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НЕФОРМАЛЬНА МИСТЕЦЬКА ОСВІТА В СИСТЕМІ ПІДГОТОВКИ МОЛОДИХ НАУКОВЦІВ: ІННОВАЦІЙНІ ПІДХОДИ, МОДЕЛІ ТА ПЕРСПЕКТИВИ

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У статті розглянуто сучасні теоретичні підходи та інноваційні практики неформальної мистецької освіти в контексті підготовки молодих науковців в умовах війни, цифрової трансформації та оновлення української системи освіти. Акцентовано, що мистецько-освітня сфера сьогодні виконує не лише культурну, а й соціальну, психологічну та ідентифікаційну функції, забезпечуючи стійкість спільноти та можливості для творчої самореалізації. Показано, що зростання ролі неформальної освіти зумовлене її гнучкістю, відкритістю та здатністю формувати індивідуальні траєкторії професійного розвитку. На основі аналізу українських і зарубіжних досліджень обґрунтовано, що неформальні мистецькі практики – проєктні лабораторії, інтерактивні майстерні, творчі хаби, study groups, музично-інтерактивні кола та ініціативи community music – створюють сприятливе середовище для розвитку дослідницької культури, креативності, рефлексивності та міждисциплінарного мислення молодих учених.

Розкрито потенціал ключових моделей неформальної мистецької освіти: «творчої спільноти», «академічно-мистецької резиденції», «цифрової мистецької лабораторії» та «діалогічного наставництва». Вони забезпечують умови для співтворчості, культурної комунікації, опанування польових методів і формування академічної ідентичності. Окремо висвітлено новітні практики – музичні коворкінги, мікрорезиденції, документально-мистецькі практикуми, міжпоколінні творчі кола та цифрові платформи співтворення, що розширюють можливості науково-творчого розвитку студентів і аспірантів. Показано, що синергія формальної та неформальної освіти створює інтегрований освітній простір, у якому мистецька діяльність виступає лабораторією професійного зростання та інноваційного пошуку. Підкреслено значення неформальної мистецької освіти в період війни як ресурсу психосоціальної підтримки, збереження культурної пам'яті та розвитку колективної стійкості. Зроблено висновок, що інтеграція неформальних мистецьких форматів у підготовку молодих дослідників є стратегічно важливим напрямом модернізації української освіти та передумовою культурного й наукового відродження України.

Ключові слова: неформальна мистецька освіта, молоді науковці, інноваційні моделі, освітні практики, мистецькі спільноти, community music, освітня екосистема, мистецька підготовка педагогів.

Problem statement. The contemporary transformations within the Ukrainian arts and educational sphere are shaped by a complex interplay of profound civilizational, sociocultural, and political processes, which have become particularly acute under the conditions of full-scale war and rapid digitalization. During this period, arts education in Ukraine emerges not only as a domain of cultural development but also as a powerful resource for societal resilience, recovery, psychological support, and the strengthening of national identity (Bamford, 2018). Numerous Ukrainian researchers (Sulaieva, 2010; Sulaieva, 2014; Hryniova, 2004; Kravchenko, 2006) emphasize that in

wartime the sphere of arts education performs the function of community consolidation and spiritual strengthening, contributes to the preservation of value orientations, and provides a space for cultural memory and creative self-expression.

One of the key challenges of the present time is the need to rethink communication models and interaction formats within arts pedagogy. Institutions of formal education have revealed the limitations of traditional mechanisms under the pressure of societal crises, prompting the search for new forms of collaboration among educators, students, young scholars, and cultural communities. Research in higher education pedagogy (Vitvytska, 2006; Hladush, 2015; Yelnykova, ed., 2014) underlines that the modern educational process is increasingly shifting toward networking, interdisciplinarity, and partnership-based interaction. Under these conditions, artistic practices provide an open, dialogical, and creative mode of communication that enhances research potential and supports the development of professional competences among young scholars (Hryniova, Kobernyk, Malakanova & Sorokina, 2001; Hryniova & Semeniaka, 2020).

A significant trend is the growing role of non-formal education as a space for innovation, creative experimentation, cross-sector collaboration, and cultural initiatives. According to the findings of O. Vasylenko (2013; 2016), N. Pavlyk (2016), and L. Moskalenko (2018), non-formal education enables the construction of individual learning trajectories, flexible learning modes, social inclusion, and the integration of participants into diverse cultural and artistic environments. Meanwhile, artistic forms of non-formal education, described in the works of N. Sulaieva (2011; 2019; 2014), possess a particularly culture-generating nature, as they unite participants into creative communities where rigid boundaries between teacher and student, novice and experienced participant, performer and researcher gradually dissolve.

