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THE TRANSFORMATIVE IMPACT OF INCLUSION IN MUSICAL ART ON THE SOCIO-CULTURAL LIFE OF UKRAINE

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Summary. *The article examines the issues of perception of diversity of socio-cultural life of Ukraine in musical expression through the coverage of a wide range of musical expressions in different cultures, genres and styles. According to the author, the key aspect of inclusion in music is the opportunity to present and show marginalized and underrepresented groups of the population. The author substantiates the importance of ensuring accessibility of musical art for people with disabilities. The article focuses on creating a favorable environment for new artists and actively involving the audience. It is emphasized that music as a means of social change is able to inspire, unite and promote positive social transformations - from protest songs to anthems of empowerment. The author notes that inclusion in musical art promotes intercultural cooperation and cultural exchange. In his opinion, such problems as unconscious biases, systemic inequality and control in the music industry remain in inclusion in musical art. The author concludes that inclusion in musical art is a transformative and necessary effort to enrich the socio-cultural life of Ukrainians. By embracing diversity, ensuring representation, creating accessible spaces, and using music as a vehicle for social change, music educators, artists, and the music industry can foster an inclusive environment where every voice is valued and celebrated.*

Keywords: *inclusion, musical art, socio-cultural life, cultural diversity, accessibility, marginalized groups, social change, intercultural cooperation, music industry.*

IMPACTUL TRANSFORMATOR AL INCLUZIUNII ÎN ARTA MUZICALĂ ASUPRA VIEȚII SOCIO-CULTURALE A UCRAINEI

Rezumat. *Articolul examinează problemele percepției diversității vieții socio-culturale din Ucraina în expresia muzicală prin acoperirea unei game largi de expresii muzicale în diferite culturi, genuri și stiluri. Potrivit autorului, aspectul cheie al incluziunii în muzică este oportunitatea de a prezenta și arăta grupurile marginalizate și subreprezentate ale populației. Autorul subliniază importanța asigurării accesibilității artei muzicale pentru persoanele cu dizabilități. Articolul se concentrează pe crearea unui mediu favorabil pentru noii artiști și implicarea activă a publicului. Se subliniază faptul că muzica, ca mijloc de schimbare socială, este capabilă să inspire, să unească și să promoveze transformări sociale pozitive - de la cântece de protest la imnuri de emancipare. Autorul observă că incluziunea în arta muzicală promovează cooperarea interculturală și schimbul cultural. În opinia sa, probleme precum prejudecățile inconștiente, inegalitatea sistemică și controlul în industria muzicală rămân în includerea în arta muzicală. Autorul concluzionează că includerea în arta muzicală este un efort transformator și necesar pentru îmbogățirea vieții socio-culturale a ucrainenilor. Prin îmbrățișarea diversității, asigurarea reprezentării, crearea de spații accesibile și utilizarea muzicii ca vehicul pentru schimbarea socială, educatorii muzicali, artiștii și industria muzicală pot promova un mediu incluziv în care fiecare voce este valorizată și celebrată.*

Cuvinte-cheie: *incluziune, artă muzicală, viață socio-culturală, diversitate culturală, accesibilitate, grupuri marginalizate, schimbare socială, cooperare interculturală, industrie muzicală.*

Introduction. In modern Ukrainian society, the process of introducing inclusion as a fundamental principle of social development, covering all spheres of human activity, in particular art, is becoming increasingly relevant. Musical art as one of the most universal forms of cultural expression has

a powerful potential for the formation of an inclusive space favorable for the creative self-realization of people with special educational needs and social challenges. That is why an important task of modern art education and cultural policy is to create conditions for attracting everyone to active musical

life as a participant, listener, creator. The transformation of musical art in an inclusive dimension not only expands the boundaries of artistic communication, but also contributes to rethinking the values of solidarity, diversity and equality. This phenomenon affects the socio-cultural life of the country, stimulates the development of new formats of interaction between professional artists, amateurs and the audience, which allows for deeper interpersonal connections and forms new cultural meanings. In this context, there is a need for a comprehensive scientific analysis of the transformative impact of the inclusive approach in the field of musical art on the socio-cultural life of Ukraine, determining its key trends, challenges and prospects. This problem is the subject of this article.

