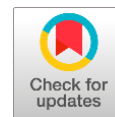


# Formation of intercultural competence of future music teachers



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**Abstract** The international standards of higher education establish a wide range of competencies for graduates from artistic pedagogical institutions. Art education, as defined in normative concepts, aims to cultivate in future teachers personal and value-based attitudes toward reality and art, fostering their abilities for self-fulfillment, spiritual self-improvement, and intercultural competence. Intercultural competence, described in contemporary scientific literature from various perspectives, is depicted as a dynamic and integrated quality within an individual. It encompasses a meaningful worldview, communication practices, and productive conduct within a multicultural society. The purpose of this academic paper is to identify the factors and characteristics involved in shaping the intercultural components of competence among future music teachers. Through the research findings, the most significant theoretical aspects concerning the development of intercultural competence among future art teachers have been delineated. The components of intercultural skills have been systematically organized, and trends in the advancement of these skills within the educational milieu have been outlined. Drawing upon an analysis of effective curriculum content, this academic paper outlines the key types of skills necessary for education seekers. These skills play a pivotal role in guiding educational activities within artistic pedagogical institutions, fostering intercultural competencies, and nurturing the socio-cultural competence of aspiring music teachers.

**Keywords:** intercultural competence, social-cultural space, geocultural processes, social-cultural activity, structure of multicultural competence.

## 1. Introduction

Improving the quality of professional training and professional orientation of a future music teacher is one of the primary topics of art pedagogy. Contemporary trends toward a new quality of education and training of future music teachers based on a competency-based approach require the search for new ways to develop intercultural competence in all areas of artistic activity. Currently, the main areas of training of future specialists in this field are the development and implementation of new professional standards, improvement of the quality of educational services, and orientation to the requirements of modern higher education.

Guided by international legal norms and existing scientific achievements, it can be argued that “intercultural competence” is a concept that generally reflects the essential characteristics of two categories: social activity and intercultural activity. Thus, the pedagogical essence of intercultural competence lies in the value attitude to universal and national culture, the desire for dialog with other peoples and cultures, and the ability and willingness to use the general cultural array of knowledge in solving social interaction tasks (Shuinshina et al., 2019; Turchet et al., 2018).

The theoretical part of the present research substantiates the concept and components of intercultural competence and justifies the importance of the intercultural education of music teachers as a prerequisite for the country’s effective integration into the world cultural space. The practical part of the research includes determining different scholars’ viewpoints on the elements of intercultural education. It also reveals the ways of forming this type of competence in Ukrainian artistic higher educational institutions and demonstrates the tendency of funding measures to stimulate the development of future music teachers’ relevant skills.

Based on the research results, conclusions on the issues raised were made. Thus, it has been found that the intercultural competence of teachers of artistic specialties involves the formation of cognitive skills, psychological mobility, the availability of historical and national professional knowledge, and the linguistic and communicative component of professional training. Studying the pedagogical curricula in Ukraine has made it possible to establish that transcultural competence is formed in the context of the internationalization of higher education, especially during study and internships abroad, mastering the ethics of



international relations, country studies, participation in international studies, scientific exchanges, and involvement in international research projects.

The purpose of the research is to identify modern tendencies in the formation of intercultural competence in art education institutions in Ukraine. The purpose of the practical part of the research is also to outline the most important factors and vectors of formation of this type of skill in future teachers of music and the artistic sphere.

## 2. Literature review

Evaluating scholars' works on the research topic, it was found that the prevailing definition of intercultural competence is currently "the readiness, ability and experience of a person to apply in practice the knowledge and skills that ensure the rational and respectful perception of others and unusual, constructive cooperation with people from other cultures" (Briot, 2020; Eren, 2020; Hilt et al., 2019; Habe et al., 2021). The music teacher's professional competence can be defined as an integrative formation consisting of structural components (key competencies). It is a set of musical and pedagogical knowledge, skills, abilities, musical abilities and personal qualities manifesting in readiness for creative pedagogical activity. First, future music teachers' professional and social-cultural competence is a prerequisite for their ability to succeed in musical pedagogical activities (Mikszta et al., 2021; Biasutti et al., 2019).

Considering that the status of a music teacher's activity goes beyond teaching music to a broader social-cultural environment, it is worth noting the use of the term "ethno-cultural environment" as a "training area" for a music teacher's professional activity. An ethno-cultural environment means objective circumstances characterized by cultural interaction and an emphasis on mutual understanding of different ethnic groups living in a common territory, preserving their cultural identity and creating common national values within one state. In the context of the professional training of a future music teacher, the ethno-cultural environment is a social circumstance that has objectively arisen and influences professional activity, namely, it determines the purposeful treatment of ethnic artistic heritage, ethno-artistic values as a means of social-cultural dialog, the ability to create an atmosphere of mutual support and respect between representatives of different national cultures during music education and artistic and creative interaction (OuYang, 2020; Turchet et al., 2018).

