 9.5% CG; productive – 27.7% EG and 27.5% CG; reproductive – 41.6% EG and 42% CG; elementary – 21.3% EG and 21% CG; by activity-creative criterion: competence-based (creative) – 8.9% EG and 9% CG; productive – 25.7% EG and 26% CG; reproductive – 36.6% EG and 37% CG; elementary – 28.8% EG and 28% CG; by communicative criterion: competence-based (creative) – 6.9% EG and 7% CG; productive – 29.7% EG and 30% CG; reproductive – 37.6% EG and 38% CG; elementary – 25.8% EG and 25% CG; by reflexive criterion: competence-based (creative) – 8.9% EG and 9% CG; productive – 27.7% EG and 28% CG; reproductive – 36.6% EG and 37% CG; elementary – 26.8% EG and 26% CG; by regulatory criterion:

competence-based (creative) – 18.8% EG and 19% CG; productive – 29.7% EG and 30% CG; reproductive – 29.7% EG and 30% CG; elementary – 21.8% EG and 21% CG. A visual representation of the data is shown in Figure 1 below.

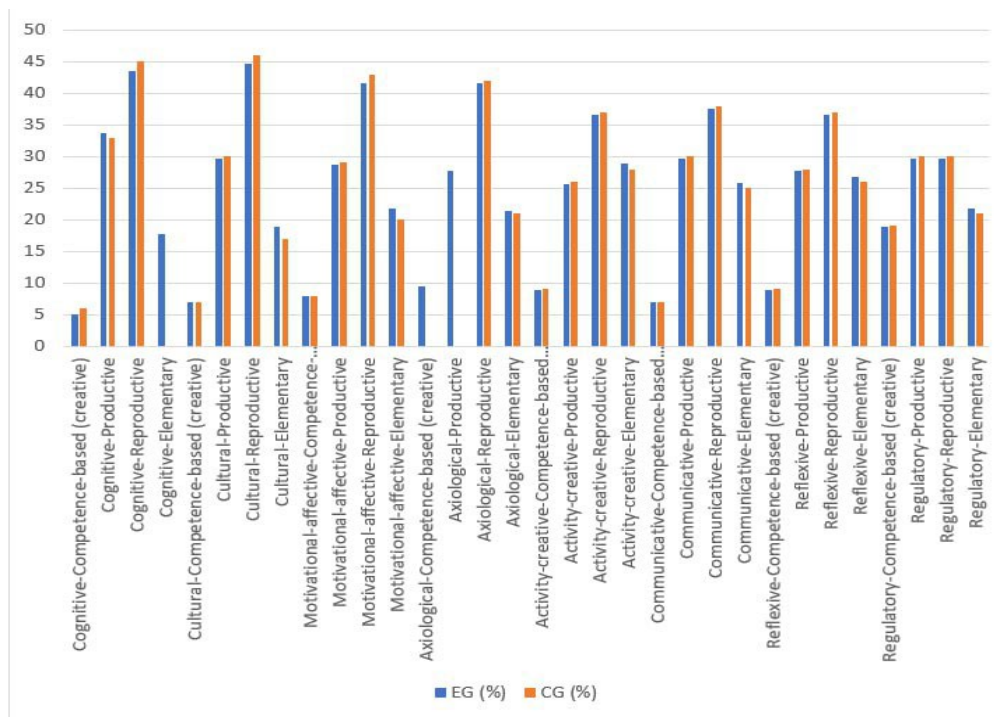


Fig. 1. Visual representation of the results of the ascertaining stage of the experiment

The results of the ascertaining stage of the experiment confirmed the hypothesis about the insufficient baseline level of multicultural creative competence of future fine arts specialists for effective professional activity in the conditions of the globalized educational space of the 21st century. Quantitative analysis of the obtained data shows that only 7.4% of respondents in the EG and 7.6% in the CG achieved the competence (creative) level of the studied competence according to the defined criteria. This indicates the presence of significant barriers to realizing the potential of international academic mobility and professional development of future fine arts specialists in the global dimension. The obtained results confirm the need for purposeful modernization of the educational process in the context of internationalization of higher education. Based on the analysis of the results of the ascertaining stage, the need was substantiated for developing and implementing a complex of pedagogical conditions aimed at optimizing the process of forming multicultural creative competence of future fine arts specialists in the internationalized educational environment of the university.

