

Impact of cultural diplomacy on the genesis of music pedagogy: Europeanness and Ukrainianness in the evolution of educational traditions

Impacto da diplomacia cultural na génese da pedagogia musical:
europeidade e ucranianidade na evolução das tradições educativas

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ABSTRACT: The article is aimed to consider the impact of cultural diplomacy on the development of music pedagogy in the context of European and Ukrainian educational traditions, with an emphasis on its role in modern approaches to music teaching. In this connection, the historical retrospective of the role of music in the formation of national identity and international image of Ukraine is analysed. Furthermore, the connection of the Ukrainian musical pedagogy with folklore traditions and national cultural heritage is revealed. Furthermore, the current challenges of music education in Ukraine in the context of globalization and European integration are determined. The authors underline the need to preserve the national characteristics of Ukrainian musical pedagogy, while integrating the best European practices to ensure a high level of training of future musicians and teachers. Finally, this research highlights the role of cultural diplomacy in intercultural understanding and inclusion.

KEYWORDS: Cultural diplomacy; Musical pedagogy; European educational traditions; Ukrainian musical education; International cooperation.

RESUMO: O presente artigo tem como objetivo analisar o impacto da diplomacia cultural no desenvolvimento da pedagogia musical no contexto das tradições educativas europeias e ucranianas, com ênfase no seu papel nas abordagens modernas do ensino da música. Neste sentido, é feita uma retrospectiva histórica do papel da música na formação da identidade nacional e da imagem internacional da Ucrânia. Além disso, revela-se a ligação da pedagogia musical ucraniana com as tradições folclóricas e o património cultural nacional. Ademais, são identificados os desafios atuais da educação musical na Ucrânia no contexto da globalização e da integração europeia. Os autores realçam a necessidade de preservar as características nacionais da pedagogia musical ucraniana, integrando as melhores práticas europeias para garantir um elevado nível de formação dos futuros músicos e professores. Por fim, esta investigação sublinha o papel da diplomacia cultural na compreensão e inclusão intercultural.

PALAVRAS-CHAVE: Diplomacia cultural; Pedagogia musical; Tradições educativas europeias; Educação musical ucraniana; Cooperação internacional.



1. Introduction

Music has always been an important element of culture, forming the identity of the nation and preserving national traditions. At the same time, music facilitates creating intercultural connections and promotes global understanding and cooperation. It is able to overcome boundaries, language barriers and cultural differences, opening up new opportunities for communication (Bomba *et al.*, 2022). In this context, as a component of foreign policy, cultural diplomacy is especially important because it gives an impetus for cultural resources to strengthen international relations, thus popularising national culture abroad. Moreover, cultural diplomacy acquires special relevance in the conditions of warfare when the cultural identity of the nation plays the role of symbolic resistance and a means of presenting the truth about events in the country at the international level (Clark, 2023).

At the same time, there is an increase in the role of art education as a factor of intercultural dialogue, social cohesion and cultural integration in the European educational space (Buchborn *et al.*, 2022). Hence, the musical component of the art industry is at the forefront of cultural diplomacy. Cultural diplomacy influences the content of cultural exchanges and the development of educational systems, in particular, in music education. A special place in this process is occupied by music pedagogy, which integrates European and national traditions, forming a unique educational model. As a specialized branch of pedagogy, the music pedagogy has unique features related to the transfer of cultural heritage, emotional experience, and technical skills (Gagica Rexhepi *et al.*, 2024). Thus, it cultivates students' musical competences, fosters their aesthetic taste, and develops their creativity and critical thinking. Although the music pedagogy was formed under the influence of national traditions and cultural characteristics, it is constantly adapting its methods to current global challenges.