Considering the importance of training a future teacher for professional activity in a multicultural environment, the relevant professional components can be found in the scientific works of an ethno-cultural nature. In this regard, scientists understand the future teacher's ethno-cultural competence as an integrated structure represented by the unity of personal, epistemological, operational, procedural, integrative, evaluative, and projective components, which in their interaction ensure productive ethno-cultural activity and creative self-fulfillment of the future teacher (Özer, 2020; Kozyr, et al., 2020).

Future music teachers' multicultural competence is an integrative quality of the future specialist's personality, which is formed in the process of training. Moreover, it is the system of multicultural knowledge, skills, interests, needs, motives, multicultural qualities, experience, social norms and rules of behavior necessary for everyday life and action in a modern multicultural society. It is important to emphasize that this type of competence is implemented in the ability to perform the objectives of educational activities in the course of positive interaction with the subjects of the educational process, including representatives of different cultures (Wang et al., 2021; Kienig, 2018).

Social-cultural competence is an essential factor in socializing a personality in society. In social pedagogy, the term "socialization" is defined as the formation of a person's social role in the context of gaining experience of social interaction and assimilation of social values. Social-cultural competence is also related to personal development, self-awareness in society, self-fulfillment and determination of one's value preferences, on the basis of which one can build personal behavior and relationships with partners in interaction (Dushniy et al., 2022; Fan et al., 2021).

A teacher's ability to transfer social-cultural interaction skills is an important prerequisite for effective pedagogical activity in music since it includes knowledge of values, regulations, and norms, as well as the social-historical context of musical works. The student's personal qualities, worldview, and rules of behavior in the intercultural environment are formed by applying this type of skill, which allows him or her to regulate his or her social life further. At the same time, summarizing the relevance of cultivating education seekers' intercultural interaction skills, it should be emphasized that the degree of development and composition of cultural, including communicative, values characterize society's stability of development and unity (Kelly et al., 2018; Kozyntseva et al., 2021).

Given the above, the formation of intercultural competence can be considered a completed phase of a person's integration into the social-cultural space. Based on the considerations outlined, it should be noted that the process of forming the social-cultural competence of students of pedagogical higher educational institutions is a holistic process based on cultural and humanitarian components of general pedagogical and professional education. It aims to ensure mastery of a set of humanitarian knowledge by students, socially significant and practical skills, the formation of personal qualities, and the acquisition of experience in teaching and learning activities (Heggernes, 2019; Kozlovska et al., 2022).

## 3. Methods

The study of modern practical tendencies in the formation of future music teachers’ intercultural competence was carried out through a comparative analysis of the results of scientific materials and the identification of pedagogical prerequisites for the formation of future music teachers’ intercultural competence in Ukraine based on the analysis of existing curricula. The information base of the research includes statistical data from the Ministry of Culture and Information Policy of Ukraine and works of domestic and foreign scholars on the topic of the study.

**4. Results**

Studying the components of the term “Intercultural competence of an expert of artistic specialties” available in the scientific and pedagogical literature made it possible to identify and systematize their most typical (Table 1). As shown in Table 1, scientists distinguish the following components in the structure of the intercultural competence of teachers of artistic specialties: cognition, which represents knowledge about culture, history, and religion, and the social-cultural competence of future teachers as a complex of social-cultural knowledge, skills, and abilities, the mastery of which allows the use of psychological, pedagogical and methodological terminology in a relevant way.

**Table 1** Systematization of the components of the “Intercultural Competence” concept, represented in the scientific works of researchers of pedagogical education of experts of artistic specialties.

Components of the term “intercultural competence” of music teachers	The role of the intercultural competence components of music teachers
Cognitive skills	Knowledge of culture, history, professional knowledge of the norms and rules of communication, peculiarities of interaction, etiquette, motivating value norms of representatives of different cultures, revealing the motives that lead a person to organize activities and interact, is a prerequisite for tolerance and the formation of beliefs
Active behavior	The ability to engage in a dialog between cultures and the ability to demonstrate relevant behavior in situations of intercultural communication
Psychological mobility	Personality’s sociability and social adaptability
Historical and national professional knowledge	A system of ideas about national traditions, customs and historical realities of the country the culture of which is being studied
Social component	An integrated personal and professional quality that ensures his effective interaction with representatives of other social-cultural environments (children, parents, teachers, etc.); it is aimed at creating conditions for their successful entry into a dynamic multicultural environment
Linguistic and communicative component	A set of social-cultural knowledge, skills and abilities, the mastery of which makes it possible to properly use psychological, pedagogical and methodological terminology, professionally and correctly produce terminologically rich language in the conditions of professional intercultural communication and objectify the social-cultural context of scientific, pedagogical, informative, pedagogical and educational language

Source: compiled by the authors on the basis of (Bezhin et al., 2019).

