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ORCID <https://orcid.org/0000-0002-6228-6695>

ORCID <https://orcid.org/0000-0002-9005-2263>

ORCID <https://orcid.org/0000-0003-4844-7488>

ROLE OF MUSEUMS IN THE FORMATION OF GENERAL AND PROFESSIONAL COMPETENCES OF STUDENTS IN ARTS AND HUMANITIES

Олександр Лук'яненко,

доктор історичних наук, професор,

завідувач кафедри культурології, філософії та музеєзнавства;

Полтавський національний педагогічний університет імені В. Г. Короленка;

Віта Дмитренко,

кандидатка історичних наук, доцентка,

доцентка кафедри культурології, філософії та музеєзнавства;

Полтавський національний педагогічний університет імені В. Г. Короленка;

Назар Майстрок,

доктор філософії, викладач кафедри образотворчого та декоративно-прикладного мистецтва;

Луганський національний університет імені Тараса Шевченка

Статтю присвячено аналізу ролі музеїв у професійній підготовці фахівців у галузі культури, мистецтва та гуманітарних наук. Проведено узагальнення досвіду підготовки культурологів у Полтавському національному педагогічному університеті імені В. Г. Короленка. Виробничу практику розглянуто як одну з базових складових освітньо-професійної програми підготовки фахівців зі спеціальності 034 «Культурологія» освітнього ступеня бакалавр, а також як важливий чинник формування професійних компетентностей майбутніх фахівців у галузі культури, мистецтва та гуманітарних наук.

Окремо акцентовано увагу на державних стандартах вищої освіти 2020 року, які визначають перелік загальних та спеціальних компетентностей випускника, зокрема здатність взаємодіяти з музейними установами, зберігати і примножувати культурні цінності, аналізувати культурну політику та оцінювати об'єкти культурної спадщини. На магістерському рівні компетентності доповнюються умінням організовувати роботу культурних закладів та керувати їх підрозділами з урахуванням економічних, правових та етичних аспектів.

У статті також акцентовано питання придатності до працевлаштування випускників. Вони можуть обіймати посади в закладах освіти, культури, мистецтва, у сфері культурних та креативних індустрій. Згідно з Класифікатором професій України ДК 003:2010, випускники мають право працювати на посадах завідувачів музеїв і виставок, керівників проєктів у сфері культури, мистецтвознавців. Проаналізовано специфіку професійної підготовки крізь призму змісту освітніх програм, де практика у музеях залишається найвагомішим чинником формування прикладних навичок. З'ясовано, що однією з характерних рис підготовки культурологів у ПНПУ імені В. Г. Короленка є активна співпраця зі стейкхолдерами – музейними установами міста Полтави та Полтавської області.

Спільна діяльність університету та музеїв дозволяє готувати фахівців, які не лише володіють широкими знаннями сучасної культури, а й мають практичний досвід роботи у сфері культурних комунікацій, науково-дослідної та інформаційно-аналітичної діяльності. Стаття свідчить, що аналогічний підхід закладено і в освітню підготовку фахівців зі спеціальності 023 «Образотворче мистецтво, декоративне мистецтво, реставрація»

Луганського національного університету імені Тараса Шевченка. З'ясовано, що ефективність такої підготовки забезпечується структурованою системою практик на базі музейних установ, що дозволяє студентам не лише набутти необхідних знань та вмінь, а й адаптуватися до реального професійного середовища, активно долучатися до реалізації культурних проєктів, популяризації культурної спадщини, участі у розробці та реалізації виставкових програм.

Ключові слова: вища освіта, професійна підготовка, музеї, стейкхолдери, фахові компетентності, практика, соціокультурні заходи, магістр, бакалавр, культура, мистецтво, гуманітарні науки.

