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## The fashion industry and its impact on cultural consumption: Analysis of trends and expression of identity through fashion

**Abstract.** Fashion trends and style have become important factors in shaping social relations, self-esteem and personal identity in modern society. Based on this, the work was carried out with the aim of studying the main trends in the fashion world and its impact on cultural identity. To this end, the essence and origin of fashion, the formation of the fashion industry, an analysis of fashion trends and styles present in the fashion industry, and the function and significance of fashion in human life were described. The article highlighted the concepts of “fashion,” “fashion

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industry,” and “identi-ty,” and focuses on the colour palette in clothing and methods of designing modern clothing. The results of the work showed that fashion is a social process that develops cultural significance and is a key element of social relations. Fashion brands are purchased by consumers for a sense of individuality, quality, and status achievement. The consumption of high-quality items was demonstrated by lifestyle, level of comfort, external influence, and the desire to look “expensive.” Character traits, views, and ideals can be reflected and expressed through clothing. People try on different looks and choose their wardrobe to convey information about who they are to those around them. The paper examined the material and highlights the factors that influence users when purchasing fashion items. The study covered some important points, such as a person’s satisfaction with their appearance, as well as changes in the fashion industry. It was found that self-esteem plays an important role and influences a person's attitude towards their own image, and minimalism in clothing helps to be in tune with the latest trends, does not cause stress, does not overload, and influences a person's attitude towards their own image. The results of the study can be used in the fashion industry, marketing, clothing design, as well as in cultural studies and sociology, in particular by specialists who study the influence of fashion on cultural identity, consumer behaviour and social trends

**Keywords:** minimalism in fashion; clothing styles; innovative development; fashion market; popular trends

## INTRODUCTION

With innovative processes in society, fashion as an independent social institution is also improving. Fashion has a complex structure and its own characteristics. Fashion is a cultural phenomenon that aims to describe important social and worldview changes of a particular period of time. Research into the influence of the fashion industry and the expression of identity through fashion makes it possible to analyse certain social and cultural transformations and mechanisms that arise in society. Fashion is a transmitter and carrier of values, and role and status presentations are considered to be a manifestation of the value orientations of fashion consumers. It identifies key cultural and social trends, refines them, makes them understandable to social actors, and increases their motivation.

Fashion industry researchers are engaged in determining the social impact of fashion on society and its development characteristics. Fashion, as noted in their work by K.J. Shetty and S. Kotian (2023), is used as a tool for expressing one’s individuality and reflects the culture of the state. Due to global processes and changes in fashion, consumers lead a more accelerated lifestyle, losing their individuality and style, succumbing to fashion trends. Studying current trends in order to analyse the main directions of development of the fashion industry, N.V. Ostapenko *et al.* (2023) noted that the fashion industry fulfils its functions to satisfy consumer demand. However, modern society has pushed fashion beyond the bounds of objective demand, and it has been transformed into a means of manipulation through advertising and PR mechanisms (Gronow, 2023).

The main topics covered in the analytical materials of fashion critics E.C. Anyanwu and C.A. Chiana (2022) and H. Kwik and O. Gondoputranto (2023) are the meaning and influence of fashion and the values it instils in the younger generation. Fashion experts O. Khan *et al.* (2024) examine in their scientific research some topics related to the use of fashion as a means of public diplomacy, emphasising the associations and messages that fashion conveys to consumers not only in their own country but also abroad. Researcher C. Nunes (2023) believes that fashion can function and even exist thanks to innovation and the dynamism of the world. First, there is direct competition between cultural and social models, and then the selection of the most suitable, which in the process becomes a fashion trend.

The object of study of self-identification through fashion trends is the scientific research of I.N. Panina and V.V. Parchevska (2021), M.A. Özdil (2021). Fashion is a form of cultural identity that preserves heritage and is based on global homogenisation. Fashion communication in any country emphasises cultural and social status, and social media platforms and events play a key role in showcasing fashion and bringing communities together. Considering fashion as a means of self-expression, the work of A. Mateo (2024) suggests that changes and innovations in clothing trends and styles also indicate changes in society. Modelling fashion as a predictive and diagnostic process makes it possible to determine the current state and future prospects of a society’s culture. To discuss the numerous roles of forecasting and its consequences, M. Olinyk (2023) conducted a study among undergraduate students and found that public opinion, culture, ethnicity, and family have a significant impact on fashion consumption. Studying the impact of the fashion industry on cultural consumption, Z. Musova *et al.* (2021) concluded that fashion trends are the focus of attention, aspirations and organisation of women’s lives, and that fashion influences the life paths of strong women.