From the perspective of general philosophical approaches, experts in cultural studies determine the importance of such components of intercultural competence as psychological mobility and sociability of the personality, i.e., social adaptability. Researchers also include a cultural component in this type of competence, which comprises a system of ideas about national traditions, customs and realities of the country the art of which is being studied.

Studying the curricula of artistic higher educational institutions of Ukraine makes it possible to identify the intercultural competence components, the formation of which is aimed at the educational process in pedagogical institutions of art education (Table 2).

Thus, in our research, we define the intercultural competence of future music teachers as their ability to seek and find supranational unity in the global cultural space through music, a special awareness of the artistic content of musical works and their interpretation in the context of modern geocultural processes, which allows masters of music to be in demand in all countries around the world (Bezhin et al., 2019).

Based on the results of the comprehensive and comparative analysis of contemporary studies, it can be argued that the structure of intercultural competence of masters of musical art consists of three main components, namely, a worldview that offers a transcultural vision of the art of music; a broad worldview competence that provides intercultural awareness of instrumental music from diverse geocultural regions and the ability to reproduce its samples in an appropriate way; and a creative component, which includes the ability to create and disseminate music and instrumental works of an intercultural nature.

The analysis of specialists’ studies in various fields of pedagogical science has shown that the complexity of the interculturalism concept makes it possible to approach the formation of relevant competencies from various perspectives. For instance, transcultural competence is effectively formed in the internationalization of higher education, especially in the process of studying and training abroad, teaching foreign languages, studying the ethics of international relations, country studies, and mastering pedagogical sciences such as theory, history, and innovative technologies. Furthermore, as the analysis of the curricula of teachers of the artistic profile



has shown, the formation of intercultural communication skills is facilitated by mastering professional disciplines in music, studying international studies, scientific exchanges, participation in international research projects, communication with students of foreign cultures, and work in the framework of international music and performance groups. We believe that the content of transcultural education of music teachers should definitely include three interrelated components: national (it performs the function of self-identification of a person as a representative of a particular nation); studying a foreign culture (it allows individuals to enter into an equal dialog with a multicultural environment); universal (it involves the individual in modern civilization processes and engages him in universal axiological orientations) (Bezhin et al., 2019).

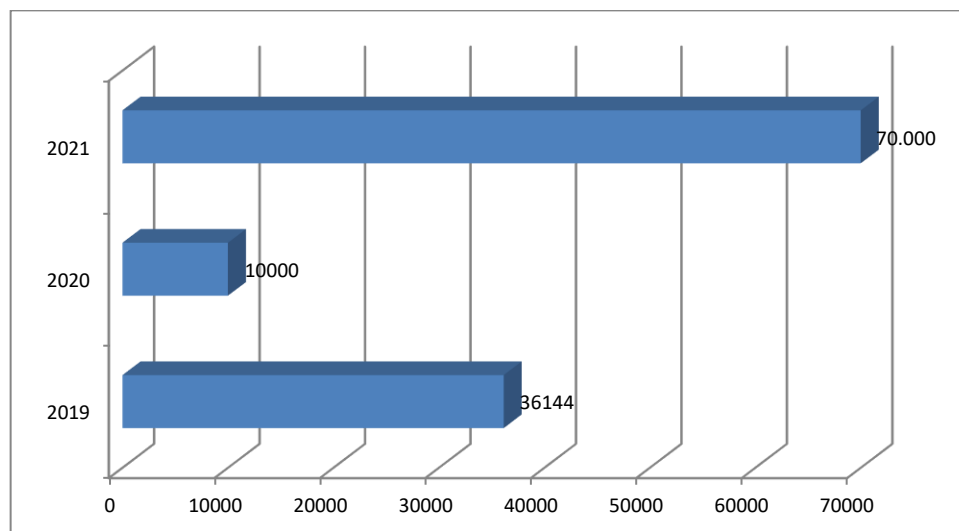
**Table 2** Components of intercultural competence, the formation of which is aimed at the educational process in pedagogical institutions of art education in Ukraine.