Introduction. The State Standards of Higher Education 2020 in the specialty of Culturology stipulate a list of graduate competencies that indicate the ability to interact with museum institutions in the formation of general and professional competencies of a bachelor and master of cultural studies. Among the general competencies are the ability to communicate with representatives of other professional groups of different levels (with experts from other fields of knowledge/types of economic activity), the ability to preserve and multiply moral, cultural, scientific values and achievements of society based on an understanding of the history and patterns of development of the subject area, its place in the general system of knowledge about nature and society and in the development of society, technology and engineering. Among the special competencies we see the ability to use various types and forms of physical activity for active recreation and leading a healthy lifestyle, the ability to analyze cultural policy in institutions of different levels, the ability to assess the material and spiritual value of a cultural heritage object of different historical periods and geographical areas, and additionally at the master's level – the ability to organize work and manage cultural institutions, as well as relevant structural divisions of enterprises and institutions, taking into account economic, legislative and ethical aspects. Training a modern specialist in the field of cultural studies, who will be able to interact with teams of various socio-cultural institutions, public organizations «Cultural Studies» of the first (bachelor's) and second (master's) levels of higher education of Poltava V. G. Korolenko National Pedagogical University. Suitability for employment includes the employment of graduates in educational institutions, culture, art, cultural and creative industries. In particular, according to the Classifier of Professions of Ukraine DK 003:2010 (current) as of 10/25/2021, for the positions of head of the exhibition; head of a branch (branch) of the museum); Head of departments in the field of culture, recreation and sports: head of a branch (branch) of the museum, Chief art critic, head of the exhibition, head of the museum, head of a traveling exhibition, head of projects and programs in the field of material (immaterial) production.

The achievement of this task is facilitated by educational courses offered at the university as part of educational programs. Among them: «Fundamentals of artistic analysis and expert assessment of cultural objects» (19 credits), «Cultural and creative industries» (5 credits), «Museology» (4 credits), «Monument studies» (4 credits), «Fundamentals of socio-cultural design» (3 credits) within the framework of bachelor's training from the cycle of mandatory components of general training of the educational program in the amount of and «Management of cultural institutions» within the framework of master's training from the cycle of mandatory components of professional training of the educational program in the amount of 4 credits. However, the organization of internships in museums has the greatest impact on the formation of professional competencies in this field. For a bachelor of cultural studies, this is Educational cultural practice in the amount of 3 credits in the second year, Production cultural and museum practice in the amount of 6 credits in the third year and Production socio-cultural practice in the amount of 9 credits in the 4th year. For the master's degree – Industrial Culturological Practice and Industrial Practice in Management of Cultural Institutions, each with 6 credits during the period of study.

The defining feature of the Department of Cultural Studies, Philosophy and Museology of the Poltava Pedagogical University is the combination of joint efforts with stakeholders – museum institutions of the city of Poltava and the Poltava region – in the training of specialists in cultural studies, who not only have extensive knowledge of modern culture, but also have active practical

skills for engaging in communication with authorities, research institutions, information and analytical services, and the media on cultural issues (Освітньо-професійна програма «Культурологія», 2024). Similar requirements are also met by the training of a specialist in the specialty 023 Fine Arts, Decorative Arts, Restoration, which, according to the changes in 2024, now takes place within the framework of the training of a specialist in the field of knowledge B Culture, Art and Humanities. Thus, a Bachelor of Fine Arts, Decorative Arts, Restoration as a potential employee of a museum institution must have the Ability to conduct modern art historical research using information and communication technologies and the Ability to present works of art and art historical research in domestic and international contexts. A streamlined system of practice based on museum institutions should also contribute to this.

