

ASSOCIATION AGREEMENT: DRIVING INTEGRATIONAL CHANGES

Monograph

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UNIVERSITY OF CENTRAL EUROPE IN SKALICA (SLOVAKIA)
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The collective monograph is devoted to the actual issues concerning the implementation of the Association Agreement between Ukraine and the member states of the European Union. In particular, the monograph examines the theoretical and practical aspects of various spheres of joint activities, as a commitment to economic development in Ukraine.

Created for scholars, research workers, postgraduates and students of higher education institutions, as well as for all those interested in the implementation of the Association Agreement.

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Educational Environment of Higher Educational Institutions

Essential transformations in the world-wide educational process influence changes that occur in the Ukrainian higher educational institutions of an art contour directly. An integration into the European educational environment predetermines the necessity of the research of such a phenomenon as an educational environment of the higher educational institution with the purpose of the development of innovative forms and methods and the assurance of the optimization of the educational process on the whole. Art education in Ukraine has a high level, which the run on the specialists of this sphere in the European and world-wide educational and professional environments attests to. This question is especially relevant to the graduates of art professional higher educational institutions of the performing contour, which have their further placements in art groups in Ukraine and abroad. Modern tendencies of art education in Ukraine are oriented towards the creation of an integral educational environment, aiming at the thorough disclosure of creative abilities of students – future competitive specialists in the international labour market. Music and fine arts, choreography as the language of the international communication let students define their talents and become successful in their performing and artistic work. Possessing deep professional knowledge, skills and knacks, modern specialists of an art contour in the context of the integration of traditional ways and modern tendencies have to stick to international standards and introduce them into their activities.

Professional training at the art institutions of higher education differs from other institutions in the thing that future artists, having an artistic talent, acquire professional mastery in the process of creation of original products of art in the specific educational environment. The process of the professional training practically co-occurs with an artistic process, which happens to be a radical discrepancy of art education. During the corresponding training in the educational environment of an art higher educational institution you can observe partnership between lecturers and students, who exercise an individual trajectory of an artistic development during their tuition.

Special training conditions distinguish the preparation of students within the educational programme “Musical art”. This incorporates individual classes, which form the basis of subjects of professionally oriented set of subjects, participation of students in various art groups during their educational process, regular activities in concert performances, being the necessary condition of monitoring of competences and creative development, participation in contests on the Ukrainian and international scales, project activities and art management. Such a substantial arsenal of specific

components is reflected on the high cost price of the preparation of cultural and artistic staff etc. The quality of preparation is provided by performing schools and creative workshops, which not only incarnate the content of educational programmes, but also shape an individuality by the means of ethnical art, proving high level of execution.

A significant factor in successful professional training is an educational environment of an art higher educational institution. Scholars confess that an environmental approach to the process of education becomes significant next to a cultural, individually oriented, competent and dialogic ones.

Analyzing the phenomenon “educational environment”, we can define it as a multilateral and multifold notion. An educational environment is viewed by foreign (J. Gibson, W. Mace, V. Masterova, T. Meng, V. Panov, R. Persson, V. Rubtsov, V. Yasvin etc.) and native researchers (G. Ball. I. Beh, Ye. Bondarevska, M. Bratko, L. Makar, S. Maksymova, O. Muzyka, O. Piehota, V. Rybalka, R. Semenova, V. Semychenko, V. Sierikov, S. Sysoieva, S. Shmaliej etc.).

An educational environment of higher educational institutions is studied as an integral factor of an individual and professional development of a personality (M. Bratko), as a factor of the professional becoming (V. Krasna, S. Chyrchyk), sociocultural development of students (N. Zybina), as the resource of the professional education and as a professional, individual and evolving phenomenon (S. Mykytjuk), as a form of collaboration (V. Rubtsova), adaptation of students in the conditions of the educational environment (T. Brown), formation of the professional and civil competences (S. Mjakisheva, L. Orynina). An educational environment is studied as the means of the development of a creative individuality and endowment of a student (O. Antonova, V. Masterova, I. Podolska).

