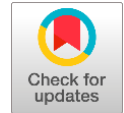


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Art education as a means of forming cultural identity and civic consciousness

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Abstract The purpose of the article is to study art education as a means of forming cultural identity and civic consciousness. To achieve this goal, theoretical methods of cognition were used, in particular, the most important methods of analysis, synthesis, and content analysis. The results show that modern technologies are widely used in the field of higher education. This includes not only technical aspects, but also theoretical and pedagogical approaches to teaching. In modern methods of higher education, the emphasis is on the development of students' personalities, broadening their outlook, skills and abilities. Traditional models of learning that existed before the introduction of distance learning are undergoing significant changes, leading to experimental approaches to teaching in art universities. Particular emphasis is placed on the democratisation of educational processes, digitalisation of art education and the use of computer technology. The desire to ensure unity in diversity, which is a necessary component of modern European integration aimed at overcoming the negative effects of globalisation, is also important. One of the key components of the development of modern higher art education is the use of digital technologies. This allows students to create a significant amount of creative work while studying and include it in their professional portfolio. This approach is particularly relevant in the European labour market. Ukraine's experience in applying modern teaching methods in the field of music is in line with European development trends. At the same time, due to Russian military aggression and obsessive propaganda, there is a need to update research on Ukraine-centric music topics. It is important to emphasise the development of Ukrainian art, the study of the life and legacy of prominent teachers, performers and artists, and the integration of the acquired knowledge into the educational process. The conclusions emphasise that the combination of Ukrainian specificity and modern digitalisation trends creates objective conditions for the development of musicology in Ukraine and its presentation at the international level.

Keywords: musical art, musical culture, music education, musical performance, composer, Ukraine

1. Introduction

Art education is an integral part of the development of the individual and society as a whole. It plays an important role in shaping cultural identity and civic consciousness. As a language of expression and a means of communication between different cultures and generations, the arts contribute to a deeper understanding of the world we live in and develop critical thinking, creativity and a proper emotional perception of the world (Bank, 2020). An important issue is the extent to which arts education contributes to the formation of cultural identity by promoting the preservation and development of national and cultural traditions, and how it contributes to the development of civic awareness by helping citizens become active and educated members of society. Arts education not only broadens our understanding of the world, but also enables each individual to develop their potential and make an important contribution to the cultural and civic development of society (Ferro et al., 2019). Therefore, there is a need to better understand why arts education is an important part of our lives and how it contributes to the formation of our cultural identity and civic consciousness. To this end, various aspects of arts education will be analysed, including its impact on the educational system, its role in fostering creativity and promoting social inclusion. It is also proposed to identify examples of countries and institutions that successfully use arts education to achieve these goals.

Against this backdrop, it is relevant to consider Ukrainian music education and Ukrainian musical cultural life. The devastating and destructive war unleashed against Ukraine by the Kremlin regime had a heavy impact on Ukrainian musical



life, education, and scientific research in the field of music art. However, despite all the horrors of war, the musical teaching and musicological research were not stopped, but continued and led to quite logical educational consequences that were expressed in the pedagogical and research fields. At the same time, there is an active process of radical Ukrainization of the musical art of Ukraine, which had a major impact on the formation of national consciousness and civil society in 2022–2023. Another dimension of the formation of civil society, to which music contributed, is education and related processes that shaped the understanding of the foundations of the national modern musical and instrumental culture, folk (traditional), and academic music of Ukrainians (Husar, 2017). In particular, some theoretical and practical aspects of research work were used to educate young people, curricula for master's and postgraduate studies in art-related higher education institutions were updated, and innovative methods, ideas, and practices were applied to improve musicology education.

These processes will require additional coverage, as during the Russian invasion, Ukrainian musical culture played a significant role in preserving national socio-cultural life. In addition, arts education also plays a key role in shaping civic consciousness. It provides an opportunity to analyse and critically evaluate socio-cultural phenomena, to understand the importance of tolerance and cooperation in the modern world. Art education in Ukraine contributes to the development of creativity, critical thinking, and emotional intelligence, which are important components of civic engagement.