Discussions. Methodology. Modern publications of Ukrainian scientists provide valuable information, offer practical advice and theoretical foundations in studying the issues of inclusion of musical art and education in modern society. In particular, Oleksandr Zlotnyk in his dissertation highlighted the communicative space of musical art of Ukraine of the late 20th - early 21st centuries [8]. Researchers of musical art Iryna Malashevskya, Mykhailo Lazuka studied the specific properties of music to influence any personality, regardless of its age and gender characteristics, social status, education and religion and classified the individual influence of music on the younger generation through musical instruments, music of famous cultural figures, works of world classical composers, traditional authentic folk music and folklore [14]. Bohdan Syuta in his article substantiated the existence of specific genre types in music that combine features of linguistic and creative genres [21]. Vyacheslav Koba, Iryna Tarnovska, and Valentyna Vlasova, in the context of the experience of European countries, examined the essence of the concepts of socio-cultural activity, socio-cultural environment, and socio-cultural space of Ukraine [3]. Anastasia Parshina revealed the connection between socio-cultural activity and music in the life of modern Ukraine [17]. Olga Zaslavska, who studied the influence of music on the formation of personality and its importance in the life of a young person, considered certain aspects of musical sociology. [5]. Yana Levchuk studied the role of music in the formation of youth subcultural associations [11]. The corrective direction of musical activity of preschoolers with reduced vision is substantiated in the dissertation of Yulia Bondarenko [2].

Natalia Kvitka considered the issue of music therapy for preschool children with complex disorders of psychophysical development [9]. The main directions of development of inclusive music education in Ukraine are considered in the works of Maria Lopatina [13]. Natalia Ovcharenko investigated the specifics of inclusive music education, its potential, general and specific principles and issues of professional training of future teachers of music for educational inclusion [1; 15; 16]. Leshchuk Halyna Vasylyvna and Soroka Olga Viktorivna substantiated the feasibility of using resources of socio-cultural activities in inclusive education [12]. In contrast, the issue of analyzing the transformational impact of inclusion in music on socio-cultural life in Ukraine remained beyond the attention of scientists.

As is known, the socio-cultural life of a country is a set of processes, phenomena and practices that reflect and shape the lifestyle of society through the interaction of social (public) and cultural elements. It includes: cultural creation (art, music, theatre, literature, cinema); social practices (traditions, rituals, lifestyle, leisure); institutions (schools, clubs, museums, libraries, cultural centres); freedom of expression and participation in cultural life; intercultural interaction and integration of minorities; the country's cultural policy and public initiatives. "Sociocultural activity is classified as a type of life activity in free time, which is a sphere of creative improvement of a person, the development of his intellectual and spiritual powers and is a necessary condition for the cultural progress of Ukrainian society as a whole" [20].

Musical art has long been a powerful form of expression, capable of transcending borders and uniting people of different origins; it reflects and promotes the identity of a nation, an ethnic group, a people. "It is known that people with special needs have an extremely vulnerable sensory sphere. Musical art plays a special role in self-knowledge, a sense of equality and confidence in society, and the harmonization of one's inner world" [16, p. 286]. This is why in recent years more and more attention has been paid to inclusion in the field of music, where artists, audiences, and industry professionals strive to create an environment that welcomes and represents people from all walks of life.

Each person has their own musical preferences, which can have both a positive and negative impact on the formation of personality. For example, jazz, hard rock, black metal, punk, trance – all these

genres have the ability to unite around themselves as different categories of people as their excellent sound. That is why inclusion in musical art begins with embracing the diversity of musical expressions in different cultures, genres and styles. Artists increasingly draw inspiration from a wide range of musical traditions, mixing genres and creating hybrid sounds that challenge traditional boundaries, transforming the socio-cultural life of Ukraine [5].

Agreeing with Bohdan Syuta, it can be argued that musicians and composers often mix musical and linguistic genres of different informative types, for example, "etiquette (sounding of a hymn or a trance), purely informative (break in jazz and rock music) genres, neutral musical communication of a functional type (signal musical messages, musical screensavers in audio or TV commercials) and phatic type (address, request, prayer, promise, story, joke, praise, instruction, etc.)" [21, pp. 192-193].