Literature review. Scientists pay not much attention to the topic, so we can state the lack of targeted publications on this problem. Some aspects of the practical professional training of a the future specialists in the field of Cultural Studies are covered in the works by Vyta and Vitaliy Dmytrenkos (Дмитренко В., Дмитренко В., 2022), Olha Chernyavska (Чернявська, 2020), Inna Hurova (Гурова, 2017), Lyubov Kravchenko (Кравченко, Карапузова, 2009; Кравченко, Степаненко, 2014), Alla Lytvynenko (Литвиненко, 2022), Renata Vynnychuk, Oleksandr Lukyanenko (Lukyanenko, Vynnychuk, 2022; Лук'яненко, 2023; Лук'яненко, 2024), and others. However, the involvement of the museums into the process of the formation of competences has not been fully learned yet. As a basis of the research, we took the educational and professional program «Cultural Studies» of the first (bachelor's) and the second (master's) levels of higher education in the specialty 034 Culturology of the field of knowledge 03 Humanities. We used the experience on the cooperation between the department of Cultural Studies, Philosophy and Museology with the stakeholders presented on the official website of the Poltava V. G. Korolenko National Pedagogical University (Кафедра культурології, філософії та музеєзнавства Полтавського національного педагогічного університету імені В. Г. Короленка: офіційний сайт).

Methodological justification. The material basis of the study was the educational and professional programs of the first (bachelor's) and second (master's) levels of higher education in the specialties 034 «Cultural Studies» and 023 «Fine Arts, Decorative Arts, Restoration»; work programs of academic disciplines and practices; student reports on production culturological, museological and restoration practice; documents on the implementation of the project «Museum Dialogues»; photographic materials and video recording of the results of students' practical activities.

The data collection methods included documentary analysis (of educational programs, reports, methodological materials); observation (direct attendance of classes, master classes, and exhibition and restoration events); semi-structured interviews with teachers, curators of practices and museum employees; content analysis of publications that highlight the experience of interaction between universities and museum institutions. Data analysis methods include a comparative analysis of the results of internships with the requirements of the State Standards of Higher Education 2020 and the changes of 2024; case studies of individual examples of cooperation with museums (in particular, the Poltava Panas Myrny Literary and Memorial Museum and the Poltava Vasyl Krychevsky Museum of Local Lore).

The criteria for selecting the empirical sample were the year of internship (2022-2025), the profile of the internship, and the level of student involvement in interactive and creative forms of work. The proposed methodology allows other researchers to reproduce the course of the study using identical materials and procedures.

The purpose of the research is the analysis of using the potential of museum institutions in the formation of professional competences of future specialists in Arts and Humanities through the combination of individual disciplines of the professional training with practical activities in the field.

Results. Production culturological and museological practice is an integral part of the educational and professional program for training specialists at Poltava V. G. Korolenko National Pedagogical University. It is aimed at consolidating theoretical knowledge obtained by students

during their studies, acquiring and improving practical skills and abilities, forming and developing in students the professional ability to make independent decisions in a specific professional situation, mastering modern methods, forms of labor organization in the field of their future specialty. Students' practice involves continuity and consistency of its implementation while obtaining the appropriate amount of practical knowledge and skills in accordance with the bachelor's degree. It is carried out after studying professionally oriented disciplines. Industrial culturological and museological practice according to the curriculum is provided for students of the 3rd year of the specialty 034 Culturology of the bachelor's degree. The duration of the practice is determined by the curricula, the terms – by the schedules of the educational process for the corresponding year and is 4 weeks. The practice of students of cultural studies is carried out at practice bases, which must meet the requirements of the work program. The main bases of practice are museums of all types and forms of ownership. Poltava V. G. Korolenko National Pedagogical University concludes contracts with practice bases in advance. The duration of the contracts is agreed upon by the contracting parties. Taking into account the prospects of future professional activity, the bachelor is given the right to choose the base for practice and types of credit events.

The content of the activities of higher education applicants includes familiarization with the practice base (history, structure, areas of work of the museum), studying the activities of research, exhibition, scientific and methodological departments, and departments of museum funds. Studying the contingent of museum visitors and finding out the specifics of working with them, analyzing the fullness of museum expositions of various profiles with artistic products, historical and cultural artifacts, materials of everyday culture, objects of decorative and applied art, writing an essay and a press release for an event held in the museum. Among other things, compiling a report on compliance with the storage conditions of exhibits of one museum exposition, participating in the organization of thematic exhibitions, conducting cultural and educational lectures, presentations, creative meetings with prominent cultural figures.