According to the results of the formative stage of the experiment, significant qualitative changes were identified. Thus, in the experimental group, the share of students with elementary level decreased to 7.6% (8 people), while in the control group this indicator was 8.0% (8 people), demonstrating a decrease of 14.5 percentage points in the EG versus 13.4 in the CG. The reproductive level indicator in the experimental group decreased to 27.4% (28 people) versus 25.4% (25 people) in the control group, reflecting a decrease of 13.1 percentage points in the EG and 15.9 in the CG. At the same time, significant growth in higher level indicators is observed: the productive level in the experimental group reached 39.9% (40 people) versus 38.9% (39 people) in the control group, representing an increase of 11.6 percentage points in the EG and 10.5 in the CG. Most indicative is the growth of the competence (creative) level: in the experimental group it reached 25.1% (25 people), while in the

control group – 27.8% (28 people), reflecting an increase of 16.0 percentage points in the EG and 18.8 in the CG.

To compare the results of the ascertaining and formative stages of the pedagogical experiment on the formation of multicultural creative competence of future fine arts specialists in the internationalized educational environment of the university, we applied Pearson's chi-squared test χ^2 (Panchenko, 2018). The methodological advantage of applying this criterion in the context of our research is its universality, non-parametric nature, and wide applicability for analyzing nominal and ordinal measurement scales, which is especially relevant for assessing the levels of competence formation (including multicultural creative competence). Within our research, the χ^2 criterion is used to compare the empirical distributions of respondents in the experimental and control groups of future fine arts specialists at the initial (ascertaining) and final (control) stages of the pedagogical experiment according to the levels of formation of the defined criteria of multicultural creative competence.

The empirical basis for statistical calculations consisted of the results of the ascertaining and formative stages of the pedagogical experiment, which were systematized and generalized in Tables 1 and 2 for the purpose of further mathematical-statistical analysis. Following the methodological principles of applying Pearson's χ^2 criterion, absolute frequencies of empirical indicators were used for statistical calculations.

Table 1

Comparison of distributions of experimental and control groups of future fine arts specialists at the ascertaining and formative stages of the experiment

Criterium	Level	<i>ascertaining stage of experiment</i>		<i>formative stage of experiment</i>	
		EG (people)	CG (people)	EG (people)	CG (people)
Cognitive	Level I: Elementary	45	42	8	9
	Level II: Reproductive	38	39	35	30
	Level III: Productive	12	13	47	50
	Level IV: Competence-based (creative)	6	6	11	11
Cultural	Level I: Elementary	20	21	12	8
	Level II: Reproductive	37	36	15	19
	Level III: Productive	29	29	40	31
	Level IV: Competence-based (creative)	15	14	34	42
Motivational-affective	Level I: Elementary	19	19	8	8
	Level II: Reproductive	38	38	19	16
	Level III: Productive	30	30	42	41
	Level IV: Competence-based (creative)	14	13	32	35
Axiological	Level I: Elementary	19	19	2	4
	Level II: Reproductive	40	40	14	13
	Level III: Productive	29	29	28	28
	Level IV: Competence-based (creative)	13	12	57	55
Activity-creative	Level I: Elementary	17	17	4	5
	Level II: Reproductive	43	43	35	33
	Level III: Productive	36	34	44	44
	Level IV: Competence-based (creative)	5	6	18	18
Communicative	Level I: Elementary	18	16	6	13
	Level II: Reproductive	44	45	32	20
	Level III: Productive	34	33	43	38
	Level IV: Competence-based (creative)	5	6	20	29

Continuation of table 1

Criterion	Level	ascertaining stage of experiment		formative stage of experiment	
Reflexive	Level I: Elementary	19	17	9	7
	Level II: Reproductive	45	46	35	36
	Level III: Productive	30	30	40	40
	Level IV: Competence-based (creative)	7	7	17	17
Regulatory	Level I: Elementary	22	20	12	10
	Level II: Reproductive	42	43	36	36
	Level III: Productive	29	29	39	39
	Level IV: Competence-based (creative)	8	8	14	15