Studies of the international community music school (Higgins, 2012a; Higgins, 2012b; Bartleet & Higgins, 2018; Messenger, Veblen, Silverman & Elliott, 2013; Bamford, 2006) demonstrate that artistic communities constitute an effective environment for cultivating creative thinking, collaborative capacities, intercultural dialogue, and innovative inquiry. These environments are especially valuable for the preparation of young researchers who require not only academic knowledge, but also the ability to work in teams, create cultural products, and conduct research projects within open, flexible, interdisciplinary contexts (Ferrer-Fons & Cebolla-Boado, 2022; Scott, 2024; Onyshchuk, 2021).

Thus, the relevance of the topic is determined by the need to theoretically comprehend the role of arts and non-formal education in the conditions of war and digital transformation; by the growing demand for new interaction formats in the preparation of young scholars, oriented toward creative, research-intensive, and culturally generative environments; and by the strategic importance of non-formal arts education as an innovative space for developing twenty-first-century competences – creativity, communication, cultural reflection, and academic mobility (Slabko, 2019; Culture Partnership, 2016; Polikhun, Postova & Tymenko, 2019; Rybalko, 2023).

Review of research and publications. The problem of non-formal arts education and its role in the professional and research training of young people has become an active subject of scholarly inquiry in both Ukrainian and international academic discourse. Within Ukrainian pedagogical science, a substantial theoretical foundation has been formed that elucidates the essence, functions, and potential of non-formal education in the context of personal development. Researchers underscore its nature as a flexible, open, and variable mode of learning, in which practice-oriented, creative, and communicative dimensions dominate (Vasylenko, 2013; Vasylenko, 2016; Pavlyk, 2016; Moskalenko, 2018). In particular, the works of N. Sulaieva (2010; 2011; 2014; 2019) reveal the culture-generating, socializing, and professional functions of artistic collectives and art practices, which serve as vital environments for cultivating research autonomy, creativity, and reflexivity among future specialists.

The formation of professional competences of future educators within non-formal artistic environments is examined systematically by Ukrainian pedagogues and methodologists. The studies of M. Hryniova (2004), Hryniova and Semeniaka (2020), as well as those of L. Kravchenko (1998; 2006; 2012), demonstrate that the environment of a creative community promotes the development

of pedagogical initiative, research culture, the ability to interpret cultural meanings, and the formation of professional subjectivity. In the context of contemporary arts education, special attention is also given to the integration of formal and non-formal learning formats (Polikhun, Postova & Tymenko, 2019), models of pedagogical interaction (Hryniova, Kobernyk, Malakanova & Sorokina, 2001), and approaches used in higher education to ensure a high-quality system of arts and pedagogical preparation (Vitvytska, 2006; Hladush, 2015; Yelnykova, ed., 2014).

In international scholarship, non-formal arts education is conceptualized primarily as a dynamic space of co-creativity, social inclusion, creative self-expression, and intercultural dialogue. A key component is the concept of community music, widely represented in the works of L. Higgins (2012a; 2012b), K. Veblen, S. Messenger, M. Silverman, and D. Elliott (Messenger, Veblen, Silverman & Elliott, 2013), as well as in major reference publications (Bartleet & Higgins, 2018). These studies highlight that community music creates unique conditions for developing young people's research competencies: the ability to observe, analyze sociocultural phenomena, work within artistic communities, and implement project-based research methods in artistic environments.

Intergenerational artistic practices, creative hubs, and arts residencies – modern European forms of non-formal education – also merit special consideration. Their potential is explored in analytical studies (Bamford, 2006), sociocultural case studies (Ferrer-Fons & Cebolla-Boado, 2022), and international cultural reports (Culture Partnership, 2016). These formats foster young people's ability to work in multicultural and flexible contexts, interact with different generations, create research-informed creative outputs, and carry out cultural-educational interventions.

Contemporary empirical studies further confirm that artistic forms of non-formal education constitute an important factor in the development of critical and creative thinking, analytical skills, and research competence among students and young scholars (Onyshchuk, 2021; Scott, 2024; Slabko, 2019). This enables the interpretation of artistic communities, creative laboratories, arts workshops, and cultural residencies as effective pedagogical platforms that integrate elements of research, creativity, and social interaction.

