

Formation of Transcultural Competence in the System of Art Education in the Context of European Integration

Tetiana Humeniuk^{1,*}, Susanna Chakhoian², Dmytro Poliachok³, Volodymyr Openko² & Svitlana Borovyk²

¹R. Glier Kyiv Municipal Academy of Music, Kyiv, Ukraine

²Department of Singing and Choral Conducting, R. Glier Kyiv Municipal Academy of Music, Kyiv, Ukraine

³Department of History of Music, R. Glier Kyiv Municipal Academy of Music, Kyiv, Ukraine

*Correspondence: R. Glier Kyiv Municipal Academy of Music, 01032, Kyiv, 31 Hetman Pavla Skoropadsky St. Ukraine. E-mail: svborovik63@gmail.com

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Abstract

In the contemporary artistic space, the development of transcultural competence plays a vital role in the professional growth of an artist. This article aims to determine the level of transcultural competence among students of art institutions in Ukraine. The quantitative analysis was used for this purpose. The study involved 50 students of artistic specialities of Ukrainian educational institutions, who were included based on a purposive sample. The main instruments used in the study were a survey among students and the Cultural Intelligence Scale (CQS). The survey was conducted from 1 to 20 November 2024. The CQS allowed measuring different levels of transcultural competence: metacognitive, cognitive, motivational, and behavioural dimensions. The results indicate that students have average levels of cultural knowledge and are good at adapting their behaviour in intercultural environments. Students also expressed an average understanding of integrating different cultures in art (3.18 mean). At the same time, it was noted that students who participated in international conferences and exchange programs had high scores. The conclusions emphasise the further development of transcultural competence and offer the following recommendations: in-depth knowledge of other cultures through open lectures and seminars by artists from different countries, emphasis on project-based methods, and group discussions on the importance of different cultures for contemporary art.

Keywords: internationalization of education, art, experience, multiculturalism, integration

1. Introduction

Globalisation and European integration aspirations have led to a rethinking of approaches to art education. In the context of intensive intercultural interaction, it is imperative to develop transcultural competence that influence cultural diversity awareness, intercultural dialogue development, and adaptation to new artistic realities. Thus, transcultural competence goes beyond the traditional understanding of national identity and influences the ability to integrate different cultural practices and artistic traditions. It plays a vital role for art professionals, allowing them to preserve authenticity and interact with the global artistic space through creativity. In addition, as proven in modern scientific works, Ukraine's current European integration aspirations create new opportunities for the development of art education and new challenges related to introducing innovative educational approaches that should be focused on developing creative and flexible professionals. For this reason, studying the main processes of developing transcultural competence is relevant and has a significant role in further scientific understanding of the development of art education in Ukraine.

The formation of transcultural competence in art education is a complex research problem that arouses scientific interest among researchers of art pedagogy, cultural studies, and educational policy. On the one hand, some studies have pointed to the importance of fostering intercultural dialogue and creative thinking in the context of globalisation. Still, on the other hand, there is a gap between theoretical approaches to transcultural education and their practical implementation in modern educational institutions. There is also a debate about the importance of transcultural competence in the current scientific discourse. Opinions range from considering it a necessary

component of professional training for artists in the global world to a critical attitude. Some researchers point to the challenges of losing national artistic identity due to an overemphasis on cosmopolitanism (Jones et al., 2023). Thus, balancing the preservation of national cultural identity and openness to global trends is one of the main challenges of art education. At the same time, previous studies have focused on specific aspects of intercultural communication and art education. Still, there is a need to use a quantitative approach to analysing the process of developing transcultural competence. For this reason, the main research problem is to determine the level of transcultural competencies of modern students. In this context, it is also essential to describe the adaptation of educational programs to modern challenges. Given the importance of this issue for the training of future specialists, its study is extremely relevant for the development of modern art education.

The main focus of this study will be on analysing the development of transcultural competence in the art education system in the context of European integration. In addition, the study will identify the state of these competencies among students, their understanding of the importance of developing such skills, identify key methodological approaches, and formulate recommendations for their practical implementation. The study will expand the scientific understanding of this issue and formulate specific recommendations for developing transcultural competencies in modern students.