At the beginning of 20th century, the term cultural diplomacy was used neither by Symon Petliura nor by Oleksandr Koshyts nor by foreign politicians. Instead, the term cultural and national propaganda was most often employed to identify the tasks of the Ukrainian Republic Capella (later known as the Ukrainian National Chorus) created by the central Directorate of Ukraine of the Ukrainian People's Republic in 1918. As a result, of the Capella's tour, the Ukrainian musical tradition gained recognition worldwide (Yevtukh, 2012). In this connection, a striking example of cultural diplomacy is the performance of the legendary Shchedryk by Mykola Leontovych by the Ukrainian Republic Capella in the USA, which became a symbol of Ukraine's artistic identity in the international arena. Then, music was seen not only as a means of cultural expression but also an instrument of state-building, which made it possible to declare the Ukrainian identity at the world level (Peresunko, 2019). Such historical precedents demonstrate the power of cultural exchange that can shape the world's understanding of a country and its people.

However, in recent decades, cultural diplomatic initiatives have displayed Ukraine through international contacts, cultural exchanges, and globalization of education. Today, since the beginning of the Russia's full-scale war against Ukraine, cultural diplomacy has become even more significant. The Ukrainian art has become an integral part of the resistance and struggle for independence. Through art, Ukraine communicates to the world the truth about the war, mobilises international support and at the same time preserves its cultural identity in the face of destruction. In order for this tradition to continue, it is necessary to educate new generations of musicians and teachers who will promote music as a means of international communication. In this context, the music pedagogy appears as educational, cultural, and diplomatic platform capable of combining national traditions with the best European practices.

Consequently, there is a need for such pedagogical practices that would combine national traditions with international standards, opening up opportunities for the development of musical art at the level of world culture. Ukrainian music education is at the intersection of cultural influences, where Europeanness serves as a reference point for academic tradition, while Ukrainianness is a carrier of original artistic experience. It facilitates the preservation and popularization of national art and provides the cultural foundation for future generations. Therefore, as a component of diplomatic processes, music can ensure the continuity of traditions and their modernisation in response to the challenges of the time.

Accordingly, the relevance of the study is defined by the need to study the impact of cultural diplomacy on music pedagogy in Ukraine in the context of European integration. In this regard, this study aims to consider the impact of cultural diplomacy on the development of music pedagogy in the context of European and Ukrainian educational traditions, with an emphasis on its role in modern approaches to music teaching. The research novelty stems from the identification of the patterns of cultural diplomacy influence on music pedagogy in Ukraine. It also lies in developing a model of interaction between music education and cultural diplomacy as elements of a single cultural and educational space. Thus, the importance of music education as an instrument of the foreign cultural policy in conditions of warfare is emphasised.

2. Literature Review

The problems of interaction between art and diplomacy are considered in the context of cultural policy by a range of Ukrainian researchers. Thus, Semenik (2020) analyses soft power as a form of cultural influence. Ostashko (2018) and Yevtukh (2012) focus on the historical, methodological and practical aspects of music education. Apart from that, some aspects of cultural diplomacy in the musical context are considered by foreign scholars. For instance, Wang (2025) analyses the interpretation of Western classical music in Chinese traditions, while Iglesias and Tejada (2024.) dwell upon innovative educational approaches based on artistic research.

Understanding the historical stages of the development of musical pedagogy is important for assessing modern educational practices. Ivanova and Kovalenko (2023) analyse the key stages of the development of European musical pedagogy from antiquity to romanticism. They claim that each era made a unique contribution to the formation of the theory and practice of music pedagogy, reflecting the philosophical and aesthetic ideas of its time. This emphasises the need for creative rethinking and adaptation of historical approaches to modern educational realities.

Wang (2025) explores the impact of Western classical music on the music industry and education in China. The researcher notes that Chinese music institutions have integrated Western pedagogical practices through cultural diplomacy and international exchanges, leading to the development of a synthesis of Eastern and Western musical traditions. This suggests that cultural diplomacy can be a powerful means of transforming educational practices.

During the war, cultural diplomacy takes on a special role as an instrument of symbolic resistance and presentation of a national cultural identity. Music becomes a powerful means of conveying the truth about the ongoing events in the country to the international community (Clark, 2023). In this context, musical education should be aimed at bringing up knowledgeable, professional, and nationally conscious artists who would perform the function of cultural ambassadors. The establishment of new educational practices that

take into account the role of music as a means of cultural diplomacy should be based on a synthesis of academic tradition and innovation coming from a global space (Kashchenko, 2023).