Components of intercultural competence	Directions of forming intercultural competence in higher educational institutions in the process of training music teachers
The semantic and cognitive component of intercultural competence	The presence of an equal dialog in a multicultural environment
The motivational component is the component of intercultural competence, which “reflects the awareness of the importance of tolerant relationships, intercultural dialog and the evaluation of social-cultural experience”	Studying and internships abroad
Communicative activities, including intercultural communication skills, “developing recognition of cultural connotations” and active participation in the dialog of cultures	Mastering international professional disciplines in the music field, studying international studios, scientific exchanges, participating in international research projects, communicating with students of foreign cultures, creating international music and performance groups
The value-reflective component, which includes the ability to reflect, awareness of the expediency of multicultural activities	Studying the ethics of international relations, country studies

Source: compiled by the authors based on the Ministry of Culture and Information Policy of Ukraine (2023).

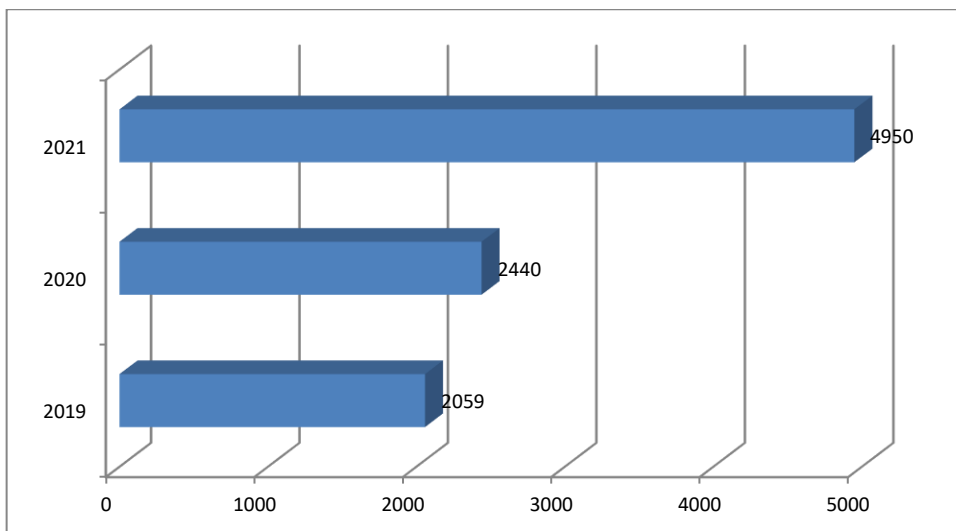
Considering the issue of state support for developing the intercultural competence of teachers of the artistic sphere as an important component of intercultural interaction of specialists in a globalized society, it is worth noting the extremely powerful, especially in Western Europe, trend toward the development of international partnership policy in education. The policy of international partnership is aimed at using the potential of all public resources, including financial ones, in providing general art education, both formal and informal. In the context of the research topic, let us follow the tendency of the dynamics of financial indicators of the Ministry of Culture and Information Policy of Ukraine regarding international cooperation in the educational sphere during 2019-2021 (Figures 1-3).

As Figures 1-3 show, during 2019-2021, Ukraine has a steady trend toward developing international integration in the educational environment, which is undoubtedly a consequence of a consistent state policy of promoting global intercultural cooperation in the artistic sphere. In addition to the Ministry of Culture and Information Policy of Ukraine, other ministries are also involved in pursuing the policy of integrating the artistic and cultural dimension into general education and implementing various international cultural projects.

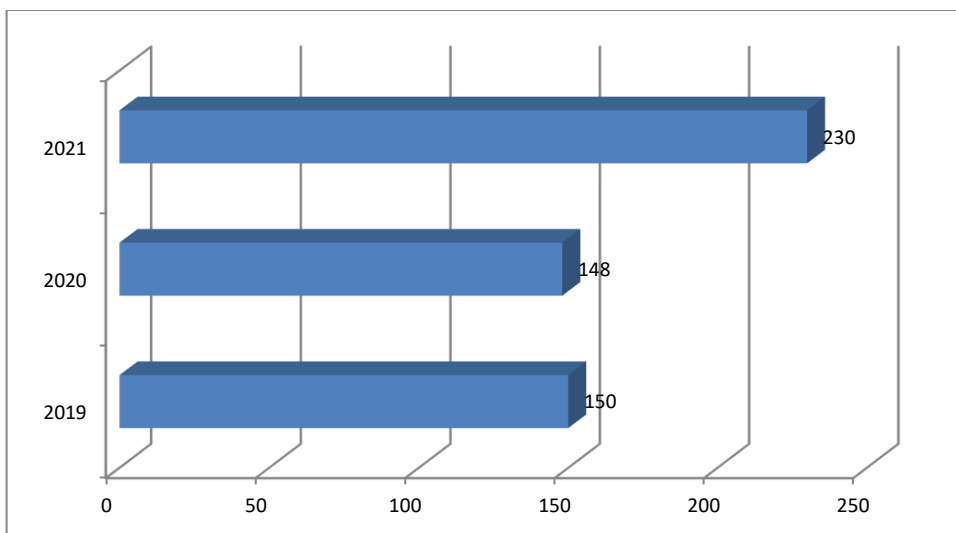


**Figure 1** Grants for supporting the implementation of international projects in educational institutions, thousand UAH.