The results of the internship are reflected in the student-intern's report, which is submitted for review by the methodologist of the internship as a general and characteristic form of student reporting. The student also prepares an Essay – reflections on the completeness, authenticity, presentability, expediency, preservation, etc. of the museum collection or a separate exposition (1-2 pages), a description of the specifics of the organization of exhibition, exposition, fund, lecture-educational, cultural and leisure activities (at the student's choice) is carried out in an arbitrary form (1-2 pages). During the internship, a Methodological Development of the Excursion is prepared, a Press Release of the event held in the museum (1 page), a self-analysis of the effectiveness of the excursion (1 page) and a report on compliance with the storage conditions of the exhibits of one museum exposition.

Among the innovations, we can mention the project «Museum Dialogues». Thus, on October 5, 2022, students and staff of the Faculty of Technology and Design of Poltava V. G. Korolenko National Pedagogical University took part in the first meeting of the «Museum Dialogues» series. The event was initiated by the then director of the Panas Myrny Literary and Memorial Museum in Poltava, candidate of philological sciences Svitlana Zavaliy. The first event was dedicated to the dramaturgy of the novelist Panas Myrny. Research associate of the museum, graduate of the Department of Cultural Studies Olha Tyutyunnyk in an accessible and interesting form introduced the guests to a new facet of the artist's work. Students received a thorough example of analyzing a dramatic work on the example of the dramatic dilogy «Lymerivna» and «In the Nuns». Future cultural scientists, who are currently mastering the course «Fundamentals of Amateur Theater Art and Verbal Animation» and «Fundamentals of Artistic Analysis and Expert Evaluation of Works of Art» (teacher – Professor Oleksandr Lukyanenko), expanded the system of ideas about the evolution of theatrical art in Ukraine in the 19th century, gaining skills in working with the text of a dramatic work. Olha Tyutyunnyk provided examples of effective and event-based analysis of a work, showed the importance of conflict and plot line in a dramatic work. Demonstration of video fragments from the film adaptation of V. Lapoknysh («Lymerivna», 1954) and the use of photographic materials helped students understand the era itself and the evolution of

art, which contributed to the achievement of learning outcomes for future designers, who, together with Associate Professor Alla Lytvynenko, are mastering the history of art.

The project is quite successful and has been going on for several years in a row. So, from the last events, on March 27, 2025, students and teachers of the Faculty of Technology and Design took part in the round table «Communicative Partnership: Museum Communication and Creativity in the Challenges of Globalization», which since 2022 has been traditionally held with the involvement of the Department of Cultural Studies, Philosophy and Museology on the basis of the Panas Myrny Poltava Literary Museum as part of the joint scientific project «Museum Dialogues» at the initiative of the stakeholder and moderation by the candidate of art history, associate professor Alla Lytvynenko. During this time, the project has expanded its geography. Applicants and scientists from the universities of Sumy, Kyiv and Poltava took part in the round table. Among the speakers, in addition to Poltava researchers and students were applicants and scientists from the Department of Art History and Culturology of the National Institute of Culture and Arts of the Sumy State Pedagogical University named after A. S. Makarenko and the National Academy of Managers of Culture and Arts (Kyiv). During the round table, issues related to museum work in the present and in historical retrospect were discussed; the development of the museum and its coexistence with the socio-cultural environment; the speakers focused on the issues of the latest technologies, museum innovations and interactivity in the theory and practice of museum work. The central issue was the issue of communicative partnership. The participants of the event were interested in museum communication in the context of modern socio-cultural changes. Traditional topics were literary and musical heritage in the space of a modern museum, as well as creative functions and prospects for the development of the museum in modern society. In their speeches, researchers of the Poltava Literary and Memorial Museum of Panas Myrny raised topical issues of introducing museum pedagogy into the educational process (Larysa Mytrofanova); implementation of the main forms of scientific and artistic communication with visitors (Viktoriya Shcherbyna); introduction of interactive events and master classes into the modern cultural and artistic activities of museums (Alyona Plakhtiy).