Further definitions of the notion “educational environment” are given:

- “the system of influences and conditions of the formation of an individuality according to the given pattern, and also possibilities for his/her own development, which occur in the social, spatial and physical surroundings” (Jasvin, 2001);
- “the totality of social, cultural and also specially organized in the educational establishment psychological and pedagogical conditions as the result of the interaction of which there happens to be the formation of a personality” (Tarasov, 2011);
- “multi-subjective and multi-objective systematic formation that can influence the professional and individual development of the future specialist purposefully, ensuring his/her readiness to the professional occupation and/or continuation of education, successful fulfilment of social roles and self-realization in the process of his/her vital activity” (Bratko, 2014);
- “interdependence of favourable conditions, which ensure the formation of a person. This is a person himself/herself, the interplay of lecturers,

surrounding, the application of comfortable technologies of education, and also content and different types of means of education, able to ensure the productive activity of a student, i.e. peculiar natural and artificially created sociocultural surrounding” (Makar, 2013).

An analytical survey of scientific literature lets us come to a conclusion that an educational environment of the higher educational institution is the determinant of an individual development of a student in the period of acquiring of the professional education. An educational environment is optimal and of high-quality if there is the possibility of the creation of an opportunity for satisfaction of educational needs and self-development for all the representatives of an educational and instructional process. An educational environment of the university can be viewed as the necessary condition of the effective formation of the modern system of values of future specialists, it is viewed as a highly organized community, which is characterized by the productive activity, active civic position, positive national identity, progressive system of values. An educational environment of the university executes a series of functions: educational, instructional, developmental, integrative, adaptational, communicative, sociocultural, a function of individual and professional development and a function of self-development of every participant of an educational process. It appears as a source of obtaining of the professional and personal experience, where an important factor is joint values and traditions of the university. Exactly in the educational environment of the higher educational institution the perceiving and maintenance of professional values and productive functions of the future occupation are realized.

Considering the existence of various aspects of this notion, we can explain the variety of models and components of an educational environment. Among them are:

- social component – a system of socially oriented needs of the subjects of an educational environment, their social interactions and interplays;
- motivational component – a system of inducements and internal convictions, which regulate the process of the professional training of the future specialist;
- creative component – creative work as a factor of the positive development of the personality;
- reflexive component – realization of the concernment of national adjustments and the guaranty of their usage in the professional work;
- axiological component – formation of the system of personally and professionally significant values;
- integrative component – the integration of all the previous components in the complicated system of influence on the personality.

Generally recognized components are offered by V. Jasvin in his ecological and personal model of an educational environment, i.e.: social, psychological and didactic, spatial and objective (Jasvin, 2001).

V. Levin distinguishes such components of an educational environment: social; spatial and objective; psychological and pedagogical (Levin, 2000).

According to the communicative-oriented model, worked out by V. Rubtsov, an educational environment is viewed as a form of collaboration, which is oriented towards the creation of special types of communities between students and teachers, and between students themselves, ensuring them the communication of necessary norms of vital activity, including means, knowledge, skills, knacks of an educational and communicative activity.

A modern researcher M. Bratko, performing a thorough research of an educational environment, distinguishes its further components: “personal – it includes all the subjects of an educational process at the higher educational institution (lecturers and students), axiological and notional (mission, vision, strategy, values, traditions, ceremonies, rituals, symbols, corporate culture), informational and content (fundamental and additional educational programmes, which are realized at the higher educational institution, extramural projects, social projects, standard documents, which regulate an educational process and interplay of the subjects of an educational process), organizational and effectual (forms, methods, means, technologies, ways of an interplay of the subjects of an educational process, means of communication, administrative structures and mechanisms), spatial and objective (corporeal and technical infrastructure, stocks of lecture-halls, computer park, library funds, living conditions, design and fittings of rooms)” (Bratko, 2014).

A. Kuh offers a further structure of an educational environment, which consists of interrelated components: subject-resource’s component, material and technical, ideological and technological. A subject-resourceful component determines the resources of an educational environment (students and lecturers) and conditions of the realization of their subject-subjective interaction. A material and technical component accounts for the provision of an educational environment with an appropriate standard equipment. An ideological and technological component determines standard methods and technologies of achieving predicted results in studying (Kukh, 2008).

M. Chernoushek indicates that it is characteristic of an environment, including an educational one, that it doesn’t have distinct, firmly fixed boundaries in time and space; it gives not only main, but also peripheral information, it gives more information than we can conceive, and it influences as a whole (Chernoushek, 1989).

T. Skljarova determines the specific character and structure of a sociocultural environment and distinguishes the notion of an “educational environment”, which includes an internal environment and external one of an educational institution and can be viewed in micro-, meso-, macro- and exolevels of the ecosystem of an educational establishment. Being in close relationships with an educational environment, being an important part of it,

a student constantly interacts with other structural and psychological components.