Iglesias and Tejada (2024) examine the implementation of research learning in music education. They highlight that the integration of a research component contributes to the development of students' critical thinking and creativity. This approach can be an effective means of updating pedagogical practices in music education in case it is supported by international exchanges and cooperation.

Therefore, it is obvious that a significant part of modern research focuses either on the historical aspects of the development of musical pedagogy or on individual examples of the influence of cultural diplomacy in national contexts (Maxwell, 2024). Other works focus on innovations in pedagogy, not always connecting them with the cultural and diplomatic space (Boswell, 2021). In this sense, this article combines cultural diplomacy and music pedagogy and considers their interaction in the Ukrainian context. This is especially relevant in the light of a full-scale war and the growing role of Ukraine in the international cultural discourse. In other words, this research complements the existing academic literature on music education due to the analysis of music education as an instrument of cultural diplomacy in the context of geopolitical turbulence. Its significance lies in the fact that it forms a platform for further interdisciplinary studies where pedagogy, art, international relations, and cultural policy can be considered in interconnection.

3. Methodological Framework

In order to study the impact of cultural diplomacy on the genesis of music pedagogy, various research methods were used to analyse the interaction between international cultural initiatives and music education. The choice of methods is attributed to the need to identify theoretical and practical aspects of this process. The study uses both quantitative and qualitative methods of analysis, allowing for a comprehensive study of the impact of cultural diplomacy on the evolution of music pedagogy.

The historical method was used to reconstruct the stages of music pedagogy development within European and Ukrainian educational traditions. The study involved an analysis of historical documents, archival materials, and academic works on the development of music education in Ukraine and Europe. Hence, historical periods when cultural diplomacy played a key role in popularising Ukrainian music abroad were identified.

Moreover, the comparative method was applied to analyse the differences and similarities between European and Ukrainian educational traditions in music pedagogy. Methods of teaching music in Italy, Germany, France and Ukraine were compared in order to reveal the influence of Western European schools on the Ukrainian music education system. A comparison of modern educational programs and approaches to music education in Ukraine and other European countries was also carried out in the context of the integration of Ukrainian music education into the European educational space.

Apart from that, the content analysis was used to study programs, documents, and recommendations of international organizations such as UNESCO, Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen, and national educational standards. International agreements and academic mobility programs that affect the development of music education in Ukraine were analysed. Furthermore, to analyse practical examples of the impact of cultural diplomacy on music education, cases related to the participation of Ukrainian musicians and teachers in international programs were used. Thus, specific

examples of introducing new methods of teaching music such as modular learning, interactive methods, and interdisciplinary approaches were considered.

In addition, the structural method made it possible to summarise the study results and identify the patterns of the cultural diplomacy influence on the development of music pedagogy. A model of interaction between art education and cultural diplomacy was developed, which takes into account national traditions and global trends in music pedagogy. This approach also revealed the key factors that integrate Ukrainian music education into the European educational space through international mobility programs, cooperation with international organizations, and innovative pedagogical practices.

4. Results and Discussion

4.1. The role of cultural diplomacy in shaping educational strategies

In present-day conditions of globalisation and intercultural interaction, cultural diplomacy turns into an important tool for forming the international image of the state, but also into an effective factor of influence on educational practices, in particular in the field of musical pedagogy. The very nature of musical art, based on the universality of emotional perception and cultural transculturality, makes it particularly sensitive to the processes of cultural diplomacy. In this context, the formation of educational practices in the field of music is increasingly determined not only by internal pedagogical traditions, but also by intercultural communications, interstate initiatives and international partnerships (Farej, 2023).

