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## КОЛОНКА ГОЛОВНОГО РЕДАКТОРА

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УДК 378.04:008(4/9):378.091.39:004

DOI <https://doi.org/10.33989/2519-8254.2025.18.347614>

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### ДИДЖИТАЛІЗАЦІЯ ТА ЦИФРОВІ ІНСТРУМЕНТИ У ПІДГОТОВЦІ КУЛЬТУРОЛОГІВ ТА МЕНЕДЖЕРІВ КУЛЬТУРИ В ІНОЗЕМНИХ ВИЩИХ НАВЧАЛЬНИХ ЗАКЛАДАХ

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Стаття аналізує, як цифровізація та цифрові інструменти інтегруються в підготовку культурологів та менеджерів культури в іноземних вищих навчальних закладах, зосереджуючись на провідних програмах у Сполучених Штатах, Німеччині та Великій Британії. Порівняльний аналіз свідчить, що цифрові технології нині формують основу сучасної культурної освіти, трансформуючи її концептуальні основи, розробку навчальних програм та педагогічні моделі. Міжнародні програми впроваджують цифрову грамотність у всю професійну підготовку, зосереджуючись на таких компетенціях, як документування цифрової спадщини, аналіз культурних даних, імерсивний медіадизайн, залучення цифрової аудиторії та стратегічне лідерство в цифровій трансформації. Цифровізація змінює відносини між університетами та культурними установами, зміцнюючи партнерські відносини, які пропонують студентам безпосередню участь у технологічно опосередкованих культурних практиках. Завдяки співпраці з музеями, архівами та креативними індустріями, студенти отримують досвід роботи з цифровими колекціями, віртуальними виставками, стратегіями онлайн-комунікації та управлінням культурою на основі даних. Гібридні методики, включаючи віртуальні польові дослідження, онлайн-співпрацю, цифрові тематичні дослідження та проєктні цифрові завдання, відображають операційні реалії сучасних культурних організацій, де цифрові платформи все більше структурують культурне виробництво та участь. Міжнародні моделі демонструють системний перехід до технологічно обґрунтованого культурного професіоналізму, де цифрові навички є не другорядними, а центральними. Це контрастує з системами, в яких цифровізація присутня, але менш структурно вбудована та недостатньо інтегрована в компетенційну систему культурної освіти.

*Дослідження робить висновок, що впровадження передового світового досвіду – розширення цифрових модулів, інвестування в цифрову інфраструктуру, інтеграція цифрової етики та інклюзії, а також сприяння міцним партнерським відносинам з культурними установами може значно підвищити технологічну та професійну актуальність культурної освіти в перехідних контекстах.*

**Ключові слова:** вища освіта, професійна підготовка, загальна компетентність, фахові компетентності, практика, цифровізація, магістр, культура, мистецтво, гуманітарні науки.

**Introduction.** Over the past decade, digital transformation has reshaped nearly every dimension of cultural production, exchange, and governance, prompting a paradigmatic shift in how cultural professionals are trained and how cultural knowledge is transmitted within higher education. The emergence of digital ecosystems-spanning immersive media, algorithmic curation, digital archives, virtual exhibitions, cultural analytics, and digital participation platforms-has created new expectations for cultural workers who must navigate technologically mediated environments with increasing strategic and operational sophistication. As a result, cultural studies and cultural management programs worldwide have begun rethinking their curricular foundations, expanding their competency profiles, and adopting new pedagogical models capable of preparing graduates for the cultural sector of the twenty-first century.

This shift is more than an adaptation to new tools; it represents a transformation of the conceptual and methodological frameworks underlying cultural education. Traditional models grounded in textual analysis, historical interpretation, and object-based heritage studies are being supplemented-and in many cases reinterpreted-through digital epistemologies that emphasize data-driven decision-making, digitally mediated participation, and technologically enhanced heritage preservation. In countries with strong cultural industries and highly digitalized public sectors, such as the United States, Germany, and the United Kingdom, universities have responded by embedding digital literacy as a foundational learning outcome in cultural studies programs. These institutions increasingly view digital competencies not as technical add-ons but as essential attributes of professional identity, particularly in fields where cultural institutions rely on digital tools to sustain relevance, broaden access, and build resilient infrastructures.