However, the following issues remain unexplored in science: what cultural consumption in the fashion industry entails; how identity is expressed through fashion; research into the potential and role of the fashion industry; consumer behaviour in the fashion industry. Thus, the aim of this study was to examine the main directions of the fashion industry and to explore the characteristics of its influence and interconnection with cultural consumption. The key objectives were: to review the history of fashion, define its functions and structure as a social institution of society; to analyse popular trends in the fashion industry; to study the peculiarities of the fashion industry as the main factor influencing cultural consumption. The methodology of the work consisted in using analytical and cultural methods to study fashion as an object of human spirituality and social values; analysing fashion trends for identity through fashion; examining the general properties of fashion, its characteristics, theory and practice in life; arguing the humanistic essence of the fashion industry.

**THE ESSENCE OF THE CONCEPT OF “FASHION”,  
DEFINING THE STRUCTURE OF FASHION  
AS A SOCIAL INSTITUTION OF SOCIETY**

Fashion (derived from Latin – “image”, “regulation”) is the short-lived dominance of a particular taste in various spheres of human life. Fashion characterises superficial and short-lived changes in the external design of everyday objects or certain works of art. Fashion in clothing is a change in its styles and forms, which may last for a short period of time. The phrases “dressed fashionably” and “in fashion” appeared in the 17<sup>th</sup> century, when French court fashion was a model for many European countries. Through the prism of art, fashion is very close to conceptual art, as it combines various components (hairstyle, style, colour, clothing, accessories) that create an image. From the point of view of psychology and sociology, fashion is one of the forms and mechanisms of regulation and self-regulation of human behaviour in society: group, individual, and mass. In addition, fashion is a field of professional activity that includes forecasting, production, design, consumption of goods, clothing, accessories and footwear, perfumes, etc. A large number of experts work in the fashion industry: designers, marketers, fashion designers, stylists, couturiers, photographers, make-up artists, technologists, constructors, embroiderers, and seamstresses.

Since the development of clothing is historically close to fashion, it is mainly identified with this concept. Fashion in clothing is combined with the visual origin of a person’s appearance to their ruling ideals. The specificity of the elements of fashion dissemination is expressed by the main role of psychological factors: the desire to exalt the personality, imitation, the search for social support. The value of fashion or its significance is one of the main elements of a fashionable object. If it does not have a significant meaning, then it cannot be at the top of fashion trends, becoming outdated and obsolete. Conversely, having acquired meaning and a certain value, it becomes fashionable and popular. A fashionable object is a means of implementing fashion standards, the actions that society puts into practice.

Fashion standards, in turn, are ways of acting or cultural models, consumer behaviour that is widespread in society, in a particular social group. For example, it is fashionable to own an expensive phone of a certain brand; a person who has the means can buy it, and if they do not, they can order a Chinese copy. In these cases, society aims to implement the current fashion standard. The set of actions in the field of consumption that are combined with values, fashion standards, objects and aimed at them is the

behaviour of fashion participants. The history of fashion is closely intertwined with the history of the evolution of costume, but they are not identical, as the formation of fashion as a social phenomenon dates back to the late 14<sup>th</sup> – early 15<sup>th</sup> centuries, in the late Middle Ages. Specifically, during this period, the process of perfecting clothing was complemented by features characteristic of fashion: costumes became a common European phenomenon, not a national one; shapes changed; and fanciful novelties appeared. All this quickly becomes a universal craze; in other words, people are caught up in the excitement of imitation, which is the main prerequisite for fashion, which simultaneously reveals its contradiction.

In the phenomenon of fashion, the individual reflects themselves in two directions: fashion shows their relationship to the surrounding world, society, and themselves. A person tries to find and preserve their individuality and has a desire to be like other members of society. The hidden desire to conform to fashion counteracts the desire not to depend on it, not to be like others, to be different from them. For some participants, fashion becomes the main thing not to be like others, for the rest, on the contrary, to imitate others. In essence, fashion emerged as a result of the desire of the upper classes to distinguish themselves from the lower classes, to emphasise their status in society through fashionable clothing, expensive materials and jewellery.