In summary, both the Ukrainian and international scholarly traditions increasingly conceptualize non-formal arts education as a promising direction for the professional preparation and research development of young people, emphasizing its flexibility, innovative nature, and strong potential for cultivating twenty-first-century competences.

Purpose of the paper. The purpose of the article is to synthesize contemporary theoretical approaches and practical models of non-formal arts education in the context of preparing young researchers, as well as to identify its innovative potential and prospects for development within the Ukrainian educational landscape. The study aims to: elucidate the conceptual foundations and leading scholarly ideas concerning the role of non-formal arts education in fostering young people's research competences; analyze innovative formats of artistic interaction, including community music practices, creative hubs, intergenerational artistic initiatives, and arts residencies; outline the possibilities for integrating non-formal arts education into the system of professional training for young scholars; and determine key trends and vectors for the development of this sphere under the conditions of wartime challenges, digital transformation, and the ongoing renewal of Ukrainian education.

Methodological framework. The methodological framework of the article is grounded in a theoretical and review-based approach, which involves a systematic analysis of scholarly sources and conceptual positions related to the development of non-formal arts education and the preparation of young researchers. To achieve the stated purpose, a set of methods was employed, including content analysis of publications by Ukrainian and international scholars from 2005 to 2024, comparative analysis of models of non-formal arts education, structural-functional analysis of concepts of artistic interaction, as well as generalization of contemporary practices of implementing arts programs in Ukraine and abroad. The source base comprises more than forty scholarly works – monographs, articles, dissertation studies, and analytical reviews representing the fields of arts pedagogy, cultural studies, educational psychology, community music studies, and the theory of non-formal education.

1. Theoretical and methodological foundations of non-formal arts education in the training of young researchers.

Non-formal arts education is increasingly emerging as a significant component in the preparation of young researchers, as it combines flexible educational formats, creative interaction, and interdisciplinarity – features that are particularly relevant in the context of contemporary transformations taking place within the educational landscape (Vasylenko, 2013; Nychkalo & Prokopenko, eds., 2020). In the European context, the concept of non-formal education is understood as one of the key elements of the lifelong learning paradigm, characterized by voluntary participation, practical orientation, decentralization, and the networked nature of educational processes (Culture partnership, 2016). European policy documents and academic studies emphasize its openness, inclusivity, and its capacity to build social capital, stimulate cultural participation, and encourage the broad involvement of young people in creative and sociocultural practices (Bamford, 2006). Within this framework, the arts are viewed as a universal tool for intercultural communication and a means of fostering creativity and critical thinking – competences that are essential for young people engaged in research-oriented training (Bartleet & Higgins, 2018).

In Ukrainian pedagogy, the concept of non-formal arts education has a deep cultural foundation and is understood not only as a mode of artistic development but also as a factor of national identity formation and professional self-realization (Sulaieva, 2010; Kravchenko, 2006). Domestic scholarship highlights the role of non-formal artistic practices in the socialization of young people, the development of their value-based and spiritual spheres, the preservation of artistic traditions, and the process of enculturation (Hryniowa, 2004; Pavlyk, 2016). Artistic collectives, arts studios, and educational initiatives organized in non-formal formats constitute a unique platform for cultivating research activity and professional autonomy among future scholars (Sulaieva, 2014; Sulaieva, 2019). They promote work with authentic materials, engagement in field research, immersion in both folkloric and contemporary creative practices, and thus foster skills in analyzing cultural phenomena and producing their scholarly interpretation (Sulaieva, 2011).

The specificity of contemporary non-formal arts education formats lies in their capacity to stimulate creative interaction and intellectual inquiry. Project-based arts laboratories provide conditions for the collective development of creative and research tasks and cultivate the ability to collaborate across disciplinary boundaries (Onyshchuk, 2021). Interactive workshops foster the acquisition of practical skills, professional dialogue, and reflection on artistic activity (Vitvytska, 2006). Creative hubs, which integrate artistic, educational, and research practices, stimulate initiative, mobility, and openness to innovation (Kovalchuk, Martynova & Tanasiichuk, 2021). Study groups help develop a culture of academic discussion, analytical depth, and the capacity for collective interpretation of scholarly and artistic problems (Hladush, 2015). Music-interactive circles enhance communicative skills, group interaction, and creative improvisation (Ferrer-Fons & Cebolla-Boado, 2022).