Cultural diplomacy is a set of foreign policy measures that use culture as a resource for establishing dialogue, mutual understanding, and cooperation between nations, thus demonstrating significant potential for reforming the education system. It is not limited to the presentation of the country's artistic heritage abroad; instead, it covers a range of institutional and informal channels through which meaningful transformations in national education systems are implemented (Buchborn *et al.*, 2022). One of the most noticeable manifestations of this phenomenon is the internationalisation of music education through international festivals, competitions, internships, master classes, symposia, and academic mobility programmes. For example, the participation of students and teachers of Lviv National Music Academy in the Mozarteum Summer Academy (Salzburg, Austria) allows them to master the Austrian school of performing arts and learn the methods of teaching classical music interpretation used in leading European institutions (Meraner, 2023).

Apart from facilitating the exchange of creative experience, such initiatives prompt the revision of pedagogical approaches and educational content. For example, owing to the participation of Ukrainian students and teachers in the Erasmus+ programme, in cooperation with the Karol Lipinski Academy of Music in Wroclaw, elements of modular learning and evaluation of student projects based on interdisciplinary criteria were introduced. Moreover, the British Council launched a series of online workshops for teachers of Ukrainian music academies in partnership with the Royal College of Music in London, which addressed the latest approaches to instrumental teaching. Thus, the adoption of the latest methods of teaching music, such as interactive learning (the Yamaha Music Education methodology), interdisciplinary practices (the experimental curricula of the Hamburg Academy of Music), and an emphasis on improvisation (methods of the New England Conservatory in the United States) are possible through international cooperation provided by cultural diplomacy channels (Colwell & Hewitt, 2024).

Collaborative forms of music also evolve in international festivals. A striking example is the Gstaad Menuhin Festival where young musicians have the opportunity to work in mixed ensembles with experienced maestros, which allows them to learn technical skills and pedagogical strategies. Such programmes increase the popularity of chamber music in the educational process, which is reflected in new courses at Ukrainian academies such as optional ensemble music classes at Tchaikovsky National Music Academy of Ukraine (Liang, 2024).

Participation in such events as the Jeunesses Musicales International Festival (France) enabled young Ukrainian musicians to join Western European performing traditions and exchange experience with colleagues from other countries on pedagogical models of musician training. Such events introduce the latest methods of teaching music, such as interactive learning using digital platforms (for example, the Soundcool programme), interdisciplinary approaches that combine music, drama and visual arts, with an emphasis on improvisation as a basis for developing creative thinking (Chang & Hashim, 2024). As part of the international symposium Teaching Music Globally in Hannover, attended by educators from more than 20 countries, methods of developing musical competence in a multicultural environment were discussed. Participants gained access to collaborative learning practices based on the joint performance of works by students from different cultural contexts, which was later adapted to the content of ensemble practice courses in Ukrainian art institutions (Elpus & Abril, 2024).

In addition, cultural diplomacy is shaping a new pedagogical paradigm, which is centred on openness to the other, respect for cultural diversity, and the ability to work in an intercultural environment. This paradigm, which is driven by the growing importance of soft power in international politics, is changing traditional perceptions of the function of a music educator: from a knowledge carrier to a facilitator of intercultural dialogue (Holster, 2022). Thus, the educational process in the field of music acquires not only a professional but also a socio-cultural dimension, becoming an environment for the formation of citizens of the global world. Governmental and non-governmental initiatives implemented through intergovernmental agreements or cross-border cooperation play a significant role in this process. Accordingly, cultural diplomacy is implemented through artistic events that have significant educational value (Çiki *et al.*, 2025). In particular, international music festivals, touring tours, competitions for young performers, and composer residencies have become not only a tool for cultural representation, but also effective platforms for the exchange of professional experience between teachers, performers, conductors, and scholars.

For example, the European Association of Conservatories (Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen, 2024) holds annual international conferences on topical issues of music education, attracting teachers from more than 50 countries. Such events as the Learning and Teaching Platform (LATIMPE) 2020 conference in Vienna raised the topics of curriculum modernisation, the development of interdisciplinary learning, and music teaching in the context of cross-cultural sensitivity, which influenced the revision of teaching approaches in many European conservatories. Another significant example is the Eurochestries International Festival of Young Performers, which brings together youth orchestras from different countries. Participation in such initiatives allows to hone performing skills and get acquainted with conducting techniques, rehearsal approaches, and ensemble training concepts used in other educational systems (Smith, 2024).