At the same time, digitalization is reshaping the relationship between educational institutions and cultural organizations. The growing demand for specialists capable of managing digital transformation processes has strengthened partnerships between universities, museums, heritage institutions, archives, and digital cultural enterprises. Through these collaborations, students gain experience in developing digital strategies, performing digital documentation, designing interactive public programs, and conducting digital audience research. Such practice-oriented and technologically intensive learning environments reflect the real conditions of professional cultural work, where digital platforms structure communication, programming, outreach, and governance.

Despite the prominence of digital transformation in cultural sectors globally, the degree to which higher education programs incorporate digital competencies varies significantly across countries. Some systems-particularly in Western Europe and North America-have established integrated models where digital literacy is embedded at all stages of learning and assessment. Others have only begun this process, maintaining curricula with strong humanistic foundations but limited technological integration. The comparison of these models reveals structural differences in how cultural professionalism is conceptualized, how competencies are structured, and how institutions respond to external drivers such as technological innovation, labor market demands, and cultural policy trends.

Against this backdrop, the present study explores the integration of digitalization and digital tools in the training of culturologists and cultural managers in foreign higher education institutions. It examines how digital technologies influence curricular structures, pedagogical approaches, competency frameworks, and professional orientation. The analysis seeks to identify the underlying logics that shape digital cultural education and to understand how international models can inform

the modernization of cultural programs in countries where digital transformation is ongoing but uneven. Special attention is paid to the interplay between digital heritage practices, digital cultural management, and digital cultural policy, as these domains anchor many of the technological trends currently affecting cultural sectors.

By providing a comprehensive overview of international educational practices, the study contributes to the discourse on the future of cultural education and the evolving role of cultural professionals in digitally mediated societies. It situates digitalization as both a challenge and an opportunity, demonstrating that the capacity of higher education institutions to adapt to digital realities will determine the sustainability, relevance, and global competitiveness of cultural sectors in the years to come.

**Literature review.** Scholarly attention to this issue remains limited, resulting in a noticeable shortage of focused publications addressing the problem. Certain elements of the practical and professional preparation of future specialists in Cultural Studies have been examined in the works of Vyta and Vitaliy Dmytrenko (Дмитренко В., Дмитренко В., 2022), Olha Chernyavska (Чернявська, 2020), Inna Hurova (Гурова, 2017), Liubov Kravchenko (Кравченко, Карапузова, 2009; Кравченко, Степаненко, 2014), Alla Lytvynenko (Литвиненко, 2022), as well as Renata Vynnychuk and Oleksandr Lukyanenko (Lukyanenko, Vynnychuk, 2022; Лук'яненко, 2023; Лук'яненко, 2024), among others. However, the digitalization of the educational environment while the forming of general and professional competences of the future culturologists and managers of socio-cultural activities has not been fully learned yet.

**Methodological justification.** The methodological framework of this study is grounded in a comparative, interdisciplinary, and multi-scalar analysis designed to capture the complexity of digital transformation within cultural education. The research draws upon the principles of comparative education, cultural policy analysis, and digital humanities, integrating them into a unified approach that enables the assessment of curricular structures, competency frameworks, and pedagogical practices across diverse international contexts. This approach is essential because digitalization does not manifest uniformly; rather, it is shaped by national policy environments, technological infrastructures, institutional capacities, and cultural sector dynamics. Therefore, a methodology capable of accommodating cross-national differences while identifying shared trends is required.

The study employs document analysis as its primary method, examining curricula, program descriptions, competency models, and institutional strategies from leading universities specializing in cultural studies, cultural heritage management, and arts and cultural management. This includes analyzing both formal curricular components and informal or practice-based elements such as partnerships, digital laboratories, hybrid pedagogies, and project-based digital assignments. The methodological goal is not only to identify what digital content is included but also to determine how it is integrated and what pedagogical logic underpins its implementation.

Additionally, the study adopts a context-sensitive analytical framework, situating digital educational practices within broader socio-technological transformations and cultural policy developments. This ensures that curricular innovations are interpreted not in isolation but as components of larger systemic shifts within the cultural ecosystem. By combining comparative, interpretive, and analytical methods, the research generates a nuanced understanding of how digitalization redefines professional training in the cultural field and how international experience can guide curricular modernization in emerging contexts.