A special place is occupied by the phenomenon of *community music* – a global artistic and educational practice directed toward inclusion, co-creation, and the democratization of artistic interaction. In the works of L. Higgins (2012a; 2012b), K. Veblen, M. Silverman, S. Messenger, and D. Elliott (Messenger, Veblen, Silverman & Elliott, 2013), it is emphasized that community music enables every participant to become a co-creator regardless of prior experience, and cultivates in young researchers the ability to analyze the social, cultural, and psychological dimensions of creative interaction. Owing to its participatory nature, such practices help develop research reflexivity, skills for working within open communities, and social responsibility – competences that are essential in the preparation of future educators and researchers (Scott, 2024).

The deepening of the methodological foundations of non-formal arts education rests on a number of pedagogical approaches. The experimental – research approach provides opportunities for creative inquiry and observational research (Sulaieva, 2014). The integrative approach supports holistic comprehension of artistic and educational processes by combining various art forms and academic disciplines (Hryniowa & Semeniaka, 2020). The transdisciplinary approach enables the integration of the arts with cultural studies, pedagogy, psychology, and sociology, thus opening new

research horizons (Slabko, 2019). The competence-based approach focuses on the formation of a broad spectrum of skills required of young scholars in the contemporary educational environment (Yelnykova, ed., 2014). The cultural-identity approach underscores the significance of national traditions and local cultural practices, which play a decisive role in shaping the personal and professional identity of young arts-oriented researchers (Sulaieva, 2016; Sulaieva, 2023).

The role of artistic practices in the development of young researchers' scholarly culture is multidimensional. They cultivate the ability to observe, analyze, and interpret artistic phenomena, as well as to develop reflexivity and creative thinking – particularly through work with authentic materials, participation in rehearsal processes, creation of cultural products, and implementation of artistic projects (Bamford, 2018; Sulaieva, 2025). Participation in artistic collectives and studios facilitates the acquisition of fieldwork methods, meta-analysis, and cultural interpretation – skills that are indispensable for scientific preparation (Sulaieva, Horska & Androsova, 2024). The experience of working with different generations and diverse social groups, characteristic of many artistic initiatives, develops social sensitivity and the capacity for intercultural dialogue (Ferrer-Fons & Cebolla-Boado, 2022).

The interaction between formal and non-formal education ensures the holistic development of the young researcher and creates a synergistic educational environment. Formal education provides the theoretical foundation, methodological knowledge, and academic stability (Vitvytska, 2006), whereas non-formal education develops cognitive flexibility, the ability for creative experimentation, and the practical application of scholarly approaches (Rybalko, 2023). The combination of these two systems not only expands opportunities for professional self-realization but also contributes to the formation of innovative thinking and research mobility among young scholars (Sulaieva, Zubalii, Demchenko et al., 2024). As a result, an integrated educational model is formed in which the artistic environment functions as a laboratory of professional growth, spiritual enrichment, and scholarly creativity.

2. Innovative models, practices, and prospects for integrating non-formal arts education into the training of young researchers.

The integration of non-formal arts education into the training of young researchers has become one of the most dynamic and strategically significant directions in the modernization of the arts and educational sphere. The need for flexible, open, and creative learning models is driven both by the challenges of war and by rapid digital transformations that reshape the nature of education, communication, and professional interaction. Global and Ukrainian experience demonstrates that non-formal artistic formats enable young researchers to combine artistic practice, academic reflection, and sociocultural analysis, thereby cultivating creative and innovative approaches to scholarly activity (Bamford, 2006; Vasylenko, 2013; Sulaieva, 2010).

One of the most important conceptual models that defines the innovative potential of non-formal arts education is the model of *creative community learning*. It is grounded in the principles of co-creation, democratic participation, and inclusivity, and is widely applied in community music initiatives (Higgins, 2012a; Messenger, Veblen, Silverman & Elliott, 2013). This model involves engaging young researchers in collective artistic activities, which creates opportunities for developing communication skills, analyzing group processes, fostering leadership, and gaining experience in facilitating creative sessions. For the Ukrainian context, this model is particularly relevant, as it contributes to the restoration of social ties and cultural reintegration of youth (Sulaieva, 2019; Polikhun, Postova & Tymenko, 2019).