Thus, the diversity of interpretations, components, models, in our opinion, contravenes the integrity of the notion “an educational environment” to some extent, but determines the specificity of its components according to the province.

An educational environment of an art higher educational institution has its specific peculiarities inherent in art and art education.

The absence of strictly formed standards of an art educational environment in standard documents and the subjectivity of their transformations don't let us systematically influence the substance and constituent components of this phenomenon. At the same time, the concernment of an educational environment of art higher educational institutions needs radical changes in the format of the professionally-personal education that demands the development of the respective concept. Among the existing conceptions of higher education abroad, we shall single out the conception, which is stuck to in the countries of East Asia, which is aimed at the personally oriented education, which assists in the formation of the ideas and values, that ensures the preparation of a future specialist as a righteous individual together with acquisition of knowledge, skills and competences. This paradigm is spread at the universities of China, Japan and India, where the spiritual and moral development of an individual-professional is determinant, and the implementation of the corresponding technologies is put into practice together with the preparation of specialists for this.

An educational environment of the professional becoming of the future musician is supplemented with a musical component, and its structure combines musical and communicative spaces. As a category, “a musical environment” was viewed in the papers of B. Asafjeva, V. Krasnoji, M. Druskina, Ye. Nasajkinskogo, A. Rasrtuginoji, O. Chekan, L. Ukolovoji etc.

We shall stress that an axiological aspect and the development of the spiritual culture of students are very important in the formation of an art educational environment. That is why a significant role belongs to the personality of a musician-lecturer of the higher educational institution. There are some misunderstandings and arrogance, some inappropriate behaviour connected with self-conceit and conflict situations especially in the artistic environment among some lecturers, which is the reason for producing false values among students. In the educational and instructional process, we can observe negative manifestations among the students of art specialities – pragmatism, indifference, conformism and the state of being amorphous. Thus, a personality of a lecturer-musician himself or herself, his/her own example have to popularize the professionally-personal system of values, among which are compassion, humanism, tolerant and professional behaviour.

A. Rastrygina views an art educational space as the basis for the creative self-expression of the future lecturer-musician, which is “the subsystem of the common sociocultural and educational space with all the functional mechanisms, but, at the same time, it has specific peculiarities inherent in the sphere of art” (Rastrygina, 2010).

Having analyzed scientific sources, we have defined the content of the term “an art educational environment”, which we view as an integral system of objective outer conditions, material, informational and personal resources, means and technologies, necessary for the successful functioning of art education. Specific characteristics of an art educational environment is an individual trajectory of the development of every student, creative working process, creation of the final result – the product of an artistic activity (an interpretation of a piece of writing, staging of a performance, creation of a picture, play, art project, product of the design etc.)

A prominent role of an art educational environment belongs not only to the process of the formation of a creative personality, to the process of the professional growth, but also to the formation of values. The term of studying of the students of art specialities (“Musical art”, “Fine arts”, “Design”, “Choreography”, “Theatrical art” etc.) at the university concurs, as a rule, with the period of the formation of their value consciousness, personal and professional qualities. This gives them an opportunity to have self-realization, become competitive in their professional activities. At this time future specialists derive ideals and values from an educational environment of the university. These are values and ideals of different generations and epochs: national, professional, age-specific, family values and ideals that integrate with cultural values, which represent various kinds of art. In such a way the formation of general ideals of the mankind and the system of the professional and personal values are gradually formed.

