

Introduction of the latest teaching practices and development of the educational process in the field of culture and art: the experience of EU countries

Introducción de las últimas prácticas docentes y desarrollo del proceso educativo en el campo de la cultura y el arte: la experiencia de los países de la UE

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Abstract

Research on the development of education in the field of culture and arts is an important topic in view of the transformation processes in the EU. Although European education is based on the Bologna system of education, it is improved by modern pedagogical practices with broad elements of modern technologies. The article aims to analyze the development of education in the field of culture and art through the prism of modern transformational challenges in the EU. Our study is formed on the basis of both general theoretical and empirical research methods. In order to characterize the current state of the field of culture and art, the universities of Germany, France, the Netherlands and Latvia were selected for analysis. The results conclude that the EU's joint regulatory institutions coordinate activities in the field of culture and the arts. Therefore, the main principle in the work of European universities is the emphasis on independent practical work of students and the development of individual learning trajectories.

Keywords: Education. Teaching. Culture. Art. EU. Cross-cultural communication.

Resumen

La investigación sobre el desarrollo de la educación en el campo de la cultura y las artes es un tema importante de cara a los procesos de transformación en la UE. Aunque la educación europea se basa en el sistema de educación de Bolonia, se mejora mediante prácticas pedagógicas modernas con amplios elementos de tecnologías modernas. El artículo tiene como objetivo analizar el desarrollo de la educación en el campo de la cultura y el arte a través del prisma de los desafíos de transformación modernos en la UE. Nuestro estudio se basa en métodos de investigación teóricos y empíricos generales. Para caracterizar el estado actual del campo de la cultura y el arte, se seleccionaron para el análisis las universidades de Alemania, Francia, los Países Bajos y Letonia. Los resultados concluyen que las instituciones reguladoras conjuntas de la UE coordinan actividades en el campo de la cultura y las artes. Por lo tanto, el principio fundamental en el trabajo de las universidades europeas es el énfasis en el trabajo práctico independiente de los estudiantes y el desarrollo de trayectorias de aprendizaje individuales.

Palabras clave: Educación. Enseñando. Cultura. Arte. UE. Comunicación transcultural.

1. Introduction

The development of the field of culture and art in the EU through the prism of modern changes and trends is a relevant topic of contemporary reflection and elaboration. For example, the modernization of general education, which is currently taking place in Ukraine, is associated with the introduction of the European state educational framework, built on broad psychological, pedagogical and conceptual principles that radically change the methodological approaches to teaching. Consequently, this requires some revision of

traditional methods of teaching academic disciplines, including subjects from the field of education culture and art. The relevance of this topic is explained by the fact that the modern humanities go beyond the classical for the XIX and XX centuries views. This phenomenon has become especially noticeable at present when the integration of the humanities and features of the digital society has become urgent issues of formation of modern man, his development and adaptation to the changing conditions of cultural environment. Consequently, modern technological processes affect the development of many educational sectors and culture and art. At the same time, methodological transformations in this field lead to new methodological principles in teaching culture and art in schools and institutions of higher education. Let us note that a thorough analysis of education and science in the field of culture and arts in the EU countries demonstrates both problems and ways of their solutions in the European system (on the examples of Germany, the Netherlands, France, and Latvia). These ways of fulfilling the actual tasks are a vivid example of the development of this sector as a whole. Consequently, this article aims to analyze the latest practices of teaching and development of education in the field of culture and arts through the prism of transformational challenges in the EU countries.

2. Literature review

The theoretical part of the article is formed based on the analysis of modern historical and pedagogical literature. For example, Bista (2021) highlighted in detail the peculiarities of teaching art and culturological disciplines. The author focused on the importance of culture and art in the life of modern man. Buryakova (2022) analyzed the peculiarities of teaching and development of musical culture in universities in France. The author in her results noted that the modern model of university music education, the foundations of which were formed back in the Middle Ages, now has a number of specific features (University of Latvia, 2022). Among them, she singles out the following: a wide range of forms of diplomas and systems of their awarding; preservation of the high level of musicological training, the combination of the learning process with professional internships in various profile institutions and ensembles (Song, & Kim 2019); forms of organization of professional research under the guidance of several doctoral schools, etc. (Buryakova, 2022). Richards (2019) characterized the problem of multicultural skills formation in cultural studies students. Schonmann (2019) investigated the features of modern art education, characterized its importance and relevance in the modern world. Cultural and educational policies can contribute to the formation of skills necessary for personal development in modern multicultural societies, and they also influence the emergence of professional personnel in the artistic and cultural industries. This is confirmed by numerous studies of experts studying the impact of education (particularly art education) on human development (Anttila; Martin, 2019). The importance of culture and art in Europe is confirmed by the fact that the international organization UNESCO has officially outlined the importance of art and culture in the modern education system. In the European Union, the definition of cultural and educational policies falls within the competence of member states. However, we note that the EU also plays an important role in supporting education and culture by supporting member states financially and by