Within the framework of Ukrainian-Polish cooperation, the Gaude Polonia project, initiated by the Ministry of Culture of Poland, provides creative internships for artists from the Eastern Partnership countries. The

participation of Ukrainian musicians in this project gave an opportunity to learn from the experience of the Polish school of composition, modern music analytics, and methods of teaching music composition at the Higher School of Musical Arts in Krakow and Warsaw (Savage & Harry, 2023). Another successful model of international exchange is the ERASMUS+ programme, which provides Ukrainian students and music academy teachers with the opportunity to study and teach at leading universities in Austria, Italy, France, and Germany. It facilitates the introduction of the latest pedagogical technologies into the Ukrainian system, including digital platforms, blended learning, and new systems for assessing musical competence (Mateos-Moreno *et al.*, 2025).

In addition, in the context of cultural diplomacy, it is worth mentioning such large-scale events as the Internationale Bachakademie Stuttgart (Bomba *et al.*, 2022), which not only promotes the legacy of J.S. Bach but also organises annual international educational courses for conductors, theorists and musicologists, including representatives from Eastern Europe. The joint work of teachers from different countries on the interpretation of Baroque repertoire stimulates performance and methodological exchange. The experience of Ukrainian conductors and composers who have participated in festivals, such as the Huddersfield Contemporary Music Festival, is also illustrative (Bremmer & Schuijjer, 2024). It introduces them to the British school of new music and, upon return, allows them to adapt certain elements in their own pedagogical practice, particularly in teaching composition and interpretive analysis. As a result, a space of circulation of knowledge, pedagogical practices and cultural narratives is formed, within which national music education is gradually adapting to global trends without losing its identity.

It is worth noting that in times of war, cultural diplomacy serves as a tool of symbolic resistance and presentation of the Ukrainian cultural integrity. In this connection, music is one of the most powerful tools for conveying the truth about the events in Ukraine to the international community. For example, one of the most high-profile examples was the performance of the Ukrainian Classical Music Ensemble Kyiv Classic under the direction of Herman Makarenko at UNESCO Headquarters in Paris in March 2022. This concert, dedicated to Ukraine, became a symbol of resistance and proof of the nation's cultural resilience in the most difficult times.

Another example is the Musicians Defend Ukraine project, launched by Ukrainian performers in the diaspora in cooperation with European symphony orchestras (Aldridge, 2022). Through a series of concerts in Berlin, Vienna, Warsaw, and London, Ukrainian musicians informed the public about the humanitarian situation in Ukraine, combining art and messages of resistance through words, music, and symbols. A significant contribution to cultural diplomacy was also made by Tchaikovsky National Music Academy of Ukraine, which launched a number of online projects in cooperation with foreign partners, including virtual concerts with students and teachers of the Academy together with musicians from the United States, Canada, and Lithuania. These events, maintained communication and emotional contact with the outside world in times of blockades and danger. In addition, they showed how music education is integrated into the diplomatic and information sphere.

In this sense, music education is aimed at forming cultural ambassadors - knowledgeable, professional, and nationally conscious artists. Therefore, it should be regarded as a strategic investment in Ukraine's future. An illustrative example is the inclusion of cultural diplomacy modules in the curricula of certain departments of art universities (for example, I.P. Kotlyarevsky Kharkiv National University of Arts), where students are trained not only as performers but also as ambassadors of Ukrainian culture in the international arena. The

formation of new educational practices that take into account the role of music as a means of cultural diplomacy should be based on a synthesis of academic tradition and innovations coming from the global space (Juberías Gracia, 2024).

A striking example of such a synthesis is the joint Ukrainian-British educational project *Sounds of War*, where students of Ukrainian conservatories together with teachers from the Royal Academy of Music (2023) created a series of compositions dedicated to the war. This project was aimed at shaping the cultural narrative about Ukraine through the means of modern musical language. It combined the classical academic training of Ukrainian students with Western practices of creative composer education and the communication impact of art.