Equally significant is the model of the *academic – arts residency*, which integrates scholarly work, creative experimentation, and cultural communication. This model parallels European practices of arts residencies that function as spaces of intensive creative and research immersion. Such residencies enable work with authentic materials, field-based ethnomusicological studies, and the creation of documentary-arts projects, all of which foster skills in research analysis, cultural interpretation, and artistic reflection (Ferrer-Fons & Cebolla-Boado, 2022). In the Ukrainian context, arts residencies increasingly collaborate with universities and civic organizations, creating alternative educational platforms and involving young scholars in cultural initiatives (Sulaieva, 2022).

A third contemporary model that is rapidly developing due to digitalization is the *digital arts laboratory*. This is an interactive educational and creative environment that integrates digital tools,

virtual platforms, and artistic interaction. In such laboratories, students and young researchers participate in online orchestras, virtual workshops, collaborative digital compositions, and interactive co-creation environments. Digital arts services – from cloud-based audio platforms to VR tools – enable the production of collective artistic works regardless of participants' geographical location, which is particularly important under conditions of wartime displacement and remote interaction (Scott, 2024; Bamford, 2018).

Another significant direction is the model of *dialogical mentorship* (mentorship through art), which is grounded in a partnership-based interaction between teacher and student, where artistic activity becomes the foundation for dialogue and reflection. In this model, the role of the mentor extends beyond the transmission of knowledge to active participation in the creative process, thereby strengthening the young researcher's agency, stimulating independence, and fostering the capacity for innovative solutions (Sulaieva, Horska & Androsova, 2024; Hryniova, 2004). This format serves as an alternative to the traditional «teacher – student» hierarchy and aligns fully with the principles of *beginnerness* practices, in which participants interact as equals regardless of their level of preparation (Higgins, 2012b).

Among the latest practices of non-formal arts education actively implemented in the training of young researchers are *music co-working spaces* – open collaborative environments that allow participants to work with various musical styles, techniques, and instruments, interact with others, and take part in micro-projects (Bartleet & Higgins, 2018). *Micro-residencies*, short-term mobile formats of creative and research work, enable young scholars to immerse themselves in new cultural environments and quickly master new artistic practices (Ferrer-Fons & Cebolla-Boado, 2022). *Documentary-arts practicums* combine methods of scholarly research, cultural documentation, and artistic production, including interview-performances, ethnographic sketches, and music-documentary compositions (Sulaieva, 2016).

Intergenerational creative circles are of exceptional importance – environments in which representatives of different generations interact, exchanging experiences, knowledge, and cultural traditions. These formats create spaces for deep cultural memory, foster social interaction and empathy, and offer young researchers opportunities to conduct field studies in natural sociocultural settings (Sulaieva, 2025; Sulaieva, 2014).

The development of digital interactive co-creation environments – online orchestras, platforms for collaborative music programming, and media-art experiments – creates a new dimension of creative interaction that gradually enters the scholarly discourse, enabling the generation of new forms of research material (Scott, 2024; Messenger et al., 2013).

The prospects for integrating these models and practices into the training of young researchers are exceptionally broad. First, they strengthen research competences, particularly the abilities to analyze, interpret, facilitate group processes, and collect and process cultural data (Sulaieva, Zubalii, Demchenko et al., 2024). Second, artistic forms of interaction contribute to the formation of academic identity, as young researchers perceive themselves as part of creative communities in which scholarship, culture, and artistic practice function as a unified system (Hryniova & Semeniaka, 2020). Third, the integration between universities and cultural institutions – museums, arts centers, theatres, hubs, and folkloric laboratories – creates new opportunities for educational partnerships, scholarly – creative projects, and mobility programs (Kovalchuk, Martynova & Tanasiichuk, 2021).

Particularly significant is the potential of non-formal arts education in the process of national recovery during wartime. Artistic communities provide psychological support, cultivate collective resilience, restore cultural memory, and facilitate the integration of internally displaced persons, service members, children, and young people into the educational process (Sulaieva, 2023; Moskalenko, 2018). For young researchers, participation in such practices creates opportunities to work with real sociocultural contexts, investigate processes of cultural adaptation, and develop arts-based research projects aimed at community renewal.

Thus, innovative models and practices of non-formal arts education not only expand the educational landscape but also directly influence the formation of contemporary research culture.

Their integration into university-level preparation of young scholars creates conditions for the development of autonomous, creative, and socially responsive researchers capable of working in interdisciplinary teams, generating new cultural meanings, and conducting scholarly inquiry amid global challenges.