coordinating efforts in these areas. For example, in the 2006 Recommendation of the European Parliament, “cultural awareness” and the ability to express oneself in the meaning of transversal competencies are among the fundamental competencies of a modern person. The document noted that cultural and artistic knowledge contributes to fundamental knowledge of the development of local, national, or common European cultural heritage, determines a tolerant attitude towards the achievements of other cultures around the world, influences self-expression in different spheres, and the openness of intercultural communication (Maastricht University, 2022).

Currently, the European Commission continues to support projects to modernize the quality of European education. The importance of knowledge of culture and the arts is also evidenced by the fact that the EU includes principles for the development and protection of culture and the arts in its strategic goals and overall political priorities. We are talking about such weighty documents as the investment plan, the implementation of the EU-2020 Strategy, the future EU-2030 Strategy, etc. Note that an important task in the field of culture and art of EU countries is the formation of these sciences as a factor of consolidation policy (Anspoka & Kazaka, 2019). In particular, many European studios say that the center of mutual understanding between different models of European education should be a dialogue based on specific common cultural principles.

3. Methods

The study is based on the principles of using general scientific methods of research. In particular, the work focuses on analysis and synthesis, induction, and deduction. With the help of the comparative method, the peculiarities of teaching culture and art in EU countries are reflected. In addition, the article is based on the method of abstraction, which provides a transition from general facts to specific recommendations and conclusions. At the same time, certain attention is paid to the historical method of research (which traces the development of the object through the past transformational changes) and the prognostic method (which forms the vision of further development of culture and art in Europe). An important place in the work is occupied by empirical pedagogical methods of collecting and interpreting information

4. Results

Peculiarities of higher education in EU universities

As we have already noted, in the field of education the EU member states are quite independent, although they are based on common European principles and standards. Note that higher education in European universities is organized based on a three-tier system: Bachelor, Master, Doctor.

Let us analyze the peculiarities of teaching in the field of culture and art in Germany. Berlin is home to one of the most famous universities, the University of the Arts, which is

now considered one of the most prestigious in Germany. The history of the University of the Arts dates back to the founding of the Academy of Arts in 1696. Since 1966 its structure has included four faculties: the faculty of design, fine arts, music, and the faculty of historical art. Today the university is one of the most multidisciplinary institutions in Germany. Today, the four faculties offer more than 40 programs of study that include both art history and curricular aspects. Because of the multidisciplinary nature of the University of the Arts, students have the opportunity, through various projects and lectures, not only to explore the common features of the various academic fields but also to be exposed to a great variety of art forms. Every year the university sends students for internships, this is done so that they can practically understand the complex cultural and artistic issues. In addition, the university has the right to offer the best students a job. The institution has a special Career Center, which consistently informs not only its students or alumni but also students from other universities about job openings in the cultural and artistic fields.

In general, the study at the Berlin University of Art is focused on the formation of practical rather than theoretical skills in students. In particular, it organizes numerous conferences, exhibitions, art projects, open lectures, and various masterclasses by famous German artists. The university also has its own theater, where students of theater and music directions present their own performances and organize concerts. A separate place is occupied by the activities of the "Intercollegiate Dance Center", covering many creative students and the "Berlin Student Jazz Institute".

A visible place at Berlin University of the Arts is occupied by the faculties of design and fine arts. In particular, the Faculty of Design teaches such disciplines as architecture, design basics, design, visual communication, art and media, social and business communication. Thus, at this university great attention is paid to the formation of multicultural competencies of students.

The Department of Design offers a two-year master's program called Visual Communication. It includes such disciplines as graphic design, illustration features, exhibition organization, visual systems, advertising, and new media, which are studied over two years. Master's degree students carry out their research and art and creative projects under the supervision of faculty members. In addition, students are also required to attend or even participate in exhibitions of varying nature and scale. In addition, noticeable attention is paid to the scientific work of the student, which can be realized in the writing of professional scientific papers, projects, or participation in various conferences. The university has its own large library and media library, and students from low-income families and with little income can count on financial support.

At the same time, there is the Berlin Summer University for the Arts, which runs from early June to early October. Here students and everyone interested can attend numerous art seminars covering all the artistic disciplines taught at the University of Berlin, from fine art to design, music, and stage art (Berlin Summer University for the Arts, (n/d)).