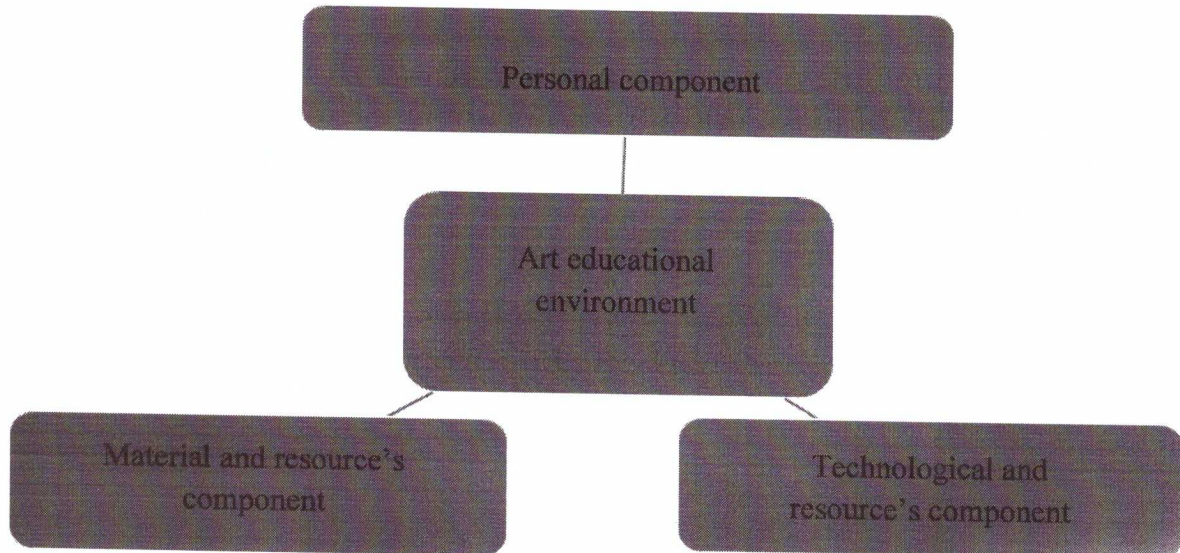
In the context of our research we have defined the structure of an educational environment of an art higher educational institution that includes material and technical, personal, technological and resource’s components.

Let us take a look at the specificity of an art educational environment taking into account an example of the preparation of the students of the educational and professional programme “Musical art”.

The material and resource’s component presupposes the provision of an educational process and conducting all kinds of individual and group classes with the help of the corresponding instrumental funds, conditions for storage, maintenance and repair of musical instruments. An important factor is the presence of the specialized stocks of lecture-halls (rooms for individual classes, choral and orchestral classes) and a storehouse for rehearsals.

The possibility of the usage of the university library funds, which are full of textbooks, manuals, and also music and methodical literature on paper and electronic media. Such specialized library funds shall include works of the instrumental, vocal, choral music of the Ukrainian and foreign composers, of

folk and contemporary music, and also it has to be replenished systematically. Library funds shall also have the record library that includes not only records of different works and genres, and also video records of artistic events of this higher educational institution.



Pic.1. The structure of an art educational environment

According to the new educational strategy at Borys Grinchenko Kyiv University centres of practical training function at the university that perform the preparation of specialists who possess knacks of the concert-performing, organizational, management activities in the sphere of the musical and scenic art. These centres have corresponding material support and their own specificity in an art educational environment. Thus, “An educational laboratory of the performing workmanship” is equipped with musical instruments, chairs, reading desks for the orchestra, sound amplifiers, microphones, light equipment and costumes. “An educational laboratory of informational technologies in the musical art”, the aim of which is the formation of an informational competence in the future musicians-lecturers in the sphere of musical art and readiness to use modern musical and informational technologies in the musical-performing and musical-enlightening activities, is filled with personal computers with the corresponding software programmes (Sibelius 7, Cubase 7 etc.), sound cards, MIDI-keyboards, headphones, digital piano, SMART-board etc. The functioning of these laboratories is aimed at the qualitative professional training of artists-instrumentalists, artists-vocalists, teachers of musical art on the basis of various art groups, work with sound amplifiers and audio devices.

For ensuring a qualitative artistic environment in terms of its material and resource's component there is also a need for the availability of specially equipped premises for concert activities (with corresponding stationary sound

amplifiers and projection devices), foundations for pedagogical, performing and other types of practices according to educational and training programmes.

A *personal component* of an art educational environment is the corporation of the university, all the subjects of an educational process, students and teaching staff, creative groups (training orchestras, musical companies, choirs), academic groups, performing schools, project and creative groups.

A significant role in the creation of a qualitative art educational environment belongs to the subject-subjective relations within the frame of a constructive dialogue, which are determined as dominant ones. In this perspective art higher educational institutions have great possibilities towards realization of these tasks by the means of musical art through attraction of the student youth to active forms of concert competitions and project activities.