Furthermore, cultural diplomacy is expanding the conceptual and value base of music pedagogy. Such concepts as cultural sensitivity, musical citizenship and creative diplomacy are introduced into the educational discourse, which define new guidelines for the training of future teachers (Palamara, 2023). This requires music education institutions to revise their missions, goals and strategies in line with new socio-cultural demands. Consequently, cultural diplomacy does not just accompany music education. Instead, it is a determinant of their content, structural, and value renewal. It creates a multi-vector educational space where national tradition, global practices, and intercultural interaction form a single mechanism for the development of a modern music teacher and artist (Faucher & Zhu, 2025). Thus, cultural diplomacy enriches educational practices, being the basis for the strategic development of Ukrainian art education in the context of new geopolitical and cultural realities

4.2. A model-based approach to the interaction between music education and cultural diplomacy

In today's world, where cultural boundaries are less clear and international cooperation is crucial, the interaction between music education and cultural diplomacy is an important mechanism for creating new approaches to music pedagogy. This interaction facilitates the preservation of national identity and opens up opportunities for the integration of Ukrainian music education into the global educational space. In this context, there is a need to develop a model that would take into account national traditions and modern global challenges facing music pedagogy (Martín Sáez, 2024).

The model of interaction between music education and cultural diplomacy is based on the integration of two key vectors: the preservation of national artistic tradition and the internationalisation of the educational space. The model operates within the framework of intercultural dialogue, where national traditions serve as the basis for content, while global trends are the channels, forms, and mechanisms of implementation. The focus of this model is on the student as a future cultural ambassador, a carrier of national identity and, a professional open to intercultural dialogue. Table 1 describes the key components of the model, their content, the relationship between them, and the functions they perform in the context of the interaction between art education and cultural diplomacy.

Tab. 1 –Components of the model of interaction between music education and cultural diplomacy

COMPONENT	ESSENCE	INTERACTION	FUNCTION
National artistic tradition	Folklore and academic music	Serving as a source of content for music education and a basis for cultural diplomacy and ensuring authenticity and recognition in the global cultural space	Shaping the identity and cultural code of the educational process
Music education	Curricula, teaching methods, and higher education institutions	Ensuring the reproduction and development of cultural experience	Recreating and developing music culture at the institutional level
Cultural diplomacy	International festivals, exchange programmes, and tours	Promoting national art and the adoption of international practices	Promoting presentation of culture and exchange of experience
Global innovations	Interactive, experiential, and blended learning	Modernising the content and forms of music education	Updating the content and methods of music pedagogy
Intercultural competence	Openness, tolerance, and cultural awareness	An integral result of the interaction between art education and cultural diplomacy	An integral value of a new type of music teacher

Therefore, the model includes five interdependent components: national tradition, music education as a system, cultural diplomacy as a mechanism of foreign cultural policy, global pedagogical innovations, and intercultural competence (Figure 1).