Therefore, the purpose of the article is to justification of the role art education as a means of forming cultural identity and civic consciousness. To achieve this goal, the following tasks will be performed: 1) analysis of the main aspects of modern development of Ukrainian music education, in particular innovative ones; 2) characterization of the digitalization aspects of the transformation of music education; 3) delineation of musical education as a factor in the formation of cultural identity and civic consciousness.

2. Materials and Methods

The methodological basis of this study is based on pedagogical methods and general scientific approaches. The study includes such key methods of theoretical analysis as concretisation, forecasting, abstraction, and others. In addition, general scientific methods, such as analysis and synthesis, are used to achieve the main objective of the study. In terms of the tools and procedures used in this study, content analysis was an important tool for reviewing the literature and characterising the under-researched issues. Based on the analysis of the main research object, smaller themes were identified, such as an analysis of the current development of Ukrainian music, the necessary skills to work in the field of cultural identity formation, the possibility of using modern digital platforms, and the prospects opened up by digitalisation in higher music and arts education. By synthesizing these subtopics, the authors formulated their own conclusions and hypotheses about the current state and further development of art education, the importance of studying its Ukrainian studies segment, music, and instrumental direction, etc.

The research went through several stages. The first stage included the identification of the under-researched aspects of the topic and the relevance of the study. At the second stage, the importance of music education for the development of cultural identity, the peculiarities of training modern music and art specialists were described, and the main types of teaching technologies in higher music education were considered. At the third stage, conclusions were formulated and prospects for further research were identified.

3. Results and Discussion

3.1. *Modern aspects of the development of teaching art in the field of musicology*

The development of education in the XXI century is marked by a special emphasis on humanistic social progress based on theoretical concepts, logical constructions, and historical and methodological approaches, taking into account the global challenges of modern society and various opportunities for future development. In this context, new interpersonal relationships are accompanied by overcoming complex problems, exploring new aspects of teaching skills, increasing the amount of information and its generalisation and systematisation. At the same time, modern requirements of development current culture and art, which are constantly evolving in society, stimulate more intensive reflections on the future and prospects of humanity, which requires an updated consideration of history, past achievements, and contradictions arising in modern conditions. An important aspect of this process is the recognition that educational phenomena cannot be exhaustively characterised but should always lead to the search for new solutions and the formation of theoretical concepts for the future.

The modern development of the system of training future specialists in music art marked by significant changes, the main content of which is to revise approaches to conventional and traditional concepts of professional competence formation. Experts emphasise that specialised education in its ideal form is aimed at creating opportunities for the individual development of creative potential in the educational process, where traditional methods of higher music education are combined with modern pedagogical methods, personal achievements, and self-improvement, and the integration of digital technologies into learning. This concept remains relevant, even when taking into account the influence of factors such as the introduction of distance learning (Camlin & Lisboa, 2021), which involves a greater emphasis on independent work. At the same time, modern conditions are characterised by the development of professional musical competencies for students of higher music education,

which is marked by a focus on high standards of understanding of artistic canons and the achievement of art education that meets modern innovative needs. This includes an organic synthesis of cultural and historical experience with the potential of innovative information and communication technologies.

The modern approach to the development of Ukrainian higher musical education at the second (master's) and third (postgraduate, PHD) levels of higher musical education is largely connected with the fundamental substantive renewal of this field, the creation of new educational courses and the active introduction of the latest directions and concepts of contemporary musicology and humanities science (Polska, Konovalova, 2021). In this domain, there is currently a notable evolution in meaning and perspective driven by the demands of contemporary artistic life and the significant expansion of the scope of modern musicology. This expansion has given rise to new scientific areas and branches within the field. Thus, in particular, significant directions of modern Ukrainian musicology, which are actively reflected in the educational and scientific sphere, are the theory and history of the musical ensemble, initiated and developed in the scientific works of I. Polska (Polska, 2010; Polska, 2021), and musical authorology, represented in researches of I. Konovalova (Konovalova, 2020, Konovalova, 2021). According to Polska and Konovalova (2021) "music-pedagogical science as one of the fundamental branches of musicology and as a research area functions and develops in a wide cultural space of general humanities in constant integrative relations" (p. 291). It maintains constant integrative relationships with socio-cultural disciplines such as culturology, philosophy, aesthetics, cultural history, general history, pedagogy, psychology, among others (Konovalova, 2020, p. 291). Additionally, it engages with artistic disciplines like literary studies, theater studies, and choreology.