An individual trajectory of the development of students in an art educational environment is provided with the creation of an optimal atmosphere of positive emotional colouring of the pedagogical process and creative microclimate. An objectivity of a lecturer, academic supervisor, instructor of a creative team, the absence of critical, categorical assessments to the address of students and a democratic way of communication give the possibility to advance original ideas, create new products of musical creative work and their interpretations. An important factor is the priority of the creative micro-environment, the increase of positive emotions and joy from common creative work that stimulate students to further revealing of selves in the corresponding work.

The feeling of family on the basis of various informal personal communication is very important in the creation of an art educational environment. Such relations are characterized by the dialogic benevolence, creative co-work of a lecturer and a student during classes and out of classes, strengthening of the position of a student as an equal participant of an educational and instructional process.

An important constituent part of an educational environment of a higher educational institution is its creative performing activity, within the frame of which an optimal interaction between students and lecturers is created, a meaningful extracurricular activity is organized, the formation of a corporate unity and university family is exercised due to the creation of the favourable psychological micro-climate, and the development of the student self-government is realized. Exactly such activity at an art higher educational institution is able to create a favourable educational environment, where the intellectual, cultural, professional development, self-realization and self-improvement of the student youth are exercised.

The organization of the work of creative teams of students (choirs, orchestras, musical companies etc.), where they are drawn to the best examples of the national and foreign musical culture, thrills students with

common work, lessens an interpersonal tension in communication between individuals, groups and teaches to find compromises. The ability to tactfully, with tolerance and benevolence express themselves about the deeds of others is formed. At the same time the priority of the development of an individuality of everyone, realization of a creative potential in collective activities, finding creative tasks to solve by all the members of the group, creation of the conditions for self-determination, assessment of the results of creative activities in the perspective of the revealing and creative development of every individuality and formation of friendly relationships with all the members of the group are very important.

Valuable commonality and traditions of the university are the core of an educational environment. The contemporary educational environment of the university includes the corporate culture, which is aimed at preserving and growth of professional values. Cultivating such values, as competence, professionalism, creative determination, readiness to work in a team, the corporate culture elevates the concordance of the collective, assists in co-work. An important element of the corporate culture is the presence of your own ideology and consciously cultivated system of values, norms, traditions of lecturers and students. The basis of the corporate culture of the university is the list of values that discerns the university from other organizations.

The corporate culture guarantees the formation of moral and ethical values that stimulates an intellectual and spiritual potential of students to effective work, strengthening of relationships between lecturers and students, working out the feeling of the community around values, norms, traditions, rising of the responsibility for the quality of common activities. In such a way, students, being members of the corporate university, develop themselves in the professional and personal directions, and their activity is aimed at the transformation of the surrounding and development of human relationships. These statements are relevant to the process of the professional preparation of artists, formation of professional and personal values in the educational environment of the university.

The body of the student self-government, the institute of curators, supervisors of creative educational teams, their interaction with all the members of the educational and instructional process constitute the basis of the system of the formation of the corporate culture in the educational environment of the art higher educational institution.

In following the corporate values all the members of the teaching staff have to give their personal examples to all the students. At the same time, a great role is put onto the curators of academic groups and supervisors of creative teams, who are the mediators between the subjects of the educational and instructional process. As an important direction of their work with an academic group, choir, musical company, orchestra exactly they have to choose the formation of the corporate culture of students, the development of the feeling of unity with the university, its traditions, values and create

pedagogical conditions for the formation of the comfortable environment as the key component of the social development of an individuality. Combining teaching and instructional functions, a curator or a supervisor of a creative team by himself/herself has to be an example in following the corporate values, a model in the etiquette of communication, master corresponding knowledge and skills. In the process of communication with such personalities in the common creative activity, the credit and mutual understanding are formed that are the constituent components of the harmonious professional and personal becoming of the future teacher-musician. The derogatory tone, cry, offences to the address of students or other colleagues are inadmissible in such communication. An important mission of a curator is assistance in the transformation of existing values of art into the motivational sphere of an individuality, in realization of students that these values comprise their professional characteristics.

The formation of the key corporate values of the future musicians is realized through involving them to the system of extracurricular activities and traditions, to different kinds of musical and scenic activities. Participation in creative teams, solo performances besides the formation of the professional mastery, forms also the basis of the corporate culture during off-hours. These are image activities and brand projects, the originality of which is in the uniqueness and singularity due to the corporate thematics, policy of the repertoire or the cast.

The technological and resource's component of an art educational environment comprises the methods and technologies of an art education, traditions and innovations of the professional preparation, project technologies, art-management, concert and competition activities and other resources for the organization of the activities, connected with musical performing, scientific and research, musical and pedagogical activities.