Source: developed based on empirical data

Table 2

Results of comparison of distributions of experimental and control groups of future fine arts specialists according to Pearson's χ^2 criterion

Criteria	Distribution comparison			
	CG and EG at ascertaining stage	CG and EG at formative stage	CG at ascertaining and formative stages	EG at ascertaining and formative stages
Cognitive	$\chi^2 = 0,031$	$\chi^2 = 0,530$	$\chi^2 = 45,703^{***}$	$\chi^2 = 48,221^{***}$
Cultural	$\chi^2 = 0,035$	$\chi^2 = 3,260^*$	$\chi^2 = 25,149^{***}$	$\chi^2 = 20,430^{***}$
Motivational-affective	$\chi^2 = 0,008$	$\chi^2 = 0,396$	$\chi^2 = 25,232^{***}$	$\chi^2 = 19,860^{***}$
Axiological	$\chi^2 = 0,017$	$\chi^2 = 0,732$	$\chi^2 = 51,123^{***}$	$\chi^2 = 53,960^{***}$
Activity-creative	$\chi^2 = 0,043$	$\chi^2 = 0,164$	$\chi^2 = 15,144^{***}$	$\chi^2 = 17,017^{***}$
Communicative	$\chi^2 = 0,226$	$\chi^2 = 7,280^*$	$\chi^2 = 25,396^{***}$	$\chi^2 = 17,945^{***}$
Reflexive	$\chi^2 = 0,126$	$\chi^2 = 0,254$	$\chi^2 = 10,980^{***}$	$\chi^2 = 10,416^{***}$
Regulatory	$\chi^2 = 0,098$	$\chi^2 = 0,212$	$\chi^2 = 7,553^*$	$\chi^2 = 6,510^*$
Overall	$\chi^2 = 0,584$	$\chi^2 = 12,828^*$	$\chi^2 = 206,280^{***}$	$\chi^2 = 194,359^{***}$

Source: developed based on empirical data

Note: $*$ – $p < 0.05$; $***$ – $p < 0.001$; $\chi^2_{cr} = 7.815$ at $p < 0.05$ *

Analysis of the results of comparing the distributions of experimental and control groups using Pearson's χ^2 criterion allows us to draw the following conclusions. At the ascertaining stage of the experiment, no statistically significant differences were found between the control and experimental groups for any of the eight studied criteria: cognitive ($\chi^2 = 0.031$), cultural ($\chi^2 = 0.035$), motivational-affective ($\chi^2 = 0.008$), axiological ($\chi^2 = 0.017$), activity-creative ($\chi^2 = 0.043$), communicative ($\chi^2 = 0.226$), reflexive ($\chi^2 = 0.126$), and regulatory ($\chi^2 = 0.098$). All empirical χ^2 values are significantly lower than the critical value $\chi^2_{cr} = 7.815$ at $p < 0.05$, which confirms the homogeneity of the samples at the beginning of the experimental work (overall value $\chi^2 = 0.584$).

At the formative stage of the experiment, statistically significant differences were found between the control and experimental groups. The most substantial changes were recorded for the communicative criterion ($\chi^2 = 7.280$, $p < 0.05$) and the cultural criterion ($\chi^2 = 3.260$, $p < 0.05$). For other criteria – axiological ($\chi^2 = 0.732$), cognitive ($\chi^2 = 0.530$), motivational-affective ($\chi^2 = 0.396$), reflexive ($\chi^2 = 0.254$), regulatory ($\chi^2 = 0.212$), and activity-creative ($\chi^2 = 0.164$) – the differences are statistically insignificant. The overall indicator $\chi^2 = 12.828$ ($p < 0.05$) indicates the presence of significant differences between groups after completion of the formative experiment.