As a result, the participants of the round table discussed the prospects for the development of a modern museum as a creative space for communication. During the meeting, cultural experts had the opportunity to expand their knowledge on issues of museology, problems of preservation and popularization of cultural heritage. The «Museum Dialogues» project is an important event for the training of future cultural experts and museologists, as it forms professional competencies, promotes the practical application of theoretical knowledge, develops communication skills and interdisciplinary interaction, involves in scientific activities, stimulates professional development and demonstrates the role of the museum as an educational and creative space.

During such museum dialogues, together with museum workers of the city and the region, the types of tasks for the practical training of cultural experts and museologists were diversified. According to the recommendations of practitioners, they include the development of interactive excursions and quests in museums, the organization of museum dialogues and public discussions on contemporary cultural issues, the preparation and presentation of theatrical excursions or literary performances based on the museum, the creation of digital exhibitions or virtual tours of museums. The implementation of artistic collaboration projects has significantly increased: museum + theater, museum + music, museum + new media. The Faculty of Technology and Design has become an active participant in conducting master classes on creating exhibitions, verbal animation, and in the future – historical reconstruction. We have tested the creation of volunteer programs in museums to gain practical experience. Students are often involved in organizing and holding museum holidays, evenings of memory, and thematic exhibitions. An interesting experience of using the acquired digital competencies was the study and implementation of the latest forms of museum communication: blogs, podcasts about museums, pages on social networks.

Despite the significant successes of training a cultural scientist in cooperation with museums, we also have a number of problems that need to be solved.

1. The problem of adaptation to new formats of museum activity. There is a tangible need to transition from a traditional museum to an interactive, creative space. Challenges in the

development of digital technologies (virtual tours, multimedia exhibitions, online projects) are also noticeable. The need to quickly adapt to mixed formats of interaction (offline + online) is becoming urgent.

2. Challenges of globalization and new socio-cultural realities. Museum institutions have difficulty overcoming the problems of finding a balance between local identity and global trends. It is difficult for cultural institutions to respond to changing values of an audience that is less and less interested in traditional forms of culture. Therefore, there is a threat of losing the uniqueness of local heritage in the context of global standardization of culture.

3. Low motivation and interest of young people. There is a high need to develop new formats of presentation of material that will truly interest a young audience. A reorientation from purely informational to emotional and experiential practices in museum work would be desirable.

4. Financial and resource constraints of museums. Museums often have limited funding for the implementation of innovative projects. The lack of a sufficient technical base for creating interactive exhibitions or digital products is a sign.

5. Problems of museum communication. The traditional style of communication of museum workers often does not meet the expectations of the modern visitor. There is a need to develop skills in public speaking, moderation of discussions, and communication branding of the museum. The search for effective forms of working with the audience regarding the value of cultural heritage continues. The challenges of preserving the authenticity of exhibits during their digitalization and popularization are being overcome rather slowly.

Art students have a unique combination of technical vision and creative intuition. These are the qualities that are very important in restoration work. However, without proper training, a methodological approach, and practical experience, these skills often remain at the level of «feeling» rather than clear work. Our experience has shown that the best results are obtained when a student works with real objects – paintings, graphics, and elements of decorative art. We try to give them access to museum collections or even damaged works from the educational collection. Under the supervision of teachers, they can conduct basic diagnostics, study the technique of execution, analyze the degree of damage, and based on this, plan or even carry out simple restoration interventions. It is important that studying restoration is not just about «fixing» an old thing. It is about understanding the context: historical, material, stylistic. Students learn to see a work not just as an object, but as a carrier of content and time. They should be involved in microscopy, spectral analysis, and working with archival sources. This gives a sense of real research activity.