**Results.** Digital transformation has become one of the most influential forces reshaping contemporary cultural production, heritage preservation, and cultural management practices across the globe. As culture becomes increasingly mediated by digital technologies, higher education institutions that prepare culturologists and cultural managers must adapt their curricula to incorporate digital competencies, technological literacy, and digital research methodologies. The need for such adaptation is particularly visible when comparing Ukrainian cultural studies standards with the structure and content of educational programs in leading foreign universities. Although Ukrainian standards for specialty 034 Cultural Studies (since 2025 – B12 – Cultural Studies and

Museology) are aligned with general global tendencies, they remain largely situated within a humanities-oriented framework, while international analogues conceptualize cultural education within broader interdisciplinary domains – social sciences, cultural heritage management, creative industries, and digital cultural policy. This distinction significantly influences how digitalization is integrated into educational content, learning trajectories, and professional skill formation.

One of the clearest manifestations of digitalization in cultural education can be observed in the Master of Arts in Cultural Heritage Management at Johns Hopkins University's Krieger School of Arts and Sciences. This program, characterized by its interdisciplinarity and high level of technological innovation, reflects the strategic redefinition of heritage in the digital age. Unlike traditional understandings of heritage that focus primarily on tangible cultural artifacts, the Johns Hopkins curriculum treats heritage as an expansive domain encompassing material and immaterial components, anthropogenic environments, natural landscapes, community practices, and increasingly, digitized and virtual cultural forms. Digital tools are not presented as auxiliary, but as essential elements in the preservation, documentation, interpretation, and communication of heritage. Such an approach corresponds with global trends where 3D laser scanning, digital photogrammetry, digital reconstruction, augmented reality, and open-access databases have become common instruments for safeguarding cultural sites threatened by natural erosion, climate change, conflict, or urban development.

Students in this program engage with digital tools from the earliest stages of their training. The course «Cultural Heritage in the Digital Age» exemplifies how digitalization is embedded in the curriculum. Through lectures, digital assignments, social media-integrated research, and hands-on exploration of emerging digital documentation technologies, students learn to analyze digital heritage practices not only in terms of technical efficiency, but also through ethical, cultural, and political perspectives. The curriculum emphasizes the use of digital tools to enhance research quality, facilitate global accessibility to cultural heritage, develop digital narratives, and engage diverse audiences. The course «Reality Capture: Heritage Documentation for Analysis, Conservation, and Outreach» introduces students to advanced digital documentation technologies and visualization methods. Through fieldwork and hybrid learning formats, learners develop the capacity to understand the benefits and limitations of digital technologies and to apply them to heritage protection, conservation planning, and public engagement initiatives.

Digitalization also shapes the pedagogical model of the program. Students participate in hybrid training that combines online learning environments, digital collaboration platforms, virtual case studies, and field-based digital documentation. Such hybridization mirrors the actual practices of global cultural heritage institutions, where digital and physical workflows are deeply interwoven. The program's flexibility and modular structure further support individualized learning trajectories, including the possibility to specialize in digital cultural heritage, digital policy, or digital content creation. Professional opportunities for graduates reflect these transformations, as institutions now require experts capable of digital curation, virtual reconstruction, digital heritage documentation, data-driven research, and immersive experience design. As museums, archives, and cultural organizations strive to expand their digital presence, specialists with high-level digital competencies become indispensable.

Similarly, the Arts and Cultural Management MA at Leuphana University Lüneburg, offered in cooperation with the Goethe-Institut, demonstrates how digitalization operates both as a subject of instruction and as an infrastructure for educational delivery. The program is delivered primarily through distance learning, which itself demands digital fluency, digital communication skills, and online project collaboration capabilities from students. Participants learn to navigate digital learning platforms, manage digital workloads, and engage in virtual teamwork-skills directly transferable to the digital cultural sector. Beyond the form of delivery, digitality is embedded into the curriculum through dedicated modules such as «Culture & Digitality», which examines the conceptual foundations of digital transformation and its impact on cultural production, cultural consumption, and cultural management. The module engages students with theoretical debates around the digital condition, prompting reflection on how digital technologies reshape aesthetic practices, audience behavior, cultural labor, and cultural meaning-making processes.