At another German university, the University of Hamburg, too, great attention is paid to the development of the field of culture and the arts. It has a faculty of art that offers bachelor's, master's, and doctoral degrees. Students study art history, design, and the influence of photography and audiovisual media on the development of European culture. In general, undergraduate students acquire knowledge of art history and theory, problems of interpretation, and visualization of artistic works over six semesters during three phases of the undergraduate program (Schonmann, 2019). The first phase (introduction) lasts two semesters and consists of examinations in general art history, which is studied beginning with the Antiquity era and ending with the Middle Ages. The second phase lasts from the third to the fifth semester and is divided into three modules. Students study art history from the late Middle Ages to the present. A special course is the practically-scientific use of art, in which students learn how to write their first art-scientific works. In addition, students now also study the history, theory, and methods of using art history research. The third phase lasts from the fifth to the sixth semester and consists of one module in which the writing of a thesis is placed.

The University of Hamburg has both more practical and more theoretical disciplines. In particular, the more theoretical specialty is Art History. At the same time, in addition to the usual lectures, students are involved in art history conferences, archaeological excavations, etc. In addition, History of Art students complete internships in museums.

In the Netherlands, the teaching of art and culture is at a fairly high level. At Maastricht University there is a faculty of art and public sciences. The main focus is on the history of culture and art, with an emphasis on Western civilizations and their achievements. Students investigate the formation of Western culture, study the peculiarities of its art, science, technology, etc. (Maastricht University, 2022). In addition, the focus is also on political science and the study of media literacy. Students after the first year and a half of their bachelor's degree can shape their own curriculum by choosing electives. In the third year, a student may study abroad or complete an internship there. The Faculty of Arts and Social Sciences offers courses by modern educational requirements, including "Art, Literature, and Technoscience", "Life in the Digital Age", "Power and Democracy", and "Cultural Pluralism". A separate subject in Year 2 is "Academic Reading in Various Disciplines," where students are introduced to various humanities and their subjects.

The University of Rotterdam also has a faculty of "culture and art". The peculiarity of its curricula is its interdisciplinary approach, which focuses not only on teaching art history studios, but also philosophy, history, law, etc. In the curricula of Master's degree programs, the main attention is paid to the latest research methods in culturology and art criticism, actual problems of contemporary culture, questions of philosophy, and art theory. Thus, the programs of study of culture and art at the University of Rotterdam are characterized by versatility and a wide range of knowledge. In general, institutions of higher education in the Netherlands widely promote the academic mobility of students. This is especially relevant for culture and art students, who can gain valuable practical experience at major cultural centers and other institutions in Europe.

At the University of Latvia, the teaching of culture and art is carried out by the faculty of education, psychology, and art. This faculty is the largest structural subdivision of the University of Latvia that promotes the development of the most important humanities disciplines - educational sciences and psychology, as well as general and interior design, art, and cultural studies. The main focus of teaching at this faculty is the development of practical skills. At the same time faculty members take part in international academic and research projects, which are also opened to attract students (Faculty of education, 2022). Note that such an original synthesis of education, psychology, and art contributes to the formation of a solid base for the implementation of modern innovative and creative ideas. The main emphasis, therefore, is placed on the study of fine art and the general study of cultural studies. A significant aspect of teaching at the Faculty of Education, Psychology, and Art of the University of Latvia is teaching in English (taking place at all levels), which significantly internationalizes the learning process. Note that the structure of the faculty does not provide separate teaching disciplines of theater or musicology. The latter are integral parts of the general courses. Obviously, musical, stage, and choreographic education is concentrated in special narrow specialized institutions, such as conservatories.

Another university in Latvia, Daugavpils, has five faculties, among which is the Faculty of Music and Art. Here education is oriented in a more practical direction. At Daugavpils University the musical art acquires special importance, where the practice of students in the profile institutions of the country is actively organized. Note that the current program has developed a new course in musicology, designed for doctoral candidates. It has been formed based on new research methods, with special attention to the independent activities of applicants. In addition, the training of master's students is also aimed at the formation of practical skills. This is vividly demonstrated in the “Vēsture. Maistra Programa” of the Faculty of Music and Art. We think that this is a good example of education in Ukraine, where the emphasis is on theoretical training with little attention to the independent and practical work of the student. At the same time, the analyzed university actively supports the academic mobility of both students and teachers (Schonmann, 2019). In particular, Daugavpils University cooperates with universities in Germany (Rostock, Münzer, Mainz), Austria (Clarenfoot University), Denmark (Aarhus University), Lithuania (Vilnius University), France (Eury University), Ukraine (Shevchenko Kyiv National University), Finland (University of Helsinki), etc. Daugavpils University annually holds many art conferences where both students and teachers can present their research. In particular, the annual conference “Musicology Today: Constant and Changing”, which is attended by experts from around the world (Belgium, Belarus, Russia, Lithuania, Poland, etc.).