It is also worth mentioning interdisciplinarity. Students often work in teams with historians, and in the future they may work with chemists, even with engineers. This develops in them the ability to communicate, explain their ideas, and argue the choice of methods - that is, those skills that in the artistic environment often remain in the background, but are vitally necessary. What do we see as a result? First, students begin to have a more conscious attitude towards their profession. Second, they go beyond the boundaries of «just drawing» – and begin to think like researchers and specialists. And third, we get real benefits: restored works, cataloged collections, and replenished databases. And all this – by the hands of future artists. Of course, there are difficulties - a lack of materials, limited access to certain objects, and not always a sufficient level of training. But with the right approach, even these limitations can be turned into an advantage – as a challenge that stimulates the search for new solutions.

Here is an example of such interaction. Applicants for higher education with a bachelor's degree in the specialty 023 Fine Arts, Decorative Arts, Restoration, studying in the 3rd year of the educational program «Fine Arts / Decorative and Applied Arts» at the Department of Fine Arts and Decorative and Applied Arts of the Educational and Scientific Institute of Culture and Arts of the State Educational Establishment «Luhansk Taras Shevchenko National University» from March 3 to 30, 2025 underwent an internship in the study of works of art at the Poltava Museum of Local Lore named after Vasyl Krychevsky under our leadership. The group was assigned to the head of the nature department, Olena Shiyan. On the first day of the internship, the students had a familiarization tour of the museum, during which its history and main areas of activity were presented today. There was also an introduction to the team, which helped establish working

contacts. In addition, the work plan for the internship period was discussed in detail, which helped to clearly define the main tasks and responsibilities.

In the following days, the interns sketched ornaments in the main hall of the museum, using graphic materials. Particular attention was paid to the details of the patterns, their symbolism and execution technique. The students also worked in the archeology department, where they sketched the crosses of 16th-century churches and «stone women» – unique monuments of ancient cultures. This work allowed them to better understand the features of the historical design and the significance of these artifacts. From 06.03.2025 to 12.03.2025, the dioramas «Harvest», «Underwater World», «The Bog» and «Fishing Farm “Prybiy” on the Kremenchuk Reservoir» were opened in the natural history department of the museum. After the opening, a thorough inspection of their condition was carried out, and existing defects, dust layers and loss of paint coating were identified. Based on the results obtained, a plan for further restoration measures was developed. In order to optimally organize the workflow, responsibilities were distributed among the students. The necessary set of materials and tools for carrying out restoration work was also determined, in particular brushes, paints, solvents, protective equipment, mounting foam. According to the plan, from 03/14/2025 to 03/28/2025, the interns cleaned the diorama of dust and dirt using brushes and a slightly moistened sponge. The color coating was also restored using gouache. On the last day of the internship, all dioramas were inspected and the work done was analyzed. Upon completion, the students received personalized certificates of internship at the Vasyl Krychevsky Museum.

Despite the well-thought-out organization, the internship of fine arts specialists in the museum has the potential to cause certain difficulties that should be taken into account when planning similar events in the future:

1. Lack of practical experience in real restoration conditions. When working with dioramas, students had to perform both cleaning and color restoration. For those who are dealing with original objects for the first time, this could be a source of anxiety or uncertainty. Any mistake could lead to damage to the exhibit. Without proper prior training on samples or models, this creates tension.

2. Limited access to professional materials and tools. There are basic tools – brushes, gouache, solvents, sponges, mounting foam. However, for high-quality restoration, especially from the point of view of preserving exhibits, it is desirable to use specialized professional materials. Their absence can lead to compromise solutions that reduce the quality of work.

3. Physical and emotional stress. Restoration is a delicate, monotonous and long-term process. Students could face fatigue, especially when working on large objects such as dioramas. Psycho-emotional burnout can manifest itself as early as 2-3 weeks of practice if there is no alternation of activities.