Studies of the digitalisation of music education highlight key aspects that contribute to the transformation of this process. One of these aspects is the emergence of high-quality online services for music education via the Internet. These services, on the one hand, provide an opportunity to choose appropriate digital learning content for online learning. On the other hand, they integrate with modern university educational programs aimed at training highly qualified specialists in the field of instrumental music performance, etc. Learning services use advanced information technologies to help address the shortcomings of the current system of university music education.

These services focus on interactivity, support the functioning of multisensory simulators and various computer tools for teaching music. The creation and management of digital resources for music learning are becoming the basis of digital music education used in higher education. An important component is the creation and general standardization of digital music education resources, which should take into account the needs of higher education students, university, musical academy and conservatoire teachers, as well as the expectations of potential stakeholders.

European universities that have used the online learning system have developed their own e-learning resources and platforms on which to organise the education process (Lavrentieva et al., 2023). It is also worth noting that these universities implement specialised educational solutions for their online students. The e-learning platforms created by them cover a wide range of topics and are addressed to different target audiences. Students using such resources and platforms usually have the opportunity to work with multimedia materials (Popuyuk, 2020). E-learning based on university platforms usually reflects ongoing learning processes and involves a long duration of participation. At the same time, e-platforms give users the opportunity to actively participate in various international educational projects and communicate creatively with other users. Several European universities, such as France, Germany, Austria, and others (including those in Central and Eastern Europe) are combining their E-learning resources into a single global service called web2.0. This gives students the opportunity to actively communicate and collaborate with each other, and even create new content. In addition, educational games and quizzes can be found on the websites of such universities.

These processes are also partly characteristic of contemporary Ukrainian musicology education. The gradual shift away from distance learning in the Ukrainian context has been complicated by Russian aggression, which has led to a temporary extension of education using digital distance technologies. The use of blended forms of the learning process has made it possible to update the face-to-face work with students, which is extremely important for the development of the technical performance of musical works, gaining the necessary practice, etc. At the same time, theoretical training has also gained particular importance (Kachur et al., 2021). Against the backdrop of the Russian invasion, theoretical disciplines have taken on the function of defending Ukrainian culture, and the definition and study of the past of Ukrainian musical art, as noted in the curricula and syllabi of academic disciplines, also contributes to civic education. For example, the educational and scientific programme "Musical Art", which operates at the Lviv National Music Academy named after V. M. Lysenko, provides an educational process that is marked by a number of approaches and methods that focus on the development of the student (Educational and scientific programme "Musical art", 2022). Among them are student-centred learning, self-study, problem-based learning, and the use of pedagogical and lecturing and performing practice. This approach involves a combination of individual, practical, and lecture classes. All of these methods create the basis for continuous self-development and lifelong learning and are fully in line with current educational trends. The material and technical support of the educational process is also complete. To fulfil the tasks of this master's programme, to organise various types of training and practical classes, the educational institution has the necessary infrastructure and resources, including: lecture halls equipped with multimedia systems, including multimedia boards and audio-video equipment, an electroacoustic music training laboratory (ESEM), media technologies, including a sound and video library, a rehearsal base, the necessary library fund, other resources for organizing

events related to music and music education. This makes it possible to provide a wide range of music education services. An extensive block of compulsory and elective courses provides students with a broad introduction to both practical disciplines and theoretical training.