A separate place in our study is occupied by the characteristics of the teaching of musical culture in European universities. In particular, the content of university education in musicology in France includes the study, analysis, and synthesis of the evolution of musical styles, forms, musical language, social aspects of the practice of musical art, and studies of the relationship of musical culture with other arts, humanities and social sciences (Bista, 2021). At the same time, let us emphasize that to study at French

universities with a musical focus requires musical training with a minimum level of the 2nd year of the conservatory. At the moment of enrollment, the future student must pass a special examination confirming his level of knowledge in solfeggio, singing, playing an instrument.

At the University of Paris, along with other courses, there is a musicology course that includes a block of such disciplines as music history, musical language, music education, which are supplemented by so-called “transversal” courses (foreign language, history, computer science, management, sociology, pedagogical psychology) and elective courses (acoustics, organology, ethnomusicology). If in Paris at the baccalaureate level internships are not obligatory, the study at the master's level includes mastering theoretical, methodological, and applied knowledge with obligatory internships.

Note that since 2004 the educational system in France has undergone changes due to the final implementation of the Bologna Process. As a result, two levels of specialists' training were approved - Bachelors and Masters (as it is stipulated by the Bologna Declaration). So, the state diploma of a specialist from cultural studies has a Bachelor's level, which is obtained in 3 years of training: Bachelor or Bachelor in professional direction (Bista, 2021). The master's degree is 3 years, during which time the student can earn a master's degree in a professional area or complete a research master's degree. A doctoral degree can be obtained in 3 years of study, but the diploma is only research.

A similar structure, with minor modifications, we note, is inherent in all modern European universities. The Bologna training system has demonstrated its effectiveness and has been adopted not only by EU member states but also by the governments of third countries.

Consequently, we believe that the teaching of culture and art in the EU countries is more integrated and focused on the practical activities of students. We believe that this is an effective practice and a good example for other countries, in particular Ukraine, where theoretical teaching predominates. In addition, students of EU higher education institutions have free access to exchange programs and teaching in English (even in Latvian universities) significantly improves the adaptation of students in other European institutions or specialized institutes. However, we note that, unfortunately, in Ukraine students and applicants are less active in seeking foreign internships and training. Therefore, we believe that Ukraine should pay significant attention to courses to be taught in English, which will improve both the language skills of students and their mobility. In addition, an important aspect of reforming the modern training system of the culture and art industry in Ukraine is to turn not to theoretical, but to more practical training.

5. Discussion

We believe that when teaching culture and the arts in high schools, it is important to follow some principles when presenting the material. First, the principle of cyclicity remains important: the presentation of educational material, in this case, is fundamental. A number of cultural and historical changes or artistic masterpieces must also be reinterpreted. Many European institutions of higher education provide for a purposeful return to past materials (Andersone, 2020). We believe that this partly corresponds to the peculiarities of aesthetic development and ensures thorough memorization of the material without scholastic rote learning. In the perception of the majority, the study of culture and art is associated with two types of aesthetic activities: perception of the material and cognition of the theory and methodology of research (Anttila & Martin, 17 Sept. 2019). However, modern research studios prove that the interpretation of the obtained results in independent work remains as an integral component of the aesthetic development of students (Anspoka & Kazaka, 2019). Thus, in many European universities, the emphasis on the student's independent practical activity remains a priority.

Meanwhile, the variability in the construction of materials on each topic is a fundamental position of the art history subject concept. This variability manifests itself in the possibility of independent choice of the object of reflection or the technique of performing certain tasks (Schonmann, 2019). On the other hand, it affects the orientation of students in the search for original figurative solutions. The teacher in this situation should act either as an expert or a kind of motivator. Thus, the pedagogical activity of a teacher of disciplines in the field of culture and art should stimulate the formation of sustainable interest of students in the subject of comprehension, contribute to the education and development of the scientific and creative potential of students. The main task of the teacher is to use various ways and methods to improve the effectiveness of the learning process (Bolden; O'farrell, 2019). We believe that in the process of teaching art history, stage, musicology and other culturological disciplines the highest productivity have those forms of learning activities in which the assimilation of knowledge involves the organization of the joint solution of creative tasks. Such forms of activity are called "situations of joint productive action".