In a class-based society, the pioneers of fashion were queens, kings and their favourites. Their subjects imitated the attire of kings. The desire to express one’s individuality through clothing was characteristic of bourgeois society: it manifested itself in Italy during the Renaissance and reached a significant level in clothing during the Directory period in France. At the end of the 20<sup>th</sup> century, individualisation in the material sphere became the dominant trend in the formation of design culture. Circumstances arise that lead to change and accelerate the emergence of new fashions, but people do not always notice this and understand its logic (Greet, 2024).

Fashion negates the question of real choice, embodying ready-made, socially acceptable standards that people unthinkingly imitate and support the illusion of forming their own individuality. This is precisely the compensatory, protective function of fashion. It consists in relieving people of responsibility for their choices, while giving them the feeling that they are not alone and isolated. Indeed, fashion satisfies human needs. This is one of its properties and the secret of its longevity, despite predictions of its disappearance at the end of the 20<sup>th</sup> century. It is worth considering the main functions of fashion (Table 1).

**Table 1.** Fashion functions

No.	Function	Brief description
1	Function of diversity and uniformity	It is characterised by the differentiating and unifying properties of fashion. It signifies the unity of humanity when trends emerge that are popular all over the world. However, fashion divides society: income, age, status, values. Fashion followers are often criticised for losing their individuality and becoming uniform.
2	Innovative function	Fashion brings something new to society, increasing the potential for innovation. It is a certain readiness of relevant spheres for integration and acceptance of innovations. In other words, fashion is a source and measure of a high level of innovation.
3	Communicative function	This function is demonstrated in semiotic fashion theory. Through the consumption of fashionable goods, society demonstrates its adherence to certain values. Fashion develops in response to social events and conveys people’s views on life.

Table 1. Continued

No.	Function	Brief description
4	Function of levelling and differentiation	It is characteristic of both the elite and the masses. It divides them, but also unites them, bringing their consciousness to a certain standard.
5	Function of socialisation	It helps to learn the norms of behaviour in society. Through fashion, people (especially the younger generation) perceive the patterns of behaviour accepted in society. After all, young people are often unable to express themselves and imitate fashion standards.
6	Function of prestige	This can be explained as follows: what is fashionable is prestigious.
7	Function of physiological and psychological relief	It is important for 21 <sup>st</sup> -century society, for rebooting and relaxing the nervous system, especially for residents of large cities. Fashion aims to relieve tension and provide vivid emotions.

**Source:** compiled by the author based on E.M. Sobreira and D. Mantovani (2024)

### CLOTHING STYLES AND THEIR PROPERTIES

Since the beginning of human evolution, the first clothing was invented – a covering for the body to protect it from heat and cold. The predecessors of clothing are body painting, tattoos and the application of various symbols to the body for survival in the world. Jewellery, hairstyles and headdresses were also important, complementing the image of people in ancient times. Since its inception, fashion has been synonymous with the era. Nineteenth-century fashion is characterised by a mixture of styles. The fashionable image of that time is eclectic and combines items of different styles and historical eras. Early 21<sup>st</sup>-century fashion already reflects a sharp departure from the norms and trends that had been established in the past. The boundaries of what is permissible are expanding, and it is acceptable to combine the incompatible. The main trends in contemporary fashion, as shown on the world's catwalks, are experimentation and boldness in creating one's own unique style (Vingilyte & Khadaroo, 2022).

The image of a modern person is created by a clothing designer, which is of great importance in social life. Clothing is a certain form and manner of communication, acting as a means of influencing attitudes and behaviour towards other people. In different eras, clothing had its own form and colours and influenced the formation of a person's appearance, indicating their national and social affiliation, wealth and age. Clothing mostly reflects the psychology of society in the past and present, and sometimes predicts the fashion of the future. Fashion reacts instantly to life situations and changes in beliefs and views in the spiritual realm. It changes instantly, and this change reflects the essence of people at a given time. Along with the changes of the eras, the period of great artistic styles is fading into oblivion: the rapid pace of society, the development of information, the influence of the mass market and the latest technologies lead to society experiencing its existence not in one style, but in a variety of plastic images and stylistic forms. In the 19<sup>th</sup> century, a style emerged that aimed to mix and use styles of the past, called eclecticism. Eclecticism combines different styles and can have several at the same time. Eclecticism is the most important characteristic of 19<sup>th</sup>-20<sup>th</sup> century culture, typical of postmodernism. It played a significant role in the development of costume and fashion in general.