The modern scientific discourse raises various issues of the peculiarities of the formation of transcultural competence in students. This topic is actively studied in review, theoretical, and conceptual research. The studies indicate that transculturality defines the interpenetration and interaction of different cultures, resulting in new forms of cultural identity. For this reason, it is appropriate to compare the concept of transculturality with the current phenomenon of cultural hybridisation, which determines the main transformations in representing such a form of identity as national identity. Wagner and Veloso (2019) present the problem of cultural diversity and describe in detail the concepts of multi-, inter-, and trans-culturalism. Baker (2021) also addressed a similar issue, pointing out the theoretical differences between transcultural competence and intercultural competence concepts. The researchers point out that transculturality implies their openness and interconnectedness, unlike multiculturalism, which forms the value of equality and self-sufficiency of any culture. In particular, the principle of differentiation is transformed into the principle of interference, that is, the spontaneous imposition of features of one cultural system on another. Thus, scholars have emphasised the ‘dispersion’ of symbolic meanings of one culture in the fields of other cultures (Jurkova, 2021). The results of Freitag-Hild (2018) indicate that an essential feature of transcultural competence is dynamism. This means that culture constantly changes, adapts, and expands through interaction with others. Aliksiichuk et al. (2024) describe the main conditions for forming intercultural competence in future music teachers. The authors pointed out that, analyzing international standards of higher education for graduates of creative pedagogical institutes, there is a wide range of competencies, among which transcultural competence plays a significant role. According to normative concepts, art education seeks to develop in novice teachers personal and value-based views of the world and art, as well as the ability to self-actualise, spiritual development, and intercultural competence (Jurkova, 2021; Kunschak & Strotmann, 2023). Other works also emphasise the impact of globalisation trends. It has been found that transculturality results from active migration processes, the development of digital communications, and increased international cooperation (del Mar García-Vita 2019; De Souza, 2023). The results of the study by Crawford (2020) and del Mar García-Vita (2019) showed that the development of transcultural competence includes constructive behaviour in a multicultural society, communication techniques, and a meaningful worldview. Leung (2023) pointed to the transformation of art education, which emphasizes the development of effective intercultural interaction and involving new art forms. The study by Lussier and Amireault (2022) identifies the theoretical foundations for forming transcultural communication. Mandel and Lambert (2020) describe the peculiarities of arts and culture management in the international context. The authors identified the main strategies, competencies, and educational approaches for the effective management of cultural organisations. In addition, the study by Nikolai et al. (2023) identified the peculiarities of teaching vocals as part of intercultural communication. The authors describe various pedagogical approaches and share their experience of teaching vocal art to students with due regard for cultural differences. The works of other researchers generally emphasise the overall transformation of art education due to globalisation and digitalisation processes (Barchinoy, 2020; Chatzara et al., 2019; Sobolenko et al., 2024). At the same time, Schat et al. (2021) presented the main results of a research project to develop an integrated intercultural pedagogy. The authors formulated the basic principles that promote the development of intercultural competence through integrating art into literature teaching. At the same time, the study by Vlosin et al. (2019) describes the concept of transculturality and its connection with the so-called ‘smart’ education. The authors investigated integrating different cultural perspectives into several modern educational approaches. Thus, current research concerns various components of the formation of transcultural competence,

aspects of intercultural communication, and art management within the framework of modern cultural diversity. As can be seen, most previous works focus on individual aspects of intercultural communication, such as the integration of cultural practices or the adaptation of pedagogical methods to new cultural conditions. However, little research has been done on the issue of quantitative assessment of students' transcultural competence, which is important for an objective analysis of the effectiveness of educational programs. In addition, there is a lack of research that has considered the adaptation of educational programs to the modern challenges of globalization and European integration, in particular, in terms of the formation of transcultural competence. Given these gaps, our study aims to use quantitative methods to determine the level of transcultural competence among students, as well as to study how educational programs can be adapted into modern curricula. This study aims to identify the level of formation of transcultural competencies in students of art institutions of Ukraine and to formulate practical recommendations for further development of this competency.

For this purpose, the following research questions have been formulated:

- 1) What is the level of cultural intelligence in students of the art direction?
- 2) What is the level of understanding of transcultural competencies in students of art institutions of Ukraine?
- 3) What practical recommendations can be offered to develop transcultural competence further?

Several hypotheses have also been formulated that will require confirmation or refutation.

- 1) Students of art institutions who participated in international exchanges with foreign students and young scientists have a higher level of transcultural competencies.
- 2) The more a student uses various foreign artistic sources in his studies, the higher his level of formation of transcultural competencies?

2. Method

2.1 Research Design

This study is of a quantitative type and involves surveying students of art majors in educational institutions of Ukraine. The survey was conducted from November 1 to 20, 2024. The study also uses the Cultural Intelligence Scale (CQS) to determine the level of transcultural competence. This test measures metacognitive, cognitive, motivational, and behavioral (the ability to deal with others and communicate effectively).

2.2 Sample and Participants

Participants in the study were recruited using purposive sampling, which involved the use of inclusion criteria. This sample was designed to investigate the level of transcultural competence among representatives of various artistic directions. The study's announcement, purpose, and methods were distributed through personal contacts, social networks, and corporate emails of educational institutions. The inclusion criteria were as follows:

1. Studying in an artistic specialisation (both bachelor's and master's were eligible)
2. Participants must represent different artistic directions.
3. Providing informed consent for data processing
4. Understanding what transcultural competence is

54 questionnaires were received for participation; however, 50 students were selected, since 4 individuals did not consent to data processing. Table 1 presents the basic data of the participants.