Source: compiled by the authors on the basis of the Ministry of Culture and Information Policy of Ukraine (2023).



**Figure 2** Number of international cooperation projects submitted to the Ministry for consideration. Source: compiled by the authors on the basis of the Ministry of Culture and Information Policy of Ukraine (2023).



**Figure 3** Scholarships to support the implementation of international projects, thousand UAH. Source: compiled by the authors based on the Ministry of Culture and Information Policy of Ukraine (2023).

### 5. Discussion

Characterized as the theoretical ability and readiness to comprehend cultural values of diverse cultural systems, intercultural competence embodies a multifaceted nature with social and personal significance grounded in knowledge, skills, and experiential learning within socially significant practical endeavors. Mastery of one's knowledge, skills, and experiences constitutes intercultural competence, encompassing ethno-cultural, communicative, and social components. The development of social-cultural competence aids in comprehending the emotions and traditions of others, mitigating national culture-centric views while deepening one's understanding of domestic culture. Its presence is deemed essential for productive personal engagement, evident in a specialist's professional and social activities (Valsiner, 2020; Deardorff, 2019).

Formation of a teacher's intercultural competence finds its rationale in the requisites outlined by international and national educational standards for mastering foundational educational programs. Factors contributing to this competence span knowledge, values, behavioral patterns, motives, goals, self-esteem, successful professional engagement, and effective relationship-building abilities (Wang, 2022; Heggernes, 2019).

For future music teachers, developing social-cultural competence necessitates familiarity with typical social roles, understanding cultural norms and traditions, and recognizing music and culture as embodiments of social memory and the "cultural code of the nation" (Pryshliak et al., 2020; Tleubay et al., 2020). Emphasis on social-cultural competence in the system of a future music teacher's competencies involves integrating cultural and professional knowledge, skills, and abilities acquired primarily within pedagogical contexts. This integration mandates a comprehensive grasp of theoretical material and a nuanced understanding and assessment of educational goals, objectives, and norms in alignment with the socially significant value orientations of monocultural and multicultural communities (Verderame, 2017; Heggernes, 2021).



Analyzing scientific literature and curricula pertaining to future music teachers underscores the necessity of combining various methods, approaches, and principles to form and enhance social-cultural competence. An optimal pedagogical process should prioritize communicativeness, visibility, cultural relevance, variability, and reflection, anchored in live communication principles. Group work, contextual learning, and collaborative creative problem-solving are key components, ideally conducted within or closely mirroring natural cultural contexts, effectively preparing individuals to address and resolve social-cultural issues (Ward, 2019; Shuinshina et al., 2019).

Strategies for cultivating future music teachers' social-cultural competence encompass activities such as pair and group discussions on cultural studies, situational modeling exercises, role-playing scenarios simulating specific social roles, and employing visual aids for teaching intercultural communication skills. Visual aids not only broaden the scope of learning and alleviate fatigue but also foster creative imagination, sustain motivation in studying professional art disciplines, create an authentic cultural environment, and engage students within an authentic cultural milieu (Shuinshina et al., 2019; Kozlovska et al., 2022).

## 6. Conclusions

The analysis of the works of foreign and domestic scholars on the research topic allowed us to establish that the “intercultural competence” concept is a qualitative characteristic of a person based on a set of acquired social-cultural knowledge and value orientations. When considering the future music teacher’s intercultural competence, one usually considers the teacher’s ability and willingness to teach education seekers in conditions of intercultural communication, including with carriers of different cultures. When studying the issue of future music teachers’ multicultural competence in the context of compliance of professional training with European education requirements, it should be emphasized that despite the different views of domestic and foreign researchers on the content of the educational process, the multicultural training of a modern music teacher should meet European educational standards. After all, the formation of a personality in a multinational state is conditioned by taking into account the specifics of the ethno-cultural environment, in which the artistic values of representatives of all ethnic groups of society are carefully and meticulously preserved.

### Ethical considerations

Not applicable.

### Conflict of Interest

The authors declare no conflicts of interest.

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