The professional preparation of the students of art specialities is connected with the direction of all the educational subjects that form its basis, and is aimed at the formation of the readiness to carry out a performing activity on the basis of professional knowledge and knacks of the play on a musical instrument (solo singing, choreography), orchestra's and musical company's play (musical company's singing/ choral singing, choreographic ensemble's activities), work at rehearsals and concert performances.

In the preparation of students-musicians the executive disciplines, such as conducting, voice training, play on the main (special) and additional instruments, concertmaster class, an ensemble and orchestra class obligatory predetermine tasks for the creative development of students. Mastering of the performing art demands the development of the ability to generate artistic and creative ideas, the ability of the creative rethinking of musical material. The peculiarity of musical and performing activities is revealed in the continuous, concert and enlightening activities, without participation in which you cannot master this profession. In other words, every student-

musician, on the one hand, is a participant of the traditional pedagogical process, and on the other – an artist, who acquires a high level of the professional mastery and makes his/her contribution into the development of the musical culture. Consequently, a student – the future musician is a personality who has an artistic taste, associative thinking, the well-advanced feeling of something knew and the desire to create this feeling.

The main form of improving of the musical and performing preparation of students of musical specialities is classes in special subjects, where students study the essence of the performing modes of the play on an instrument, optimal ways of surmounting of technical difficulties, performing touches, the dynamics, the peculiarities of phrasing of works and others that comprise the technological basis of the professional work of a lecturer-musician. An immediate communication with values of the musical culture and their perception happen at the same time. And the main thing is that students learn how to recreate true values of musical art.

The creative activity is not possible without an artistic experience. Musical and theoretical disciplines assist in solving creative tasks, especially in the process of cognition and understanding of specific characteristics of the composer's style. Listening to music and the enrichment of the experience of its perception also appeal to the processes of the creative co-work with composer's conceptions, activate creative direction of the artistic thinking of students. The preparation of students-musicians in all the directions of the professional preparation is imbued with the necessity of the creative provision of the process of studying, that helps in effectuating of principal tasks of their professional becoming.

For the qualitative preparation of a student-musician you need to use the best examples of musical art of various styles and genres; organically combine the possibilities of theoretical, practical, individual musical disciplines; choose musical material for performing programmes not only on the basis of technical possibilities of performers, but also with the gradual complication of the material. For the usage of potential opportunities of the "repertoire policy" we offer to take into account and use purposes and tastes of students to the full extent, their own manifestations during the composition of performing programmes for further improvement of the professional and value orientations in the sphere of the musical performance. You need to take into account the contemporary vision of musical art in general and a personal professional development of a student. Constant improvement of the performing mastery and an interpretation of productions assist not only in mastering of the technological aspects of the performing preparation at a high level, but also in deep understanding of the conception of musical productions. This is because the comprehension of the conception of the best productions of the world and national musical art is the understanding of their value (Plokhotnyuk, 2009).

In those cases, when the professional preparation of the future student-musician doesn't allow him to take part in the competitions, festivals or concerts that will influence the image of a certain educational institution, we offer to involve them into performances in extracurricular mini-concert programmes, where students of different specialities can participate.

The improvement of the organization of the concert practice assists in the creative development of a student-musician: student's professional knowledge and skills, acquired at rehearsals, are mobilized and become apparent in the technology of performing and interpretation of a musical production. Besides that, the quality of performing a musical composition in class is higher, as a rule, than during the concert performance. First of all, this is because of the lack of concert practice experience.

In modern conditions new conceptions of the performing activities, new approaches to the problem of the formation of the professional and value orientations of the future musicians are created, because traditional musical Pedagogy still doesn't have the experience of the complex solution of the given questions.

Because of this the creation of corresponding conditions in the educational environment of higher educational institutions is of current importance, where purposive mastering of musical compositions of various genres, improvement of the musical and performing preparation, systematization of the concert and performing activities and also development of experimental methods would eventuate, that will assist in the deep adoption of values of the musical culture by students, of musical and pedagogical knowledge through complex mastering of world examples in the process of learning and their practical usage. This will allow to intensify the educational, cognitive and performing activities of the future lecturers-musicians, to elevate the general level of the performing mastering in the process of their preparation at higher educational institutions of culture and arts, that will have a positive effect on the formation of the professional and value orientations of students-musicians.