Comparison of the control group indicators at the ascertaining and formative stages demonstrates statistically significant changes at the $p < 0.001$ level for most criteria: axiological ($\chi^2 = 51.123$), cognitive ($\chi^2 = 45.703$), communicative ($\chi^2 = 25.396$), motivational-affective ($\chi^2 = 25.232$), cultural ($\chi^2 = 25.149$), and activity-creative ($\chi^2 = 15.144$). For the reflexive criterion, $\chi^2 = 10.980$ ($p < 0.001$)

was recorded, and for the regulatory criterion – $\chi^2 = 7.553$ ($p < 0.05$). The overall value for the control group is $\chi^2 = 206.280$ ($p < 0.001$).

The most pronounced positive changes are observed in the experimental group when comparing the indicators of the ascertaining and formative stages. Statistically significant differences at the $p < 0.001$ level were found for all eight criteria: axiological ($\chi^2 = 53.960$), cognitive ($\chi^2 = 48.221$), cultural ($\chi^2 = 20.430$), motivational-affective ($\chi^2 = 19.860$), communicative ($\chi^2 = 17.945$), activity-creative ($\chi^2 = 17.017$), reflexive ($\chi^2 = 10.416$), and regulatory ($\chi^2 = 6.510$, $p < 0.05$). The overall indicator for the experimental group $\chi^2 = 194.359$ ($p < 0.001$) is somewhat lower compared to the control group, however the distribution of changes across individual criteria indicates greater effectiveness of the implemented pedagogical conditions in the experimental group.

As a result of the conducted research, we theoretically substantiated and empirically verified a program of experimental work aimed at the systematic analysis of key trends, current state, and prospects for optimizing the process of forming multicultural creative competence of future specialists in visual arts under the conditions of university education internationalization. The research problem is determined by the need to conceptualize and operationalize pedagogical conditions that ensure effective formation of the studied competence in the internationalized educational environment of the university.

The relevance of the problem of forming multicultural creative competence of future specialists in visual arts in the internationalized educational environment of the university is determined by contemporary challenges of the globalized cultural and artistic space. In conditions of intensifying international academic mobility, expanding cross-border educational cooperation, and forming multicultural creative communities, there is a need to prepare specialists capable of productive professional activity in the context of multiple cultural paradigms, artistic traditions, and aesthetic concepts.

Based on the methodology of pedagogical experiment, a working hypothesis was formulated, which assumes that the formation of multicultural creative competence of future specialists in visual arts will be effective under the following conditions: creating a multicultural educational environment that integrates traditions of different artistic schools and cultures; applying innovative pedagogical technologies oriented toward developing creative thinking in the context of intercultural interaction; ensuring consistency and continuity in developing all components of the studied competence (*cognitive, cultural, motivational-affective, axiological, activity-creative, communicative, reflexive, and regulatory*). According to the hypothesis, the goal of the experimental study was defined, and its tasks and stages of implementing the experimental program were specified.

The central problem of the study is the identification, theoretical substantiation, and experimental verification of pedagogical conditions for forming multicultural creative competence of future specialists in visual arts in the internationalized educational environment of the university. This problem is actualized by the need to resolve a number of contradictions: between growing requirements for professional training of specialists in visual arts under globalization conditions and insufficient development of pedagogical strategies for forming multicultural creative competence; between the need for integration into the international educational space and preservation of national identity in artistic creativity; between traditional approaches to art education and innovative requirements of the multicultural world.

We see the prospect of further research in the in-depth scientific-theoretical development and empirical verification of a comprehensive pedagogical system for forming multicultural creative competence of future specialists in visual arts under conditions of an internationalized university environment. This includes: implementation of longitudinal monitoring of the dynamics of development of the studied phenomenon using modern methods of pedagogical diagnostics and statistical analysis; approbation of innovative pedagogical technologies that integrate traditions of different cultural and artistic schools; development and implementation of author-developed educational-methodological

complexes oriented toward forming all components of multicultural creative competence; conducting comparative analysis of the effectiveness of different models of organizing the educational process under conditions of academic mobility and international cooperation; generalizing advanced domestic and foreign pedagogical experience in forming the studied competence; developing scientifically grounded practical recommendations for optimizing the educational process of training specialists in visual arts in the internationalized university environment based on the obtained empirical data and their theoretical interpretation.