At the same time, the priorities outlined above are integral to the comprehensive educational and scientific program known as “Musical Art”. The primary objective of this program is to cultivate highly proficient and competitive academic and scientific personnel, as well as next-generation scholars. These individuals should possess the capacity for self-improvement and the capability to tackle intricate challenges across various domains, including research, innovation, artistic and scholarly pursuits, pedagogy, expertise, information exchange, organizational leadership, and methodological undertakings within the realm of music (Polska & Konovalova, 2021). The program integrates essential musicology disciplines as both compulsory and elective educational components. These fundamental courses encompass a wide spectrum, including “Contemporary Musicology Issues,” “Organization and Methods of Musicological Research” “History and Theory of Musical Performance,” “Philosophy of Music,” “Innovative Approaches to Higher Education Pedagogy”, etc. (Polska & Konovalova, 2021, p. 293). Given the current emphasis on advancing research efforts in the field of music art and fostering the professional development of academic and pedagogical staff, the acquisition of specialized methodological tools within musicology takes on paramount significance.

It is also worth noting that the analysed and other training programmes are in line with global trends – the substantive updating of master's and postgraduate study programmes in higher education institutions. This has resulted in new areas and lecture courses. An example of such effective intentions of music science to music-educational practice is the above-mentioned educational-scientific program for training postgraduate students (PhD) in the speciality “Musical Art” at the Kharkiv State Academy of Culture. It includes, in particular, the study by students of such conceptual issues of modern music science as the methodology of historical and theoretical musicology, problems of performing musicology, phenomenology of music, sociology of music, ethnomusicology, musical orientalism, etc.

The old Soviet music pedagogy had little in common with this development. In general, the old paradigms of artistic pedagogy development were aimed at preserving the concepts and systems that existed at that time. Instead, modern musicology is developing quite actively. This is partly due to general changes in the educational sector of Ukraine. In particular, the formation of the National Agency for Quality Assurance in Education has opened up opportunities for accreditation of curricula. Among the requirements for this process are not only the availability of sufficient material and technical facilities, relevant teachers, and their experience but also the need for continuous improvement of teaching skills and consideration of stakeholder opinions when developing curricula. The involvement of students (who are also stakeholders) has helped to democratise the educational process and significantly update it (Polska & Konovalova, 2021).

At the same time, given Ukraine's European aspirations and gradual harmonisation with Western practice, it is possible to borrow certain paradigms. For example, we are talking about the French experience of art education, which has a modular approach. As a result, students can receive diplomas on a fast-track basis – as they progress through their studies, they receive their diplomas every year. This allows for faster integration into the labour market, even in the case of an incomplete education. This approach is based on the concept of creating study programmes in higher education institutions and specialised art schools through specific blocks of disciplines (Schneider & Rohmann 2021). Teachers create such programmes taking into account the current needs and requirements for the professional knowledge and skills of future art professionals. The introduction of such a system will make education more flexible and adaptive to market demands. However, such transformations require additional changes in the legislative framework, curricula, etc. It will take a long time to complete them.

3.2. Music education as a factor in the formation of cultural identity and civic consciousness

Music education can play an important role in shaping an individual's cultural identity and civic consciousness. In particular, it contributes to these qualities by helping people to understand themselves and the world around them and to participate in civic life as more educated and aware citizens. First and foremost, it is about preserving and transmission on existing traditions. Music education helps students to deepen their knowledge of Ukrainian cultural heritage and traditions by learning the music of their people. This contributes to the preservation and transmission of cultural values to future generations. In particular, it is important to demonstrate the historical continuity of the development of Ukrainian musical culture and musical instruments, which can be traced back to the Middle Ages, when some archaeological artefacts demonstrate the directions in the development of traditional musical instruments (Terskiy & Zinkiv 2022), through the Early Modern period of musical culture of Ukraine, with the first thorough attempts to generalise previous experience (for example, the Musical Grammar by M. Dyletskyi in 1723) (Zinkiv, 2022). Updating certain information for the preparation of educational materials is also of particular importance. For example, the involvement of new archaeological and iconographic materials, written and linguistic sources, as well as the revision of known facts, provided grounds for a new look at the time of the kobza's appearance on the territory of Ukraine and for a deeper definition of the lower historical boundary of the process of its adaptation in the Ukrainian lands to the Scythian-Sarmatian period. An important contribution to the penetration and formation of the kobza in Ukraine was made by the musical and instrumental culture of the Scythians, Sarmatians, and Alans, Iranian-speaking ethnic groups that had been on the territory of ancient Ukraine for a long period of time (from the 7th century