Thus, the sample is dominated by students with a bachelor's degree (60%). There were fewer master's degree students (40%), which, however, may affect the understanding of some aspects of intercultural interaction, as they have more experience and a broader academic horizon.

The distribution by specialization demonstrates a certain emphasis on musical art (24%) and fine arts and design (20%). Together, they covered almost half of all respondents and set the tone for further interpretation of the data, since it is these areas that are most involved in transnational cultural exchange through festivals, exhibitions and cooperation with foreign artists. It is also worth noting that cinema, choreography, media and interdisciplinary areas are less represented, but it is in these areas that a significant openness to experiments is noted.

Regarding the experience of international participation, the sample turned out to be even: 50% of students have experience of participating in international programs (exchanges, conferences, etc.).

Of particular note is the level of foreign language proficiency, with only 40% of participants at a high level (B2–C2), while another 40% are at an intermediate level (A2–B1), and 20% at a beginner level (A1). These data may indirectly indicate barriers to access to authentic cultural sources and communication with representatives of other cultures.

Table 1. Data of Questionnaires

Category	Number of students (n=50)	Percentage (%)
Level		
Bachelor	30	60%
Master	20	40%
Specialization		
Musical Arts	12	24%
Fine Arts and Design	10	20%
Film Arts	6	12%
Choreography	5	10%
Media Arts and Cultural Studies	5	10%
Other interdisciplinary areas	4	8%
Experience in international interaction (conferences, exchanges, etc.)		
Participated in international programs	25	50%
Did not participate	25	50%
Level of foreign language proficiency		
High: B2 – C2	20	40%
Intermediate: A2 – B1	20	40%
Low: A1	10	20%

Source: Author's development.

2.3 Instruments and Procedure

First, the students were tested using the Cultural Intelligence Scale (CQS), which is designed to measure cultural intelligence and the ability to function effectively in a transcultural environment. This test consisted of 4 components:

1) Metacognitive Awareness

This item allowed for assessing the extent to which a person is aware of cultural differences and can adapt their behaviour to a new environment.

2) Cultural Knowledge

This section allowed for the assessment of the level of knowledge of an individual about different cultures and the ability to interact with them.

3) Motivational Drive

The section allowed us to determine the desire to interact with other cultures

4) Behavioural Flexibility

The last section allowed for a description of the extent to which a person can adapt verbal and non-verbal behaviour in different cultural environments.

The test format consisted of 20 statements, each of which participants had to rate from 1 to 7. As a result, the higher the final score, the higher the level of cultural intelligence.

After that, a student survey was conducted. It consisted of questions assessing the understanding of different cultures and their traditions, determining the experience of communicating with people from other cultures, and describing the reaction to cultural differences during the educational process. An essential part of the survey concerned identifying the use of elements of other cultures in their artistic works, etc. Some questions involved using a Likert scale (from 1 to 5). Table 2 presents the main questions.

Table 2. The Main Questions

Section	Question
1. Data	1. Please indicate at what level you are studying? 2. Please indicate your specialization 3. Have you had experience participating in international art projects? 4. What is your level of foreign language proficiency?
2. General understanding of transculturality	5. How do you rate your understanding of different cultures (indicate from 1 to 5). 6. How do you collaborate with representatives of other cultures during the educational process? (from 1 to 5).
3. Transculturality in art	7. How do you rate your understanding of art from different cultures (from 1 to 5). 8. Is it essential to study and research art from different cultures to develop creative abilities (from 1 to 5). 9. What other cultural elements have you used in your artistic works: motifs, techniques, styles, etc.? 10. What skills are essential for the formation of transcultural competence? 1. Knowledge of artistic traditions or styles 2. Ability to adapt traditional techniques into new frameworks 3. Critical thinking 4. Openness to new ideas 5. Other. 11. How do you assess whether you have enough knowledge and skills to form artistic works that allow you to integrate elements of other cultures?

Source: Author's development

Table 2 provided a list of the main questions of the questionnaire, which were structured according to thematic blocks. The questionnaire was reviewed and validated by independent instructors to ensure its reliability and accuracy.

The first block collected demographic and educational characteristics of students (questions 1–4). Their significance lies not only in describing the sample, but also in forming the basis for cross-sectional analysis.

The second block (questions 5–6) measured the general understanding of transculturality. Both questions have a scale from 1 to 5, which allows for quantitative analysis.

The third block (questions 7–11) concerned transculturality in art. Questions 7 and 8 were again based on a five-point scale and concern both self-assessment of knowledge and attitude to the importance of studying foreign artistic traditions. This will allow comparing the cognitive (knowledge) and motivational (value) levels of competence formation.