Other modules at Leuphana University provide similarly deep integration of digital competencies. Courses such as «Communication & Branding Strategies» emphasize integrated digital communication, cross-platform messaging, and digital branding strategies essential for managing cultural organizations in contemporary media environments. «Qualitative & Quantitative Methods» introduces digital data collection systems, digital analytics, and methods for interpreting online behavior and cultural consumption patterns. «Audience Development» incorporates digital segmentation, digital participation platforms, and the design of digital experiences for diverse audiences. «Culture & Cooperation» explores digital partnerships, global virtual collaboration, and digitally enabled co-creation models. Across the curriculum, the program embraces project-based learning, encouraging students to apply digital tools to real-world cultural management challenges.

This approach reflects overarching global transformations in cultural labor markets. Contemporary cultural managers must possess competencies that extend far beyond traditional administrative or curatorial skills. They must be capable of navigating digital ecosystems, managing data-driven decision-making, designing interactive digital experiences, and leading digital transformation processes within institutions. The interdisciplinary and transdisciplinary character of the Leuphana program, coupled with its strong emphasis on practice-oriented digital skill-building, makes it representative of cutting-edge European approaches to cultural education.

In the United Kingdom, King's College London's MA in Arts and Cultural Management integrates digitalization into both theoretical and applied components of education. While the program is not explicitly marketed as digitally focused, digital themes permeate its content. For example, the module «Cultural Policy» addresses the impact of digital technologies on cultural distribution, access, intellectual property, digital content regulation, and the reconfiguration of public funding models under digital capitalism. Digitalization is also inherent in modules exploring museums, collecting practices, and exhibition design, where digital collection management systems, digital cataloging standards, and digital curatorial tools are crucial. Furthermore, optional modules such as «Immersive Media and Extended Realities» directly expose students to XR technologies that increasingly define cultural experiences, from virtual exhibitions to digital storytelling.

King's College London further engages with digitalization by fostering partnerships with leading cultural institutions in London. Students work on live briefs provided by museums, arts councils, theaters, and digital cultural enterprises, addressing real-world problems such as digital audience development, digital archiving, and strategic digital communications. By interacting with cultural professionals who navigate digital transformation daily, students learn to apply theoretical knowledge to practical digital challenges. They develop competencies related to using digital tools in cultural project management, designing digital strategies, and evaluating the role of digital media in shaping contemporary cultural landscapes. The option to complete a creative research project also gives students the opportunity to produce digital outputs such as interactive platforms, digital exhibitions, or multimedia installations.

A cross-national analysis reveals several shared tendencies in how foreign institutions embed digital tools in the training of culturologists and cultural managers. One of the most significant trends is the treatment of digital literacy as a core competency. Rather than limiting digital education to specialized technical courses, programs incorporate digital competencies across all dimensions of cultural training, from heritage documentation and audience research to policy analysis and strategic planning. The competencies acquired include operational digital skills (digital archiving, 3D scanning, digital mapping), analytical digital literacy (interpretation of digital data, data visualization, algorithmic analysis), creative digital skills (digital storytelling, immersive content production), strategic competencies (leading digital transformation, designing digital strategies), and ethical competencies (digital rights, data privacy, digital inclusion). These multidimensional skills form the backbone of contemporary cultural professions.

Another global trend is the prioritization of digital participation and community-building within cultural sectors. Cultural organizations increasingly rely on digital platforms to foster participation, reach new audiences, enable co-creation, and support democratic cultural access. Educational programs emphasize digital participation models, digital community engagement tools,

and the design of inclusive online environments. This direction supports an understanding of culture not only as content to be consumed, but as a shared digital ecosystem where diverse communities actively shape cultural meaning. Consequently, students learn to design digital interfaces that enable equitable participation and to analyze socio-cultural implications of digital engagement.

Hybrid pedagogy also emerges as a defining feature of international programs. By blending online and offline learning modes, universities reflect the hybrid operational models of cultural institutions. Students engage with digital archives, virtual site tours, online discussion platforms, digital collaboration tools, and interactive case studies. These practices enable experiential learning that mirrors contemporary cultural management environments, where digital and physical activities converge. Moreover, hybrid formats support the development of digital communication skills and transversal digital competencies that cultural professionals must possess.