Conclusions. The synthesis of theoretical positions and the analysis of contemporary innovative models allow us to assert that non-formal arts education is a significant resource for the development of research competence and professional agency among young scholars. Under the conditions of war, digitalization, and the expansion of networked forms of interaction, it emerges as a flexible, inclusive, and culture-generating component of the modern educational landscape. Firstly, the concept of non-formal arts education is formed at the intersection of the European lifelong learning framework and Ukrainian pedagogical and cultural traditions. Its fundamental principles are voluntary participation, openness, practical orientation, interdisciplinarity, and cultural identity – create an environment conducive to the development of autonomous thinking, creativity, and analytical skills in young researchers. Secondly, artistic formats are project laboratories, interactive workshops, creative hubs, study groups, music-interactive circles, and community music, which combine creative and scholarly activities. They provide conditions for group interaction, understanding of cultural phenomena, mastery of fieldwork methods, and critical analysis, all of which significantly strengthen the research culture of emerging scholars. Thirdly, innovative models – creative community, academic – arts residency, digital arts laboratory, and dialogical mentorship expand opportunities for researcher preparation. These models foster readiness for interdisciplinary collaboration, openness to new environments, digital competence, and the development of academic identity. Fourthly, modern practices – music co-working spaces, micro-residencies, field ethnomusicological studies, documentary-arts practicums, intergenerational creative circles, and digital co-creation tools broaden the educational space and offer high potential for developing research abilities. They enable a transition from vertical learning structures to partnership-based interaction grounded in co-creation. Fifthly, the synergy of formal and non-formal arts education creates comprehensive conditions for researcher development: formal education provides methodological foundations, while non-formal education offers experiences of creative experimentation, cultural interaction, and independent inquiry. This combination shapes a competent, mobile, and innovative young researcher. Sixthly, in wartime, non-formal arts education plays a crucial role in societal recovery: it provides psychosocial support, preserves cultural memory, facilitates the integration of diverse population groups, and fosters collective resilience. For young scholars, participation in such practices becomes a space for civic responsibility and meaningful cultural action. Thus, non-formal arts education today constitutes a self-sufficient, innovative environment capable of significantly accelerating the professional and scholarly formation of young people. Its integration into the preparation of researchers opens new opportunities for the modernization of Ukrainian education, strengthens the creative and research potential of society, and creates an essential foundation for the cultural and scientific renewal of Ukraine.

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NON-FORMAL ARTS EDUCATION IN THE TRAINING OF YOUNG RESEARCHERS: INNOVATIVE APPROACHES, MODELS, AND PERSPECTIVES

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The article examines contemporary theoretical approaches and innovative practices of non-formal arts education in the context of preparing young researchers under the conditions of war, digital transformation, and the renewal of Ukraine's educational system. It is emphasized that today the arts and education sphere performs not only cultural but also societal, psychological, and identity-shaping functions, ensuring community resilience and creating opportunities for creative self-realization. The study demonstrates that the growing significance of non-formal education is driven by its flexibility, openness, and capacity to support individual trajectories of professional development. Based on an analysis of Ukrainian and international research, it is argued that non-formal artistic practices – project laboratories, interactive workshops, creative hubs, study groups, music-interactive circles, and community music initiatives – provide a favourable environment for cultivating research culture, creativity, reflexivity, and interdisciplinary thinking among young scholars.

The article reveals the potential of key models of non-formal arts education, including the creative community, academic – artistic residency, digital arts laboratory, and dialogic mentorship. These models create conditions for co-creation, cultural communication, engagement in field methods, and the formation of academic identity. Particular attention is paid to emerging practices – musical co-working spaces, micro-residencies, documentary – art workshops, intergenerational creative circles, and digital co-creation platforms – which expand opportunities for the scholarly and artistic development of students and early-career researchers. It is shown that the synergy of formal and non-formal education generates an integrated learning environment in which artistic activity functions as a laboratory for professional growth and innovative inquiry. The study underscores the significance of non-formal arts education during wartime as a resource for psychosocial support, cultural memory preservation, and collective resilience. It concludes that the integration of non-formal artistic formats into researcher training constitutes a strategically important direction for modernizing Ukrainian education and a prerequisite for the cultural and scientific renewal of Ukraine.

Keywords: non-formal arts education; young researchers; innovative models; educational practices; artistic communities; community music; educational ecosystem; arts-based teacher preparation.

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