Question 9 made it possible to determine which elements of other cultures are most often integrated by students into artistic practice.

The question sought to identify which components of competence (knowledge, adaptability, critical thinking, openness) students considered key. Finally, question 11 indicated students' general confidence in their ability to create artistic works that integrate other cultures.

2.4 Data Analysis

Microsoft Excel software was used to analyse the data. In particular, the test results based on the Cultural

Intelligence Scale were first processed, and the average values for the students' answers were determined. Then a survey was conducted. In particular, the average values were found for questions requiring assessment on a Likert scale (1 to 5).

Qualitative analysis was used to process open-ended questions. In particular, coding was first done on the following topics: assessment of understanding of art from different cultures (high, medium, low), identification of other cultural elements in works of art (motifs, techniques, styles), skills for forming transcultural competence, and knowledge of artistic styles. Microsoft Excel visualisation tools were used to build graphs. The results were also compared with the works of other scientists.

3. Results

Transcultural competence involves understanding, integrating, and interacting productively with different cultures. This skill is essential for professional growth in today's globalised world. Within the framework of art education in Ukraine, the formation of this competence plays a vital role due to the need for modern adaptation of curricula to new socio-cultural challenges. This competence enriches students' artistic experience and allows them to get acquainted with different artistic traditions, styles, and techniques. Thus, it contributes to the emergence of innovations in creative activity. Cultural intelligence plays a vital role in forming transcultural competence, which means the ability of a person to act and manage successfully in culturally heterogeneous environments. It is a multidimensional and comprehensive concept defined by the Cultural Intelligence Scale (CQS). The CQS assesses a person's understanding, behaviour, and management skills in culturally diverse environments. This scale consists of measuring the following indicators:

- 1) Meta-cognitive CQ – involves awareness, knowledge, and control over one's cultural knowledge.
- 2) Cognitive CQ – knowledge of cultural norms and practices in different cultures.
- 3) Motivational CQ – determines the interest and desire to interact with representatives of other cultural environments.
- 4) Behavioural CQ – identifies the ability to adapt behaviour to different cultural environments.

From the students' answers, the metacognitive and behavioural sections showed the highest mean scores (5.34 and 5.05, respectively). This shows that students generally have average cultural knowledge and adapt their behaviour well in intercultural environments. At the same time, the cognitive dimension (4.48) demonstrates a lower average score. Thus, this indicates the need for better acquaintance with other cultures' norms and artistic traditions. However, the motivational dimension showed the most outstanding dispersion of scores (standard deviation - 1.49). This indicated a wide variation in students' interest in intercultural interaction. Table 3 shows the principal mean scores and standard deviation in these indicators.

Table 3. Students' Metacognitive, Cognitive, Motivational and Behavioral Indicators

Indicator	Average value	Standard deviation
Meta-cognitive CQ	5.34	0.87
Cognitive CQ	4.48	0.92
Motivational CQ	4.39	1.49
Behavioral CQ	5.05	0.87

Source: author's development.

Thus, the highest mean values were observed in the metacognitive ($M = 5.34$; $SD = 0.87$) and behavioral ($M = 5.05$; $SD = 0.87$) components of cultural intelligence (CQ). This indicated that most students are able to reflect on their own intercultural behavior, adapt to new sociocultural contexts, and demonstrate practical skills for interaction in a multicultural environment. In contrast, the cognitive component ($M = 4.48$; $SD = 0.92$) demonstrated a lower mean score, indicating a relative lack of knowledge about other cultures.

The greatest variability was observed in the motivational component ($SD = 1.49$; $M = 4.39$). The high standard deviation indicates a significant difference in the level of interest of students in transcultural interaction. Such a discrepancy may be due to differences in previous experience of participating in international projects, the level of language training, or the lack of personal contact with representatives of other cultures.

The metacognitive level indicators of 7 randomly selected students were subjected to detailed analysis. In this case, the average value was also within the medium-high level. Additional variability of the scores was also determined. The most significant positive deviation was 1.435 (student with a score of 6.7). This determined his high level of cultural intelligence. It is essential that this student indicated that he actively participated in international programs. The most significant negative deviation was 1.197, present in a student with a score of 4.1. In general, the deviations of the scores from the average value are minor (up to ± 1). However, in some situations there are significant discrepancies. The 6.68, 6.58, and 6.4 scores significantly exceeded the average value. The large squares of the deviations (>1), and the mean values (2.060, 1.788, 1.433) show the influence of extreme values on the standard deviation. Therefore, the selected group has an average level of cognitive competence and has moderate variability. Table 4 shows the leading indicators.