Another prevalent tendency is the integration of digital technologies in heritage preservation and documentation. Programs at Johns Hopkins University and other institutions demonstrate that competency in digital documentation tools such as 3D scanning, photogrammetry, GIS mapping, and open-source heritage databases is now indispensable for professionals in the heritage sector. Digital documentation not only enhances accuracy and accessibility but also supports risk management, enabling preservation planning in response to climate change, conflict, and urbanization.

When comparing Ukrainian programs with foreign analogues, several contrasts become apparent. Ukrainian cultural studies programs increasingly incorporate modern competencies, yet they remain more humanities-centered and less technologically embedded. International programs show deeper integration of technological tools, more flexible curriculum configurations, and stronger ties with cultural institutions undergoing digital transformation. For example, the Ukrainian standard for a master's degree typically specifies 90 ECTS credits, whereas the Johns Hopkins program requires 30 ECTS but compensates with intensive digital work and individualized learning routes. International programs also tend to include more practice-based digital components, digital laboratories, and partnerships with institutions at the forefront of digital innovation.

Despite these differences, the international experience offers valuable lessons for Ukrainian higher education. Strengthening digital components could include expanding modules on digital heritage, digital cultural policy, digital communication, and data-driven cultural analysis; integrating project-based digital tasks; building partnerships with digital cultural institutions; expanding access to digital documentation technologies; and enhancing educator training in digital pedagogy. Such measures would not only align Ukrainian programs with global standards but also support the modernization of the national cultural sector.

Digitalization also presents challenges. The rapid pace of technological change requires continuous updates to curricula and constant professional development for educators. The cost of digital equipment and software can be prohibitive, especially for universities with limited resources. The digital divide may disadvantage certain students and communities, limiting equitable access to digital cultural participation. Ethical concerns arise concerning intellectual property, cultural data sovereignty, digital surveillance, and the risk of cultural homogenization driven by dominant digital platforms.

Nonetheless, the opportunities outweigh the challenges. Digitalization enables wider access to cultural resources, democratizes cultural participation, supports innovative creative practices, enhances heritage preservation, and opens new avenues for cultural entrepreneurship. Hybrid and online learning create opportunities for international collaboration and mobility, expanding students' horizons. Digital platforms empower cultural institutions to reach global audiences, diversify their offerings, and engage with communities in new ways. For graduates, digital competencies enhance employability, enabling entry into emerging cultural professions at the intersection of culture, technology, and innovation.

Digitalization has become a foundational element of educational programs in cultural studies and cultural management in leading international universities. Foreign curricula demonstrate deep integration of digital tools and digital literacy across theoretical, methodological, and applied

components of education. Digital technologies shape how culture is analyzed, preserved, managed, and communicated, and as a result, they shape the professional identities of future cultural scholars and managers. International models illustrate how digital competencies can be embedded systematically and meaningfully into educational frameworks, offering significant insights for further development of Ukrainian cultural education. As the cultural sector continues to evolve under the influence of digital transformation, the capacity of cultural professionals to engage critically, creatively, and ethically with digital technologies will determine the resilience, relevance, and inclusivity of cultural institutions in the decades to come.

**Conclusions.** The analysis of digitalization and the integration of digital tools into the training of culturologists and cultural managers in foreign higher education institutions demonstrates that contemporary cultural education is undergoing a systemic restructuring driven by global technological transformation. Digital technologies no longer serve as supplementary instruments but have become integral to how culture is created, preserved, interpreted, and managed. International programs in the United States, Germany, and the United Kingdom embed digital literacy across the full spectrum of disciplinary content, demonstrating that technological competencies, methodological flexibility, and critical engagement with digital environments are now foundational attributes of cultural professionals. These programs reveal a shift toward interdisciplinarity, configurational flexibility, and practice-based learning grounded in real-world digital cultural environments and institutional partnerships.