4. Formality of some stages. Although familiarization with the history of the museum and acquaintance with the team are important, there is a risk that some students perceived this as an «official necessity» and not as part of a full-fledged educational experience. It would have been worth making these meetings more interactive (for example, in the format of a workshop).

To increase the efficiency and motivation of students during such practice, it is advisable to add the following activities:

1. Working with digital tools. Offer students digital recording of the state of exhibits (photo fixation, creation of 3D models or damage diagrams), as well as basic skills in working with graphic editors (Photoshop, Procreate) to model the restoration result before starting physical work.

2. Interactive study of the context of objects. Conduct short individual or group mini-studies on the origin, authorship, or symbolism of objects. This would help to delve deeper into the topic and see art as part of a historical narrative.

3. Cross-disciplinary interaction. Involve students of other specialties: historians, cultural scientists, even future philologists to prepare exhibition texts, interpretations, and labels for exhibits.

4. Conduct tours or presentations for visitors. Give students the opportunity to conduct a tour or a short presentation for visitors or their colleagues at the end of the internship. This stimulates the development of communication skills and deeper assimilation of the material.

5. Own art project based on what they saw. Creation of an art object, installation or series of sketches inspired by museum exhibits, with a subsequent mini-exhibition. This will provide an opportunity to translate the acquired knowledge into a creative plane.

6. Practice journal / visual diary. Introduce a visual or text diary to record the work process, thoughts, problems and solutions. This will be useful for both students and teachers during assessment.

Conclusions. Professional training of education seekers in the field of knowledge B «Culture, Art and Humanities» on the example of educational programs of Poltava V. G. Korolenko National Pedagogical University and Luhansk Taras Shevchenko National University demonstrates a systematic, practice-oriented approach to the formation of professional competencies of students. Production culturological and museological practice at Poltava V. G. Korolenko National Pedagogical University is an integral part of the educational process and is aimed at consolidating theoretical knowledge obtained by students during the study of professionally oriented disciplines, as well as developing practical skills in real professional activities. It is carried out in the format of continuous and consistent practical training and includes work in museums of various forms of ownership, where students study the history, structure, areas of activity of institutions, get acquainted with the organization of research, exhibition, and fund work.

Cultural studies students not only study the material base of museums, but also analyze the specifics of working with visitors, assess the storage conditions of exhibits, participate in the preparation of thematic exhibitions, create press releases, and conduct cultural and educational events. It is worth noting the project «Museum Dialogues», which is implemented in cooperation with the Panas Myrny Literary and Memorial Museum. This project allows students to engage in modern forms of interpretation of cultural heritage through interactive activities, expanding the range of their communication and organizational skills. At the same time, students of art specialties who study in the programs of fine arts, decorative arts, and restoration, during museum practice at the Vasyl Krychevsky Poltava Museum of Local Lore, gain invaluable experience working with real art objects. Their activities included sketching the ornaments of the museum halls, studying ancient artifacts such as 16th-century crosses and «stone women», as well as participating in diagnostics and restoration activities with the dioramas of the museum's natural history department.

The value of such practice lies in the integration of students' artistic vision with methodological approaches to the study, conservation and restoration of art monuments. Under the supervision of teachers, they not only improve their technical skills, but also learn to work in a team, plan their activities, choose materials and tools, and analyze the results of their work. Students gain an understanding of the role of a work of art in a historical and cultural context, which is fundamentally important for the development of their professional competencies. An important component of both types of practices is interdisciplinarity. Students of art and cultural studies specialties have the opportunity to collaborate with historians, archivists, scientists in the field of natural sciences, and technical specialists. This approach forms critical thinking skills, the ability to argue one's decisions, and communicate in a professional environment, which is of fundamental importance for a future career in the field of culture and art.