At the beginning of the 20<sup>th</sup> century, major artistic styles in art were replaced by new concepts: pop art, functionalism, abstractionism, surrealism. The fashion style of the 21<sup>st</sup> century is gaining value, but does not have a long-term establishment, as was the case with major artistic

styles. The study of clothing is particularly important, as it demonstrates the essence of a person and is a sign of belonging. Among the variety of styles, it is worth highlighting the classic ones, those that will never go out of fashion and remain relevant for a long time: minimalist style, sports style, eco-style. The minimalist style of clothing comes from the same name style in decorative art, but in combination with the constructivism of the 1930s (Zhang, 2024). Fashion replaces old styles, trying to preserve only the original and the best. Minimalism is characterised by simplicity of lines and materials (Fig. 1). Minimalist fashion focuses on eliminating the superfluous to make room for things that bring pleasure and value to people. Minimalism periodically comes into fashion in different versions when the old is no longer interesting and the new has not yet been created. When fashion needs change, minimalism comes along. This style is characterised by modesty in things, comfort and simplicity.



**Figure 1.** Minimalism style

**Source:** Pinterest (n.d)

Minimalism emerged in the West and then spread throughout Europe. In Ukraine, minimalism was functional (wearing sports accessories, rivets, fasteners, no manicures or jewellery), vampiric (black hair, red lipstick, vamp-style makeup, aggressive hairstyles), glamorous (with the use of elements of 1950s Hollywood fashion) (Zhang, 2024). At first, achromatic colours and pastel tones prevailed, but later bright and vibrant shades came into fashion. If an outfit consisted of two or more items, each had a monochromatic colour and matched the colour scheme. Minimalism is an organised and concise style, characteristic of any age,

helping to keep up with the latest trends, without causing stress or overload, raising self-esteem and influencing a person's attitude towards their own image.

Minimalist fashion involves having a few eye-catching and attractive items in the wardrobe. However, the consumer mindset of the 21<sup>st</sup> century often contradicts minimalist principles. Adopting a minimalist aesthetic allows individuals to express personal style and move towards a more sustainable, eco-conscious lifestyle. There are various fabrics for creating a minimalist style: cashmere, gabardine, leather, silk, crepe, satin, knitwear, but they must be smooth, because if there is a shiny surface, patterns are excluded. Designers in this style use a variety of looks: from soft to loose, emphasising the advantages or hiding the flaws of the figure, using a minimum of details and clear geometric lines. To comply with minimalism, you should not choose ruffles or frills, which are used in romantic looks. Buttons are rarely used, mostly replaced by fasteners and hidden zippers. Despite all the restrictions, minimalist outfits are luxurious in different situations and without the characteristic pomp. This style is ideal for the office.

Minimalism, one of the leading trends in contemporary design, focuses on creating multifunctional items. As mentioned above, minimalism is a wardrobe concept that consists of a minimal number of multifunctional clothing items. According to minimalists (including, for example, American designers K. Klein, D. Keran, and German fashion designer J. Sander), a versatile item should be characterised by the following qualities: simplicity of form; absence of embellishments; neutral colour; use of high-quality materials (Jain, 2022). A multifunctional product is one that performs several functions. In the 20<sup>th</sup> and 21<sup>st</sup> centuries, the creation of multifunctional items has become one of the main trends in design. Functionalists aimed to create universal items that would replace traditional ones. These were attempts to create a universal style that would satisfy people's everyday needs and aesthetic tastes, and would be reasonable, harmonious and practical. This approach to invention can meet the needs of modern people, who are developing dynamically and leading active lifestyles. Examples include Coco Chanel's "little black dress" (1920s) and "Chanel-style" suit (1950s), as well as Yves Saint Laurent's jeans and tuxedo dress (Mohamadi & Shirazi, 2023).

Clothing is one of the basic physical needs of humans. People often buy goods to satisfy their need for self-esteem while maintaining their individuality. When it comes to choosing clothes, the main value is the actual and ideal image. Clothing is always replenished with new assortments, new items and things. This is mainly achieved by borrowing new elements and types of everyday wear from other groups. The wardrobe of a 21<sup>st</sup>-century person has a variety of clothing combinations: some are borrowed from sportswear, military uniforms, the clothing of other nations, genders and even underwear.