Overall, the findings allow several key conclusions. Firstly, digital literacy is recognized globally as a core competency for cultural professionals. This literacy includes advanced digital documentation, data analysis, digital communications, immersive media design, digital heritage preservation, and strategic digital transformation leadership. The broad scope of competencies reflects the complexity of the digital cultural landscape and indicates that cultural managers and culturologists must operate comfortably within technologically intensive environments. Secondly, digitalization has fundamentally redefined cultural heritage practices. International programs train students to use tools such as photogrammetry, 3D scanning, GIS mapping, and digital repositories, making digital documentation standard practice for heritage preservation and dissemination. Thirdly, hybrid and digital pedagogical models now dominate cultural education abroad. Through the use of virtual learning platforms, online collaboration environments, digital case studies, and project-based digital tasks, institutions not only teach digital competencies but embody digital transformation in their teaching frameworks. Fourthly, digital participation and digital community-building emerge as distinct priorities within cultural education, reflecting the shift toward inclusive, participatory, and networked cultural ecosystems. Finally, international programs display stronger institutional integration with museums, cultural organizations, and digital cultural enterprises. These partnerships ensure that digital competencies are aligned with labor market needs and that students acquire relevant applied skills.

Given the outlined tendencies, several recommendations emerge for the enhancement of cultural education, particularly for contexts seeking to align with global standards. Higher education institutions should prioritize the systematic integration of digital competencies into cultural studies and cultural management curricula, ensuring that digital literacy becomes a core component rather than an optional specialization. This requires the development of comprehensive modules dedicated to digital heritage, digital communication, digital cultural policy, and cultural data analytics. Programs should adopt hybrid and digitally enriched pedagogies that mirror contemporary cultural practices, incorporating digital laboratories, virtual fieldwork, and online collaborative projects. Expanding partnerships with museums, archives, heritage organizations, and digital cultural institutions will ensure that students engage with authentic digital challenges and develop applied competencies.

Furthermore, institutions should invest in digital infrastructure and educator training. Teaching staff must possess advanced digital competencies to deliver technologically intensive content effectively, so professional development and interdisciplinary collaboration are essential. Digital ethics – particularly issues related to intellectual property, data protection, and cultural data

sovereignty—should be integrated into curricula to equip students with the ability to navigate complex socio-technical environments responsibly. Finally, curriculum designers should emphasize digital inclusion and equitable access, ensuring that digital transformation supports, rather than restricts, cultural participation. By adopting these recommendations, educational institutions can enhance the relevance, competitiveness, and global alignment of their cultural programs, preparing graduates to lead cultural organizations confidently through evolving digital landscapes.

### Conflict of interests.

Absent.

### ЛІТЕРАТУРА

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## DIGITALIZATION AND DIGITAL TOOLS IN THE TRAINING OF CULTUROLOGISTS AND CULTURAL MANAGERS IN FOREIGN HIGHER EDUCATION INSTITUTIONS

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*The article analyzes how digitization and digital tools are integrated into the training of cultural studies specialists and cultural managers in foreign higher education institutions, focusing on leading programs in the United States, Germany, and the United Kingdom. A comparative analysis shows that digital technologies now form the basis of contemporary cultural education, transforming its conceptual foundations, curriculum development, and pedagogical models. International programs are integrating digital literacy into all professional training, focusing on competencies such as digital heritage documentation, cultural data analysis, immersive media design, digital audience engagement, and strategic leadership in digital transformation. Digitalization is changing the relationship between universities and cultural institutions, strengthening partnerships that offer students direct participation in technology-mediated cultural practices. Through collaborations with museums, archives, and creative industries, students gain experience working with digital collections, virtual exhibitions, online communication strategies, and data-driven cultural management. Hybrid methodologies, including virtual fieldwork, online collaboration, digital case studies, and project-based digital assignments, reflect the operational realities of contemporary cultural organizations, where digital platforms increasingly structure cultural production and participation. International models demonstrate a systemic transition to technologically grounded cultural professionalism, where digital skills are central rather than secondary. This contrasts with systems where digitalization is present but less structurally embedded and insufficiently integrated into the competency system of cultural education.*

*The study concludes that the implementation of international best practices-expanding digital modules, investing in digital infrastructure, integrating digital ethics and inclusion, and fostering strong partnerships with cultural institutions – can significantly enhance the technological and professional relevance of cultural education in transitional contexts.*

**Keywords:** higher education, professional training, general competence, professional competencies, practice, digitalization, master's degree, culture, arts, humanities.

Надійшла до редакції 17.10.2025 р.