Table 4. Indicators of the Metacognitive Level

Student Score	Mean	Deviation	Squared Deviation
4.94	5.24	-0.29	0.09
5.50	5.24	0.26	0.07
6.68	5.24	1.43	2.06
4.59	5.24	-0.64	0.42
6.40	5.24	1.16	1.34
6.58	5.24	1.33	1.78
4.62	5.24	-0.62	0.38

Source: Author's development.

In addition, students demonstrated an average level of understanding of the importance of integrating different cultures into art (mean value is 3.18, with a deviation of 1.35 points). High indicators were demonstrated by those students who participated in international conferences and exchange programs. The median in this question is – 3. This indicates that half the students defined their knowledge at level 3 or higher. At the same time, the variance is quite large (standard deviation – 1.35). This indicated the presence of a spread of answers between students.

Cooperation with representatives of other cultures is at a lower level (mean value is 2.96). This indicates the potential for further development of intercultural cooperation in art educational institutions. The standard deviation is at an even higher level (1.46). This showed that there is even more significant variability of opinions. However, the median at level 3 shows that students assess their knowledge and skills at a moderate level. Therefore, the surveyed students have an average level of cultural awareness. Figure 1 presents the leading indicators for these questions.

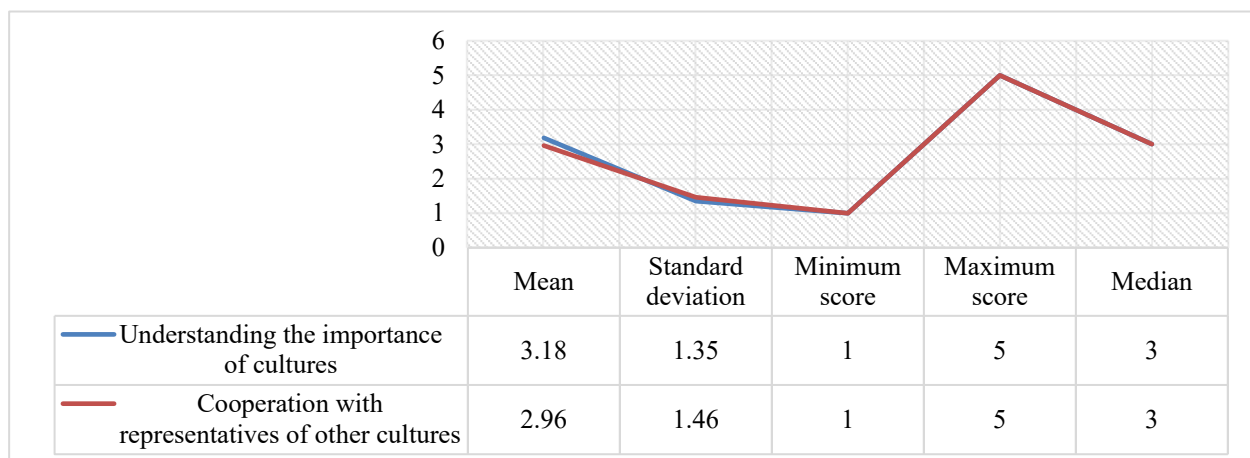


Figure 1. Indicators of Understanding the Importance of Different Cultures and Cooperation with Representatives of Other Cultures

Source: Author's development

At the same time, students believe it is essential to study and explore the art of different cultures to develop creative abilities. Students rate their understanding of the art of different cultures at 3.02. Overall, this indicates an average indicator. The median with the number 3 also indicates this. However, the standard deviation is relatively high (1.38). Therefore, some students indicate that they are not at all familiar with the art of other cultures: 25% of students gave a score of 2. At the same time, most people believe that studying the art of different cultures is essential, since it affects the formation of creative abilities. However, some believe that it is not essential (15%). In addition, there is a noticeable spread of answers, which indicates a different level of interest of students in the art and culture of other countries. Figure 2 presents the leading indicators.