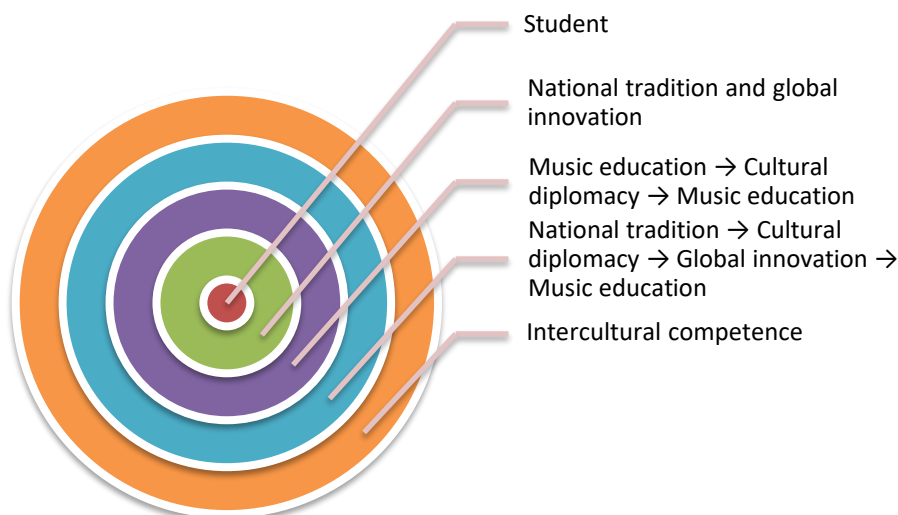


Figure 1. Model of interaction between music education and cultural diplomacy

Thus, the model is implemented through academic mobility, international art projects, and the integration of cultural diplomacy courses into curricula. For example, the practice of joint master classes by Ukrainian and foreign teachers within the Erasmus+ programmes contribute to the development of professional skills

and cultivates the ability to work in a multicultural environment. The functional links between the model components demonstrate the dynamic and bilateral interaction of the educational and cultural and diplomatic space.

Music education facilitates cultural diplomacy by training students and teachers who are knowledgeable about the national artistic context and are able to represent their country professionally at the international level (Bylica & Bauman, 2022). They take part in festivals, competitions and create a positive image of the state through high quality performance, intellectualism, and authenticity of the cultural message. For its part, cultural diplomacy has a direct impact on art education: international contacts, educational partnerships, and participation in global initiatives allow for the integration of new methods, modern pedagogical technologies, and updated content blocks into curricula. Invitations of foreign teachers, joint projects with European music academies, and access to resources and platforms of international organisations enable Ukrainian music education to be competitive and innovative. National artistic traditions, such as choral art, Ukrainian folklore, and the classical repertoire of Ukrainian composers, play the role of a cultural core that is a source of inspiration for creating a unique cultural product. Such a product can become a symbol of the state in the international cultural discourse. An iconic example is Leontovych’s Shchedryk, which has become a musical business card of Ukraine.

Innovative forms and approaches in education (online formats, creative thinking, digital tools) should be integrated into music education not as an alternative to traditions, but as their development (Angel-Alvarado & Álamos-Gómez, 2025). For example, the combination of classical teaching with digital platforms (Ableton Live, Soundtrap, Noteflight) ensures inclusivity and broadens access to quality education. The synergistic effect of music education and cultural diplomacy ensures the formation of intercultural competence. This is not only the ability to adapt to another culture, but also cooperate, understand, represent, and exchange values within the global cultural space.

Furthermore, the model of interaction between art education and cultural diplomacy is implemented at several level. Each of them performs specific functions, forming a system of cultural and educational integration. Table 2 demonstrates different levels and forms of music education and cultural diplomacy interaction.

Tab. 2 –Forms of music education and cultural diplomacy interaction at different levels

LEVEL	FORMS
Institutional	Educational programmes, cooperation with foreign institutions, international platforms
Individual	Intercultural interaction, participation in exchange programmes
Governmental	Policy of cultural diplomacy, support of touring activities, financing of cultural initiatives
International	Joint projects, music residencies, programs of UNESCO, AEC, British Council

The institutional level involves the international cooperation of music education institutions through bilateral agreements, partnership programs, and associations (for example, the European Association of Conservatories). At this level, there is a harmonisation of curricula with European standards, joint courses

on intercultural communication, and training teachers in foreign institutions. Such interaction contributes to institutional openness, flexibility, and ability to respond to the challenges of the global cultural environment. The individual level is associated with the personal growth of students and teachers participating in academic mobility programs (Erasmus +, DAAD), residencies, summer schools, festivals, and competitions. In addition to professional skills, intercultural consciousness, communication skills, emotional flexibility are also cultivated. At this level, a special role is played by informal exchange practices: individual master classes, workshops, and creative laboratories with international mentors.

The governmental level provides for the development and implementation of a national strategy of cultural diplomacy, which includes support for artists and artistic educational programs abroad. It includes financing of foreign tours of student groups, creation of a network of cultural centres of Ukraine, development of grant programs for participation in international projects. Therefore, recognising music education as a factor of soft power, which needs to be included in public policy, is demonstrated (Semenik, 2020). The international level includes participation in cross-border initiatives, where Ukrainian educational and artistic institutions are included in global educational and cultural networks. This involves engaging in projects such as Creative Europe, the European Year of Culture, cooperation with UNESCO, Goethe-Institut, British Council. At this level, Ukrainian music institutions can act as initiators of innovative projects in the field of art, education, and international partnership.