A key aspect of inclusion in music is also the presentation and display of marginalized and underrepresented groups. In Ukraine, as in the rest of the world, efforts are being made to ensure that artists of different backgrounds, genders, and racial and ethnic minorities have equal opportunities for recognition and success in the music industry. This includes promoting inclusive programming, diverse lineups at festivals, and supporting initiatives that amplify the voices of underrepresented artists. "In festival communication, music emotionally enriches the communicative event, conveys creative experiences, promotes mass passion and unification of the recipient audience, and breaks down psychological and cultural barriers between participants" [8, p. 6]. For example, in 2023, the Respublica Fest music festival in Kamianets-Podilskyi implemented an accessibility program that included the promotion of inclusive art, the translation of music into sign language, and performances by artists with disabilities, which contributed to their creative growth and the development and popularization of inclusive musical art in Ukraine. Thanks to the translation of songs into sign language, the message about the right of people with disabilities to be recognized and supported on an equal basis with others, their special cultural and linguistic identity, which has an impact on the socio-cultural life of Ukraine, was demonstrated to the general public [4].

The transformative power of music is also felt in the creation of an inclusive space for involving children with special needs in musical art, which

is important for fostering their sense of belonging. This includes creating a supportive environment for new artists, encouraging and actively engaging the audience. For example, "in 2018, the Kyiv Operetta Theater presented the project "Art-action-inclusion", within the framework of which blind and visually impaired children were shown the puppet show "Andersen" and educational and entertaining programs about music" [10], and in Lutsk in 2023, a screening of the children's musical inclusive play "In Someone Else's Feathers" took place with the participation of children with disabilities.

In Ukraine, efforts are being made to overcome barriers to music education and participation, making music accessible to people of all ages and socio-economic backgrounds. Inclusive music education in Ukraine has specific features compared to other countries. "Its specificity lies in the presence of a significant number of groups of people in need of educational inclusion, namely: those who cannot attend an educational institution due to health reasons; those who live in villages and towns (when the number of students in a class is less than 5 people); in the armed conflict zone, in the temporarily occupied territory of Ukraine or in populated areas in which state authorities temporarily do not exercise or do not fully exercise their powers; are in emergency situations of a natural or man-made nature; have high educational potential and can finish school at an accelerated rate; are foreigners or stateless persons. Specific features include the widespread use of Ukrainian musical art as educational material – vocal and instrumental music, in particular folklore heritage" [16, p. 289].

Agreeing with Oleksandr Zlotnyk, it can be argued that "on the one hand, music reflects social changes and transformations that occur in society as it develops, and on the other, in certain aspects, it can influence the very nature of these relations" [8, p. 2]. Musicians directly or indirectly talk about politics and broadcast their views through music. That is why inclusion in musical art, going beyond representation, can be a powerful tool for social change, thereby influencing the socio-cultural sphere in Ukraine. Artists are increasingly using their music to address pressing social issues, advocate for equality, and combat systems of oppression. From protest songs to anthems, music has the ability to inspire, unite, and promote positive social transformation in Ukraine. For example, the protest song "Didn't have" by the band T.HUTSULS; the pro-

test track "Enough" by the band TVORCHI and rap artist alyona alyona; the song "I believe" by Anzhelika Rudnytska; the song "Come back alive" by the band "Bez obmezhen"; the song "Bakhmut Fortress" by the band "Antitila"; the protest song "People" by Marina Marmazynska, and others.

During the "Orange Revolution", Ukrainian songs became a weapon. The songs were immediately picked up by hundreds of thousands of protesters in all squares of the country. In particular, "Gryndzholy", "Picardy Third", "Okean Elzy", "VV", Taras Petrinenko, Oleksandr Ponomarev, Ruslana Lyzhychko, "Haydamaki", "Mandry", "Tartak", "Talitha Kum", "TNMK", "Mad Heads" and "Rosava". A special highlight of the Maidan were the "drummers of the revolution", who turned barrels into percussion instruments and tent scaffolding into drumsticks [6].

"In the musical sphere of network time, new directions, institutions, centers, communities are being formed, new types of organizational systems, types of activity, professions (producers, arrangers, sound engineers, showmen, etc.) are emerging, favorable conditions for creative search are being created, and the guidelines for activity are changing" [8, p. 4]. These fundamental processes are leading to a change in the type of cultural space, have enormous cultural-creative potential, and are transforming socio-cultural life in Ukraine.