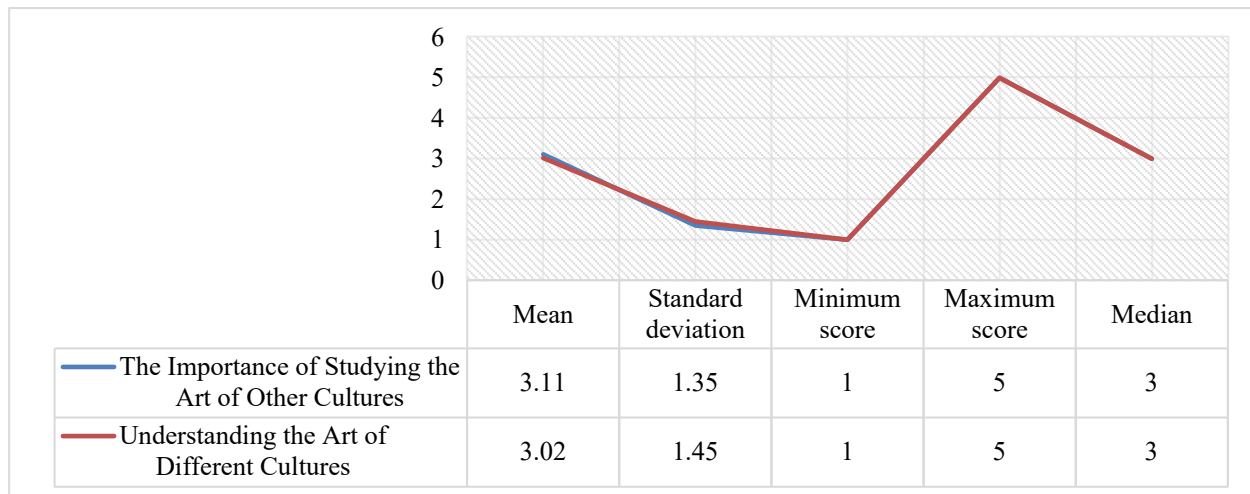


Figure 2. Leading Indicators

Source: Author's development.

Using various other cultural elements in artistic works plays a vital role in forming transcultural competence. Another essential cultural element was technique, as indicated by 26 students. Other cultural ornaments and materials are also popular among students (as indicated by 20 and 19 students). At the same time, the interpretation and use of different styles is essential (20 students). At the same time, they have a somewhat lower level of pronunciation. This generally indicates that students of art institutions in Ukraine more often use technical elements than thematic ones. An important issue was identifying essential skills for students to develop transcultural competence. In particular, students indicated the importance of developing additional knowledge about artistic traditions and skills in adapting various techniques to modern art. Thus, this shows their desire to synthesise cultural heritage with innovations. Openness to new ideas is also an important skill, as indicated by the answers in 24 questionnaires. Critical thinking is slightly lower; however, 21 students believe it plays an essential role in transcultural interaction in art. Table 5 shows the primary responses of the students.

Table 5. Vital Skills for the Development of Transcultural Competence

Skills	N (number of mentions in questionnaires)	%
Knowledge of artistic traditions	25	50%
Understanding of different artistic styles	21	42%
Ability to adapt traditional techniques into new styles	24	48%
Innovation, openness to new ideas	21	48%
Critical thinking	24	42%

Source: Author's development.

For the further development of transcultural competence, it is essential to deepen the development of knowledge about the artistic traditions of different cultures. This can be implemented by conducting open lectures or master classes from artists worldwide. In art history courses, you can focus on European art and deepen your knowledge of

Asian, African, and Latin American traditions. Separate attention should be paid to a more thorough practice of adapting traditional techniques to contemporary art. In particular, this can be done through project-oriented learning.

It is worth introducing such projects where students should rethink classical techniques within a modern framework. For this reason, practical workshops can also be used where students can reproduce different techniques and motifs. Another important direction is the development of critical thinking through the analysis of art from different cultures. In this way, group discussions on the role of different cultures in art should be introduced. Therefore, these recommendations aim to optimize the development of transcultural competence in students of artistic specialties.

4. Discussion

The proposed results show that cultural intelligence plays a significant role in forming transcultural competence. From the students' answers, the metacognitive and behavioural sections showed the highest mean scores (5.34 and 5.05, respectively). This shows that students generally have average cultural knowledge and adapt their behaviour well in intercultural environments. At the same time, the cognitive dimension (4.48) demonstrates a lower average score. Thus, this indicates the need for better acquaintance with other cultures' norms and artistic traditions. However, the motivational dimension showed the most outstanding dispersion of scores (standard deviation - 1.49). In general, this indicated the presence of wide variability in students' interest in intercultural interaction. Thus, the selected group has average cognitive competence and moderate variability. Such results generally confirm the findings of other researchers who identify an average level of cultural knowledge with a tendency to adapt their behaviour by the conditions of intercultural interaction (Cotton et al., 2018; Meinhof & Triandafyllidou, 2006). The researchers point out that this situation is generally typical for students from the countries of modern Central and Eastern Europe (Tröhler, 2020). Therefore, the obtained indicators are comparable to those of Polish or Slovak students. Researchers also note that transcultural competence are lower than in Denmark or Germany (Kuttner, 2015; Tröhler, 2020), but the results indicate a general trend of increasing transcultural competence in Ukraine. Accordingly, this is also a consequence of the tendency to consider European ideals in art education. However, researchers have not determined whether this is due to the curriculum and teachers of art educational institutions or to the position of students who are open to intercultural cooperation (Ham & Tak, 2021; Yang et al., 2023). It is also difficult to answer this question from the materials obtained.