The implementation of the developed model should ensure systemic transformation of the Ukrainian music education in the context of cultural diplomacy. First of all, it is expected to form a stable, bilateral, and dynamic interaction between the educational system and foreign cultural policy. As a result, art educational institutions will be able to perform not only educational, but also communicative and cultural functions at the international level. The model also evokes a new generation of Ukrainian musicians and teachers who combine high professionalism with intercultural competence. They become participants in the global cultural dialogue, capable of presenting the Ukrainian musical heritage at a level that meets the requirements of modern artistic space.

In addition, the model suggests the modernisation of the system of music pedagogy. Owing to the integration of international experience, innovative practices, and technologies, there is a transition to interdisciplinary, research, interactive forms of education, which opens up new prospects for the development of the creative and analytical component of education. At the same time, the model promotes preservation and popularisation of national identity. It does not oppose the Ukrainian art tradition to global processes, but fits it into the world context, giving it the meaning of a universal cultural code. Displaying Ukrainian music abroad creates interest in Ukrainian culture, opening up new opportunities for cooperation and recognition. Finally, the model increases the authority of Ukrainian art institutions at the international level. Their participation in global art events, the initiation of educational and cultural projects, the interaction with leading world institutions creates a sustainable reputation of Ukraine as a state with a powerful cultural capital and modern art education.

5. Conclusions

In this study, it was demonstrated that art education and cultural diplomacy constitute two complementary systems that form a powerful tool for cultural representation of the state in the global space. The proposed model of the interaction of these systems showed that only in the synergy between the national tradition

and innovative pedagogical practices, a qualitative transformation of music pedagogy is possible in the context of globalisation and strengthening the role of soft power. Based on the analysis of theoretical sources, international experience and current trends in music education, five key components of the model were identified: national tradition, music education, cultural diplomacy, global innovations, and intercultural competence. These components are in constant interaction, which ensures the dynamism and flexibility of the system.

Furthermore, it is proved that art education forms professionals capable of representing the country through art and receives impulses for renewal through international cooperation, exchanges, and participation in global cultural processes. Cultural diplomacy, in turn, gives an impetus for the development of educational programmes focused on intercultural communication, mobility, and integration of new knowledge and pedagogical technologies.

The model was detailed by the implementation levels: institutional, individual, governmental, and international ones. Such structuring allowed to identify various forms through which the interaction of educational and diplomatic spheres takes place, i.e., international educational programmes, bilateral partnerships, participation of students in competitions and cultural residencies. Each of the levels has its own goals, tools, and expected results, which indicates the multidimensionality of the proposed model.

A significant advantage of this approach is its ability not only to preserve and popularise the national artistic tradition, but also to include it in the context of global cultural exchange. The model permits to adapt educational processes to changes in the international environment, while establishing national identity as the basis of cultural diplomacy. The representation of Ukrainian musical art, in particular through the works of Leontovych, Liatoshynskiy, Skoryk, acquires a new meaning within the global dialogue of cultures. Moreover, the model implementation presupposes a number of expected results as follows:

- the growing role of music education in the formation of a positive international image of Ukraine;
- the emergence of a new generation of musicians as carriers of intercultural competence;
- updating pedagogical approaches in musical educational institutions;
- the intensification of international cooperation and increase of institutional attractiveness of Ukrainian art academies;
- the establishment of music education as a component of state cultural policy.

Finally, the interaction of music education and cultural diplomacy is a justified direction for the development of the humanitarian sphere. It is also necessary for the transformation of Ukrainian society in the face of modern challenges. The proposed model can be used as a basis for strategic planning in music education, the development of cultural policy, and the creation of the international image of Ukraine through art.

6. Data Availability Statement

The entire dataset generated or analyzed during this study is included in the published article.

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