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Liu Xia. Formation of multicultural creative competence of future specialists in fine arts in an internationalized educational environment: theoretical foundations and experimental verification

The article addresses the formation of multicultural creative competence among future fine arts specialists within the internationalized educational environment of universities. The research is driven by globalization, growing intercultural interaction, digital transformation of artistic spaces, and increasing demand for professionals capable of creative self-realization in a multicultural, internationally integrated art world. The study demonstrates that multicultural creative competence is an integrative personal and professional quality. In an internationalized university environment, this competence becomes essential, as it connects directly with academic mobility, participation in international projects, communication with multicultural audiences, and use of global artistic resources. The study presents the results of the pedagogical experiment conducted with 201 master's students in specialty 023 "Fine Arts, Decorative Arts, Restoration" from three Ukrainian universities. The research design included ascertaining and formative stages. Diagnostic procedures included questionnaires, analysis of creative works, observation of participation in international artistic activities, and statistical verification using Pearson's chi-squared criterion. The ascertaining stage revealed insufficient baseline

levels of multicultural creative competence in both groups. After implementing pedagogical conditions during the formative stage – including motivation development, integration of multicultural content into educational disciplines, and purposeful use of the internationalized environment – positive dynamics emerged. Statistical analysis confirmed significant changes, particularly in cultural and communicative dimensions, and demonstrated higher effectiveness of the introduced pedagogical measures in the experimental group. Further research should focus on developing comprehensive pedagogical systems, implementing longitudinal monitoring, testing innovative technologies, and creating methodological frameworks for consistent formation of all components of multicultural creative competence.

Key words: multicultural creative competence, fine arts education, internationalized educational environment, intercultural interaction, professional training, creativity development, pedagogical experiment, competence-based approach.

Лю Ся. Формування мультикультурної креативної компетентності майбутніх фахівців образотворчого мистецтва в інтернаціоналізованому освітньому середовищі: теоретичні засади та експериментальна перевірка

У статті розглядається проблема формування мультикультурної креативної компетентності майбутніх фахівців образотворчого мистецтва в інтернаціоналізованому освітньому середовищі університету. Дослідження зумовлене процесами глобалізації, посиленням міжкультурної взаємодії, цифровою трансформацією художнього простору та зростанням попиту на фахівців, здатних до творчої самореалізації в мультикультурному, міжнародно інтегрованому світі мистецтва. У дослідженні доведено, що мультикультурна креативна компетентність є інтегративною особистісно-професійною якістю. В інтернаціоналізованому університетському середовищі ця компетентність набуває особливого значення, оскільки безпосередньо пов'язана з академічною мобільністю, участю в міжнародних проектах, комунікацією з мультикультурною аудиторією та використанням глобальних мистецьких ресурсів. Представлено результати педагогічного експерименту, проведеного за участю 201 студента магістратури спеціальності 023 «Образотворче мистецтво, декоративне мистецтво, реставрація» трьох українських університетів. Констатувальний етап експерименту виявив недостатній базовий рівень сформованості мультикультурної креативної компетентності в обох групах. Після впровадження педагогічних умов на формувальному етапі – розвиток мотивації, інтеграція мультикультурного змісту в освітні дисципліни та цілеспрямоване використання інтернаціоналізованого середовища – спостерігалася позитивна динаміка. Статистичний аналіз підтвердив значущі зміни, особливо в культурному й комунікативному вимірах, і продемонстрував вищу ефективність запроваджених педагогічних заходів в експериментальній групі. Подальші дослідження мають зосередитися на розробці комплексних педагогічних систем, впровадженні лонгitudного моніторингу, апробації інноваційних технологій та створенні методичних основ для послідовного формування всіх компонентів мультикультурної креативної компетентності.

Ключові слова: мультикультурна креативна компетентність, освіта в галузі образотворчого мистецтва, інтернаціоналізоване освітнє середовище, міжкультурна взаємодія, професійна підготовка, розвиток креативності, педагогічний експеримент, компетентнісний підхід.