An educational environment of an art higher educational institution includes a meaningful system of cultural and artistic projects, among which are solo concerts, concert classes, theatrical performances, opera and ballet performances, show-programmes, festivals, various creative activities, to most of which students prepare by themselves. Participation in such activities gives the possibility to everyone to show his/her creative individuality, acquire skills of writing screenplays, to appear in a role as a composer, musician-performer, actor or director. The achievement of an educational environment is the creation of university musical traditions, that assists in formation of key moral and ethical constituent parts of an individuality: national and patriotic consciousness, fundamentals of spirituality and tolerance; creative realization of an individuality, embodiment of student

cultural and artistic initiatives; formation of the professional culture and competence.

In the art educational environment students are involved into various activities that assist in the qualitative professional preparation, that is:

1) creative meetings with composers, master-classes of famous musicians, singers, art critics of Ukraine and different countries;

2) attraction of students to the purposive observations and analysis of musical and scenic activities (national culture, genre, style, artistic image, means of musical expressiveness), to the observations of performing interpretations of musical compositions of other students, to joint discussion of the results of the students' creative potential revealing in the process of musical and scenic activities;

3) attraction of students to the concert-performing and project activities.

Thus, at Borys Grinchenko Kyiv University among traditional forms of concert activities there is the cycle of vocal and instrumental concerts of "Small Philharmonic Society" from musical compositions of classical music of various styles and genres, in the process of which students get acquainted with world musical cultures, musical language of other nations in the perspective of the interplay and interpenetration of musical cultures of the East and West.

Among the unique projects there is the cultural and artistic project "Musical interlude", which functions already for the fourth year at the Institute of Arts at Borys Grinchenko Kyiv University as a student creative laboratory. The peculiarity of this project is the weekly presentation of mini-programmes consisting of 5-6 concert numbers of various styles and genres during the break between classes in the concert hall of the Institute. A positive comfortable art environment and benevolence of spectators conduce to the creative self-realization of students and performers, actors and presenters. For three years of existence of an artistic project "Musical interlude" students and lecturers have conducted over 75 programme issues, approximately 500 items of programmes with the participation of students of the speciality "Musical art". The originality of the project is in its variability and effectiveness, because approximately 2000 thousand students have taken part in it in the form of scenic performances. In "Musical interludes" you can hear and see both a solo performing of a vocal and instrumental musical composition, and a choral and orchestral one. New vocal and instrumental compositions are heard weekly, choreographic and theatrical productions are performed. In such a way breaks between classes in the academic building were varied, and they became the ground for the professional growth of students! And with supplementing exhibitions with art works of the students of the specialities "Fine arts" and "Design" this project becomes variegated and unique.

Among other image artistic projects of the University there is the competition of the instrumental and performing mastery “Bellissimo” among students of art schools and students of musical colleges of art, the Beneficial student ball (with the participation of the chamber orchestra and solo vocalists, instrumentalists), choreographic festivals “ArtSpring” and “Christmas Kyiv”, integral artistic projects, in which students of different art specialities at concert grounds of the city take part, solo cultural and artistic projects of students, lecturers etc.

In the art educational environment there are creative activities within the frame of the social project “Borys Grinchenko Kyiv University is for the Kyivans”, among which are musical performances for children, concerts for adults, and also the organization of classes of “The musical studio” is realized.

All the previously mentioned activities presuppose the maximum usage of active playing of music by the participants in the connection with the usage of various creative tasks within the frame of the musical and scenic activities in the roles of musicians-performers, a scriptwriter, actor, director. Every student has the possibility to fulfil himself/herself in the activity that he/she likes best of all and that is accessible, where he/she can carry the art to others.

The technology of art-management is effectively applied in the preparation of the previously mentioned activities, where the preparation of art products of various genres and styles is exercised in co-authorship in the form of interaction of a curator of a project and students of performing specialities. Thus, in the musical educational environment, where the principal activity is the performing one, and creative, educational, research activities are synthesized, creating the final result that is a cultural and artistic project.

The realities of contemporary higher education testify that the problem of the development of an educational environment of art higher educational institutions is topical and of great importance. But higher educational institutions only start the process of the research of an art educational environment and the development of strategic and tactical principles of its formation. The perspectives of the further research are in studying the interconnection of an educational and extracurricular activity in the process of the creation of a qualitative art educational environment.

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