BC to the 4th-5th centuries AD) and had a significant impact on the musical instrumentation of the early Slavic massif and the Kyivan state (Zinkiv, 2023). Another example is the formation and coverage of the history of the bandura as a type of national musical instrument, which became a symbol of Ukrainian cultural identity (Zinkiv 2013, p.5). Thus, the use of new research, in accordance with modern educational paradigms, is also aimed at shaping the cultural identity of Ukrainians, which is especially important against the backdrop of Russian aggression, which has also affected the spiritual sphere.

The emphasis on broadening one's horizons is equally relevant. Music from different cultures can open up new horizons and broaden people's outlook. Learning the music of other nations helps to understand and appreciate the diversity of cultural heritage. At the same time, it is also important to appreciate and understand the Ukrainian national heritage by introducing well-known and lesser-known figures to the public. For example, it is important to reveal the activities and artistic work of prominent Ukrainian teachers for education. One of them is Vasyl Kufliuk, a brilliant teacher who conducted active research on the formation of perfect hearing in his students (Husar, 2016). Another example is the famous modern Ukrainian composers Myroslav Skoryk (1938–2020), Yevhen Stankovych (1942), Valentin Sylvestrov (1937) known for their talented interpretation of national idioms. So, Music and arts education also develops Ukrainian civic consciousness (Table 1).

Table 1 Elements of civic awareness in music education.

Characteristics	Meaning
Social cohesion	Music can unite people around common values and ideals. Group music performances and collaboration in music projects contribute to civic cohesion.
Cultivating empathy	Music can evoke strong emotions and compassion. It can help develop empathy and sensitivity to the needs of others, which is an important aspect of civic awareness.
Civic engagement	Music education can stimulate civic engagement. People involved in music can advocate for civic issues or use music as a tool to express their views and ideals.

Source: compiled by the authors based on Cayari (2017), Vasiutiak et al. (2021), Filimonova-Zlatohurska et al. (2023).

Therefore, music education is important for personal development. It performs the function of civic education and cultural development that is necessary in modern times and makes it possible to focus on the development of the national musical tradition. These trends are fully in line with modern European slogans about the unity of Europeans in the diversity of their cultures.

4. Final considerations

Thus, modern technologies are widely used in higher art education. This does not only apply to technical aspects but also to the theoretical and pedagogical foundations of learning. In particular, modern approaches to higher education are focused on the development of students' personalities, their worldview, skills, and abilities. Traditional models of teaching that existed before the introduction of distance learning are undergoing significant changes, and this leads to the emergence of experimental teaching methods in artistic universities. The emphasis is on the democratisation of educational processes, the digitalisation of art education, and the use of computer technology. The trend towards unity in diversity is important, as it is a necessary component of modern European integration aimed at overcoming the negative effects of globalisation. One of the key factors in the development of modern higher education in the arts is the use of digital technologies. This allows students to create a significant amount of their creative work while studying and include it in their professional portfolio. This approach is particularly valued in the European labour market.

The Ukrainian experience of applying modern teaching methods in the field of music is in line with the trends of European development. At the same time, as a result of Russian military aggression and obsessive propaganda, there is a need to update research on Ukraine-centric music issues. This refers to the importance of emphasising the development of Ukrainian art, researching the figures and heritage of prominent teachers, performers, and artists, and integrating the acquired knowledge into the educational process. The combination of Ukrainian specificity and modern vectors of digitalisation create objective conditions for the development of musicology in Ukraine and its representation in the international arena.

At the same time, opportunities to attract European experience in teaching and organising the educational process will require further development. First of all, we are talking about those areas and features that require systemic changes in the legislative field. These initiatives should be considered separately in future studies, as such changes may have a negative effect during the ongoing war.

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Not Applicable.

Conflict of Interest

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