One of the important elements of contemporary education in the field of cultural and art history is the choice of personal paths by applicants for education, i.e., the realization of the student's personal potential takes into account his/her abilities, interests, needs, and motivation, opportunities, and experience. Through the disciplines offered (usually offered at least 25% of the total number of academic subjects), the types, forms, and pace of education chosen by the applicant are taken into account. Accordingly, university teachers form a list of educational programs and syllabuses of educational disciplines of different levels of complexity, taking into account modern methods of teaching (Richards, 2019). Attention to this component of education in the EU countries is only increasing from year to year, which is due to the constant changes in student preferences, which in the realities of the XXI century seek to master the work with the latest multimedia technologies. These trends are also relevant in the study of art, where the percentage of

subjects related to journalism, or the IT field is increasing (Hussin, 2020). Obviously, these popular additions will also determine the vector of education in the future, and old methods will have to be replaced by the latest more technological solutions that define the face of pedagogy of this century. Changes in the teaching and in the whole educational process in European universities are taking place as a result of the rapid development of modern media technologies and the intensification of learning. Art disciplines and cultural studies are not exceptions in this matter, as can be seen from the analysis of the curricula of the leading universities. Let us note that the implementation of the Bologna system of education has become only one direction of evolution. Modern requirements for learning dictate a student-centered approach, providing broad autonomy in choosing an individual trajectory of study (Richards, 2019). This process has two sides of the coin. On the one hand, the educational aspirant has the opportunity to adjust the educational process according to his or her own interests, experience skills, etc. On the other hand, there is no way to determine how one or the other academic subject will be useful in continuing training. We are talking in particular about the fact that many students find it difficult to navigate a large list of elective courses, even if access to syllabuses or coursework is as convenient as possible. In our opinion, this is caused by certain “clipped” ideas about education and difficulty in understanding one's professional future (Cusati et. al., 2021).

We believe that overcoming such situations requires the additional introduction of elements of media competence into the educational process, i.e., the ability to work with modern information resources. This will avoid the dangers of fragmented knowledge in different subjects, particularly in the rather delicate discipline of studying art history, choreography, musicology, etc. During the summer, this university is a good platform for artistic exchange and to broaden your own professional horizons. In addition, the Summer University program also includes master classes for everyone. Here teachers, artists, designers, creative entrepreneurs, and other experts from other disciplines teach various courses, among them “communication and communication”, “career planning and self-marketing”, “creative entrepreneurship and organization” as well as “art management” (Universität der Künste Berlin, N.d.). Another tangible problem of contemporary art education is cooperation with stakeholders. The realities of the twentieth century prompted an active collaboration between the private sector and the public sector, but in the XXI century, the emphasis should probably be on seeking work in the private sector. Accordingly, representatives of business, charities, or NGOs should have had greater access to participation in the formation of initial plans.

Some experience in implementing such a system can be found, for example, in France, which trains rather versatile “dual” professionals – “intervenant” (teacher-intermediary or teacher-performer) (Buck, 2019). This diploma makes it possible to find employment in a large number of institutions: a music school or conservatory, socio-cultural centers or other musical structures (ensembles, theater or opera groups, orchestras, musical associations, specialized institutions (for example, kindergartens, hospitals, cultural centers, etc.) (Hussin, 2020) This allows individual teachers, young university graduates,

to find employment with a high probability (for some specialties - even 100%). Consequently, involving the broader community in the planning of learning activities is an important educational process that is just being tested.

6. Conclusions

Thus, education in culture and the arts is an important part of the educational process in Europe. At the same time, the knowledge obtained from this field is one of the sources of information about national dignity. It has also been established that the study of culture and art is an important way of legitimizing the existing social and cultural principles, which affects their status in the XXI century. At the same time, in the educational processes of teaching culture and art in Europe the principles of consolidation will dominate, that is, the development of common perspectives on specific problems. In the European universities the new practices of teaching are applied, the relevance of which is caused by the modern transformational challenges. Although the definition of cultural and educational policies is the competence of the governments of the EU member states, common regulatory bodies coordinate activities in these areas. For this reason, the main priorities in the work of many European universities are the emphasis on students' independent practical activities and the formation of a personal learning trajectory. Note that education is carried out under the Bologna Process, but the leading universities of the Old World (Germany, Netherlands, France, Latvia) also support academic mobility. Despite all the advantages of the European model of education in the field of culture and art, the issues of acquiring additional media competencies and the future employment of graduates remain problematic. However, we believe that EU countries are implementing active reforms that contribute to overcoming these negative trends, in particular through mechanisms of greater involvement of stakeholders in the formation of curricula and syllabuses. The following mechanisms of implementation of these policies are relevant problems for further studies.

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