Military clothing had a significant influence on everyday clothing in Europe. Even during the Crusades, the tournament and combat attire of knights added new elements to clothing. In the 14<sup>th</sup> century, men's black clothing was complemented by a purple jacket with basques, which was worn under metal armour. The 17<sup>th</sup> century was characterised by the appearance of musketeer cloaks and cavalry boots with heels. From 1917, fasteners, patch

pockets, collars and "aviator stands" were borrowed from military uniforms for women's costumes. The second half of the 20<sup>th</sup> century was marked by the fashionable "military look" – military-style clothing (Fig. 2). Khaki colours, peaked caps, epaulettes and satchel bags were in vogue. And in the 1990s, women's military boots came into fashion (Ding, 2024).



Figure 2. Military style

Source: Pinterest (n.d)

When it comes to sportswear, there are versatile and comfortable items that are suitable for people of all ages. Most classic clothing items were originally designed as comfortable clothing for horse riding and hunting. In the 20<sup>th</sup> century, sportswear was supplemented with sports knitwear, including leggings, classic pullovers and polo shirts. Jackets, quilted coats, and warm wool boots were fashionable during that period. In the 21<sup>st</sup> century, knitted fabrics and fashionable multi-component fabrics appeared. Semi-transparent and transparent fabrics are in fashion, as are combinations of these with various other materials (Fig. 3).



Figure 3. Sporty style

Source: Pinterest (n.d)

The fashion for lingerie elements emerged in the 1970s. The "lingerie style" is characterised by petticoats with frills, blouses adorned with ribbons, embroidery, and lace (Fig. 4). In the 1980s, V. Westwood and J. Gaultier introduced the "corset style." During the 1990s, the slip dress, reminiscent of a 1930s nightdress, became particularly popular (Ding, 2024).



**Figure 4.** “Lingerie” and “Corset” styles

**Source:** Pinterest (n.d)

In the 19<sup>th</sup>-20<sup>th</sup> centuries, women’s clothing became enriched through the incorporation of elements borrowed from men’s attire. The wardrobe was complemented by the classic English suit, waistcoat, and trousers, while wearing tailored shorts became fashionable. Through functional transformation, new garments occasionally emerged: the tuxedo evolved into the tuxedo dress (by Y. Saint Laurent), the shirt transformed into the shirt dress, the jacket began to be worn as a top, and it became acceptable to wear a vest under a jacket instead of a shirt. The constant variety in clothing was further enhanced by the borrowing of features from the traditional costumes of different cultures. New components arrived in Europe from the East: in the 17<sup>th</sup> century – button fastenings and Turkish robes; in the 19<sup>th</sup> century – the fez, the burnous, and the Japanese kimono. In the 1970s, the “ethnic style” emerged (Fig. 5), characterised by the use of traditional cuts, colour palettes, costume elements, and decorative embellishments inspired by the attire and ornaments of various peoples around the world (Ma *et al.*, 2017; Skaskiv & Chuprina, 2025).



**Figure 5.** Ethnic style of dress

**Source:** Pinterest (n.d)

As mentioned above, fashion at the beginning of the 21<sup>st</sup> century is a violation of trends and rules in styles that have been formed over generations. A mixture of styles

creates a coherent image. Fashion is closely intertwined with the economic and political situation. Freedom of movement and travel, ease in all spheres of life, and the intertwining of different cultures within a single state are emerging. The fashion industry has been hit by an innovative crisis, and there is a trend towards the “well-forgotten old”. This is how things are combined and mixed “from a new angle” and “with a fresh look”. The innovations from the beginning are the following combinations of stylistic directions: a classic suit with a printed T-shirt; a light dress with a leather jacket; children’s prints in adult clothing (cartoon characters); military style combined with lace; heavy boots with dresses or light skirts, etc. In other words, it becomes possible to combine items to express one’s individuality. When it comes to taste in clothing selection, it is worth noting that one should not cross the line so as not to look comical and ridiculous. “Strange” outfits used to be seen in fashion shows and were not used in everyday life. In the 90s, representatives of subcultures, grunge style, and punks experimented with them, and since the 2000s, celebrities have been shocking and attracting audiences with bold outfits. For example, actress and singer K. Moss interestingly combines military and romantic styles, silk and leather, wears classic jackets with T-shirts, and pairs denim shorts with ethnic styles (Bai & Xue, 2021).

Eco-friendly, “green” fashion is popular among designers. British designer S. McCartney is considered the pioneer of the eco-trend in luxury fashion and adheres to important environmental and ethical principles. She does not use natural leather, synthetic dyes or fur in her clothing, using only organic fabrics. McCartney stands out from others in that she finds alternatives to artificial materials: various leather substitutes. She uses eco-prints, simple styles and natural shades, which distinguish her collections. The British-Japanese brand People Tree is very popular among consumers and is completely eco-friendly. Its founder is S. Minney. The brand does not use artificial dyes or synthetic materials, and what sets it apart is that the designers work with recycled raw materials. The face of the brand is the young actress E. Watson.