The level of understanding of transcultural competencies among students of artistic institutions of Ukraine was also studied. It was found that students generally demonstrated an average level of understanding of the importance of integrating different cultures into art: half of the students identified their knowledge at level 3 or higher. Cooperation with representatives of other cultures is at a lower level, so there is potential for further development of intercultural cooperation in art education institutions. At the same time, students believe studying and researching art from different cultures is essential to develop their creative abilities. Students rate their understanding of art from different cultures at 3.02, which is generally average. However, some students say that they are not familiar with the art of other cultures. On the one hand, these proposed results confirm the pan-European trend towards understanding the integration of different cultures in the field of art identified by researchers (Franzenburg, 2021; Zhang et al., 2022). However, there are some negative findings. For example, researchers have found that the percentage of those unfamiliar with other cultures' art is relatively low, which is generally typical for European countries (Barham et al., 2016). From the perspective of Ukrainian realities, universities as educational institutions and students need to revise existing paradigms that openly contradict the European experience. Scholars argue that contemporary art is quite globalised, so considering existing international forms, trends, and experiences becomes an essential element in training active specialists in this field (Heasley et al., 2020; Krap et al., 2024). Accordingly, there is a need to encourage more study of intercultural practices. For example, researchers point out that students who have completed foreign internships or participated in exchange programs are much more familiar with the cultures of other nations (De La Garza, 2019; Rodríguez, 2011). The proposed survey also confirms this, as Ukrainian art students who participated in exchange programs better understood transcultural competencies. This makes it possible to confirm the proposed scientific hypothesis that students of artistic institutions who have participated in international exchanges with foreign students and young scientists have higher transcultural competencies.

An important factor that positively influenced the students' results was the interdisciplinary approach, which combined elements of art history, cultural studies, digital technologies and social communications. This approach allowed students to consider art not only as an aesthetic practice, but also as a means of intercultural dialogue and social interaction. The involvement of various forms of contemporary art played a special role in this: in particular, installation art contributed to the development of the ability to spatial thinking and cultural interpretation of symbols;

media art (video art, digital graphics) strengthened skills in working with technological tools and understanding of transnational visual code; performance art activated reflection on corporeality, identity and interaction in a multicultural environment. Students who worked with multimedia and interactive formats demonstrated a higher level of adaptability, critical analysis and interest in cultural practices of other countries. These results are also consistent with other authors who have indicated that an interdisciplinary learning model promotes not only content acquisition but also the development of transcultural sensitivity (Semigina, 2022; Bondarchuk et al., 2024). This was particularly evident among students who combined practical work with contemporary art forms with theoretical study of global artistic trends.

Despite the positive results, the use of technological and artistic methods in the formation of transcultural competencies is accompanied by a number of practical difficulties, which are being noted by both Ukrainian and foreign researchers. In particular, Gumenyuk et al. (2021a) noted that digitalization opens up new opportunities for cultural diplomacy, but at the same time requires a high level of digital literacy from participants in the educational process. In the space of modern art education, this means the need to rethink pedagogical approaches and the content of curricula, taking into account both technical means and the aesthetic diversity of cultures. At the same time, as the research of Gumenyuk et al. (2021b) showed, the vocational training system in Ukraine often did not have time to adapt to new educational realities, in particular due to a lack of resources and insufficient interdisciplinarity. The integration of digital technologies into the study of art from other cultures requires special attention: access to high-quality multimedia content, foreign sources, online museums, and platforms for virtual exchange is uneven among students and teachers. This is also indicated by Bondar et al. (2021), who pointed out the difficulties in forming students' professional skills in the context of the COVID-19 pandemic and emphasized the fragmentation of technological support. Other scholars also indicated that universities often demonstrate limited flexibility in teaching intercultural practices. Another problem is that educational approaches in Ukraine sometimes remain isolated from the contemporary European cultural context. For example, Ardelian et al. (2024) pointed out the need to engage in linguistic and cultural exchange as a basis for the formation of common European values and artistic ideals. However, in Ukrainian realities, as the survey results show, a significant part of students are not familiar with the art of other cultures, which directly contradicts the nature of the modern artistic process. This is also confirmed by the findings of other authors who pointed to the positive impact of participation in mobility programs on expanding students' cultural horizons. Thus, it can be argued that the effective implementation of technological and artistic methods requires not only technical support, but also conceptual modernization of education.