In conclusion, it can be stated that the professional training of students in the field of knowledge B «Culture, Art and Humanities» is comprehensive, complex, and focused on practical results. It provides not only the acquisition of theoretical knowledge, but also the development of practical skills in the field of cultural heritage, art, and museum work. Such forms of activity contribute to the conscious formation of future specialists who are ready for the challenges of the modern cultural and humanitarian sphere.

Gratitude. We express my sincere gratitude to the administrations of the Panas Myrny Literary and Memorial Museum and the Vasyl Krychevsky Poltava Museum of Local Lore, on the basis of which the training practice took place and the projects were implemented, for their assistance, support and opportunities for research work. We thank the museum staff for their openness, professional advice and assistance in collecting materials necessary for the tasks. We are especially grateful for the access provided to the funds, exhibitions and archival sources, which

significantly expanded the information capabilities of the research. We sincerely thank for creating favorable conditions for practical work and the implementation of creative initiatives. Thanks to the support of the museum administrations, the research has acquired a deeper meaning and practical significance.

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ROLE OF MUSEUMS IN THE FORMATION OF GENERAL AND PROFESSIONAL COMPETENCES OF STUDENTS IN ARTS AND HUMANITIES

Oleksandr Lukyanenko,

Doctor of Sciences in History, Professor;
Head of the Department of Cultural Studies, Philosophy and Museology;
Poltava V.G. Korolenko National Pedagogical University;

Vita Dmytrenko,

Candidate of Historical Sciences, Associate Professor;
Associate Professor Department of Cultural Studies, Philosophy, and Museology;
Poltava V. G. Korolenko National Pedagogical University;

Nazar Maistruk,

Doctor of Philosophy, Lecturer Department of Fine and Decorative Arts;
Luhansk National University named after Taras Shevchenko

The article is devoted to analyzing the role of museums in the professional training of specialists in the field of culture, art, and humanities. The experience of training cultural studies specialists at the V. G. Korolenko Poltava National Pedagogical University has been summarized. Industrial practice is considered as one of the basic components of the educational and professional training program for specialists in the specialty 034 «Cultural Studies» of the bachelor's degree, as well as an important factor in the formation of professional competencies of future specialists in the field of culture, art, and humanities.

Separate attention is paid to the 2020 state standards of higher education, which define the list of general and special competencies of graduates, in particular the ability to interact with museum institutions, preserve and multiply cultural values, analyze cultural policy, and evaluate cultural heritage objects. At the master's level, competencies are complemented by the ability to organize the work of cultural institutions and manage their departments, taking into account economic, legal, and ethical aspects.

The article also discusses the employability of graduates. They can hold positions in educational, cultural, and artistic institutions, as well as in the cultural and creative industries. According to the Ukrainian Classification of Professions DK 003:2010, graduates are eligible to work as museum and exhibition curators, cultural project managers, and art historians. The specifics of professional training are analyzed through the prism of educational program content, where museum practice remains the most significant factor in the formation of applied skills. It has been found that one of the characteristic features of the training of cultural studies specialists at the V. G. Korolenko National Pedagogical University is active cooperation with stakeholders – museum institutions in the city of Poltava and the Poltava region.

The joint activities of the university and museums allow for the training of specialists who not only have extensive knowledge of contemporary culture, but also have practical experience in the field of cultural communications, research, and information and analytical activities. The article shows that a similar approach is also used in the educational training of specialists in the specialty 023 “Fine Arts, Decorative Arts, Restoration” at Luhansk Taras Shevchenko National University. It has been established that the effectiveness of such training is ensured by a structured system of practices based on museum institutions, which allows students not only to acquire the necessary knowledge and skills, but also to adapt to the real professional environment, actively participate in the implementation of cultural projects, popularize cultural heritage, and participate in the development and implementation of exhibition programs.

Keywords: *higher education, professional training, museums, stakeholders, professional competencies, practice, sociocultural events, master's degree, bachelor's degree, culture, art, humanities.*

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