Inclusion in musical art promotes joint creativity and cultural exchange. For example, "learning to play Ukrainian folk musical instruments, especially in the process of collective music-making, gives the opportunity to feel unity with the traditions of one's people, the positivity of joint musical performance" [16, p. 288].

Agreeing with Yana Levchuk, it can be argued that the social reality of Ukraine is "a combination of subcultures: alongside a large reference group of representatives of mass culture. There is also a significant number of alternative subcultures, the generator of which is modern youth. ...Music has become a crystallizing factor, a kind of accelerator in the formation of a youth community, which declares itself in cultural globalization and virtualization of consciousness (increasing the role of artificial interests, blurring the boundaries between reality and fantasy). Hence the increased importance in musical art of publicly available entertainment sound products with the predominance of new forms of artistic communication: video clips, computer games, Internet sites, mobile phone music, etc. For example,

"Rock-pop artists" cultivate a postmodern mixing of genres; techno fans find a new psychedelic world in computer music; rappers demonstrate adolescent nonconformism towards any musical tradition; chanson lovers seek rapprochement with bards" [11]. Artists establish cross-cultural cooperation, combine musical traditions and create a shared experience that overcomes cultural differences. This cooperation promotes mutual understanding, respect and appreciation for diverse artistic practices, ultimately enriching the musical landscape and facilitating intercultural dialogue, thereby transforming socio-cultural life in Ukraine.

Music becomes a driving force in the creation of small projects, forming networks and crossing cultural borders. For example, the Polish-Ukrainian cultural connection is strengthened by the band "DAGADANA" (Daga from Poland and Dana from Ukraine), which creates a transformation of folk heritage; mixes jazz with electronics; and shows cultural affinity. Also, at one of the most prestigious European world music festivals "Budapest Ritmo" in 2023, Ukrainian representatives presented the exhibition "Ukrainian Jazzmen at War" and took part in the panel discussion "Music through Conflicts and Social Change", where the questions were discussed: how music can help in community cohesion and inter-community cooperation in post-conflict conditions.

Despite progress, inclusion in the music arts still faces a number of challenges for both individuals and organisations, including unconscious bias, gender inequality and restrictions on artistic freedom in the cultural sphere. For example, "musicians with disabilities remain 'invisible' in the music industry, so performing at a festival is an opportunity for them to debut on the big stage" [4]. Music is highly gendered because society ascribes what different genres of music, instruments and musicians should look like when performing. Musical instruments are also 'gendered' because society has very specific ideas about who should play which instruments [18]. It is important for the music community to actively address these issues, promote diverse representation and create equal opportunities for all.

Therefore, it can be concluded that in today's society, inclusion in the musical arts is a transformative and necessary effort for positive change in the socio-cultural life of Ukraine. By embracing diversity, providing representation, creating accessible spaces, and using music as a vehicle for social

change, artists and the music industry can foster an inclusive environment where every voice is valued and celebrated. This not only enriches the art form, but also contributes to a more inclusive and just society where the transformative power of music can be felt and appreciated by all.

Conclusions. Inclusion in the musical arts of Ukraine is gradually transforming into an important component of socio-cultural development through individual initiatives. The study confirms that inclusive practices contribute to an increase in the level of cultural representation of various social groups, provide greater access to art and create conditions for self-expression for both marginalized communities and new generations of artists. Musical arts play a leading role as an instrument of social change, promoting dialogue, solidarity and awareness of the value of each voice in society.

Despite progress, inclusion in the Ukrainian music scene continues to face challenges, including unconscious bias, gender disproportion, restrictions on creative freedom, and institutional control. To overcome these barriers, it is important not only to

legislate inclusive approaches, but also to change cultural practices, particularly in education, media, and the management of cultural institutions.

In the future, promising areas of inclusion in musical art in Ukraine that affect its socio-cultural life may be:

- development of state programs to support inclusive musical projects;
- implementation of inclusive pedagogy in art education;
- development of digital platforms for musicians with disabilities;
- support for intercultural initiatives and collaborations;
- formation of communities based on the values of openness, equality and creative freedom.

Thus, inclusion in musical art not only enriches the cultural field, but also contributes to strengthening the democratic and humanistic foundations of the socio-cultural life of Ukraine. In the future, it may become not an exception, but a norm – a driver of innovation and public unification.

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