The proposed study also contains some recommendations that will deepen the formation of transcultural competence in the art education system. First, an vital aspect will be to deepen the transcultural component in standard courses on the history and practice of art. This can be achieved through a more inclusive study of cultural styles and traditions from different regions of the world, as well as through the integration of modern teaching approaches that take into account globalization and European integration. An example would be the practice of adapting traditional techniques to contemporary art, which would allow students to more deeply master methods and concepts from another culture. It is also proposed that the practice of adapting traditional techniques to contemporary art be deepened, including the organisation of individual research projects, experimentation with foreign cultural styles, and practical workshops. The development of critical thinking is a universal component that, through group discussions, analysis of artworks through the prism of social context, and interpretation of semantics, will help to diversify knowledge and its interpretation. The results generally confirm the findings of other scholars who consider the proposed recommendations quite effective (Bingham, 2024; Bobro et al., 2025; Mellizo & Cabedo-Mas, 2022). The only difference is the order of their application, which, however, is not essential when considering the recommendation (Mazur et al, 2025; Wilson, 2018). Some scholars also emphasise forming an environment of openness to other cultures (Vainola, 2024; Winschiers-Theophilus et al., 2017). However, it is difficult to confirm this aspect empirically by determining which environment is more favourable and which is not conducive to learning about the artistic practices of other nations. In general, researchers are right to reduce this recommendation to increase motivation (Crawford, 2019; Taglialatela, 2024), as there is no ban on the study of other cultures, which is also a consequence of the Europeanization of art education. To effectively implement this recommendation, partnerships with international cultural and educational institutions with experience in implementing transcultural programs could be considered. For example, collaborations with museums or art schools in Europe could provide students with access to online course programs, virtual excursions, and cultural exchanges. In addition, relevant materials and topics could be integrated into existing curricula, for example through specialized modules or lecture courses that emphasize cultural diversity. Thus, it is proposed that educational programs in Ukraine should actively integrate with the contemporary European cultural context. This may include academic mobility programs that allow students to

gain experience in foreign educational institutions, as well as participation in international exchange projects that contribute to a better understanding of the artistic practices of others. At the same time, attention should be paid to the adaptation of national approaches to education to more fully incorporate cultural practices from other countries.

Hence, comparing the results of this study with existing theoretical models allows us to determine how it complements existing approaches in the formation of transcultural competencies in students. In particular, previous works focused on the qualitative aspects of intercultural communication and the role of cultural identity in the learning process. However, little attention was paid to the quantitative measurement of the level of transcultural competencies, which became the main goal of our study. The use of quantitative methods allowed us to more accurately assess the effectiveness of educational programs in the formation of these competencies among students.

At the same time, the methodology proposed in the study has limitations, which should be considered when interpreting the data. First, the limited sample size affects the limited representativeness of the findings. Although the sample included students of different educational levels and specializations, it does not fully reflect the diversity of the arts community in Ukraine. In particular, not all regions, types of educational institutions and cultural and educational contexts were evenly represented. This means that the findings cannot be automatically extrapolated to the entire population of students in arts specialties, and they should be considered as outlining only general trends in the sample group. For example, the high level of metacognitive and behavioural components of transcultural competence found may be partly due to the fact that the sample may have included more active or motivated students who voluntarily agreed to participate. Moreover, the applied Likert scale has certain limitations that depend on the respondents' personal experience: it is sometimes difficult to establish the level on the borderline because what some applicants may rate as good is a satisfactory indicator. There is also a need to consider the suggested deviations in the surveys conducted. Although they do not negate the general trends, they should be considered when using the results in the future.

5. Conclusions

The results of the study partially confirm the scientific hypotheses formulated at the beginning of the article.

In particular, the first hypothesis, which assumed that students of art institutions who participated in international exchange programs with foreign students and young scientists have a higher level of transcultural competence, was empirically confirmed. The analysis of the questionnaire showed that it is these students who demonstrate a deeper understanding of transcultural processes, are better oriented in the artistic traditions of other cultures, and are more willing to engage in intercultural cooperation. The second hypothesis - the more a student uses foreign artistic sources in his educational practices, the higher his level of transcultural competence - requires further verification. Although a number of students express interest in using foreign artistic sources and recognize their importance for the development of creative abilities, some respondents admitted to superficial or absent acquaintance with the art of other cultures. This indicates the potential for development, but does not yet allow us to draw definitive conclusions about the impact of this variable on the level of transcultural competence. This supports key concepts of curriculum development theories that emphasize experiential learning and the importance of cross-cultural exchange for competency development.

Overall, the survey showed that students have an average level of cultural awareness and adapt well to intercultural communication. A positive sign is that the indicators of transcultural competence of students of art institutions in Ukraine are approaching the level of students of the Central European region, which can be considered a positive trend in Ukrainian art education.

At the same time, cooperation with representatives of other cultures currently remains at a relatively low level. This indicates the need for more active development of intercultural interaction within art education institutions. In this context, the article offers a number of practical recommendations. First of all, it is advisable to strengthen the transcultural component in typical educational courses on the history and practice of art. It is also worth encouraging the adaptation of traditional artistic techniques to the modern artistic context, in particular through individual research projects, experiments with foreign cultural styles, etc. A universal tool remains the development of critical thinking as the ability to analyse artistic phenomena through the prism of social context and intercultural interaction.

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Authors contributions

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