Another well-known and fashionable brand from America is Deborah Lindquist Eco Fashion Brand. Designer D. Lindquist serves celebrities such as G. Stefani and S.J. Parker. She skilfully combines fashionable luxury motifs and environmental friendliness. She made a name for herself in the fashion industry by creating an eco-friendly collection of wedding dresses. Lindquist’s designs feature retro motifs, organic wool, hemp, silk, and only eco-friendly fabrics. Renowned Australian designer M. Liu invented a new, revolutionary “zero waste” technique that was unknown to anyone else. He is known for producing nanofabrics. Liu uses geometric shapes and drapery. The English brand Enamore. Designer J. Ambrose created women’s clothing from vintage fabrics, the first item sold was a top made from an old curtain from the 1960s. Known for making underwear from organic fabrics: silk, cotton, soy, bamboo, inspired by 1950s Hollywood glamour. Her creations are stylish, attractive and feminine, made from eco-friendly materials. All eco-friendly clothing is marked with “green” labels. Green-themed inscriptions, slogans and images can be seen everywhere, from accessories to children’s clothing (Kohrs, 2021).

When considering clothing styles, it is worth paying attention to dystopianism, futurism and neo-futurism. Futuristic clothing does not just adorn a person, it is practical, comfortable, high-tech and has ergonomic silhouettes (Fig. 6). Its main functions are to protect from the sun and injuries, retain heat, and facilitate movement. Separate attention should be paid to the colours of the futuristic trend, with white, metal, and metallic being popular among designers. Futurist artists use glowing neon shades. In their view, this is the pure energy of the vision of the future. Bright and light shades represent utopian neo-futurism. Master designers combine utility and aesthetics.



**Figure 6.** Futurism style in clothing

Source: Pinterest (n.d)

Clear lines, a simple and comfortable cut, and the presence of functional details characterise this style. The anti-utopian trend is also defined by comfort and high-tech features; however, the appearance of dystopian clothing contrasts sharply with that of neo-futurist fashion. The colour palette is predominantly dark, featuring shades of khaki and military tones. Hence, the term “anti-utopian” reflects its opposition to the “pure and bright” vision of the future. Thus, clothing style represents an important socio-cultural phenomenon, performing not only a functional role in providing physical comfort and protection but also serving as a means of communication, expressing both individual and collective values. Clothing reflects changing social structures, political moods, and economic realities of a given period, acting as a symbolic marker of identity, social status, and cultural affiliation. In the context of the historical evolution of fashion, the fusion of styles that became characteristic of the late 20<sup>th</sup> and early 21<sup>st</sup> centuries indicates a breakdown of traditional norms and boundaries, driven by globalisation, technological innovation, and the rise of individualism. Fashion, in turn, becomes not only an indicator of contemporary trends but also a

reflection of deeper transformations in social and cultural perceptions. Consequently, clothing style is not merely the result of aesthetic exploration but also a significant social and cultural phenomenon that records and interprets shifts in social structures and value systems.

#### FASHION TRENDS OF THE 21<sup>ST</sup> CENTURY: CULTURAL CONSUMPTION AND IDENTITY

Fashion in the 21<sup>st</sup> century dictates individuality, the desire for self-expression, and the freedom to stand out in various ways. Transformations and the blending of styles are no longer surprising. Thanks to the creativity of stylists and designers, the fashion industry is undergoing significant changes that prompt society to rethink the very concept of beauty. There is a growing re-evaluation of aesthetic standards and values. For many years, the pursuit of thinness and the imitation of slender models led young people to unhealthy attempts to resemble them, often resulting in anorexia and psychological disorders. Women with non-standard body types felt inferior. The turning point in the fashion industry began with models who did not conform to conventional norms. The first such model to appear on the runway was E. Aronson. Over time, with the emergence of other models, it became evident that beauty exists in many forms, even beyond traditional parameters. However, this fashion revolution also provoked controversial opinions. The inclusion of models with disabilities has further challenged social perceptions, encouraging reflection on important human issues.

The formation of 21<sup>st</sup>-century style is not based on glamour or opulence, but rather on adaptability to contemporary circumstances. Fashion now reflects a conscious approach to the selection of clothing and accessories. Designers take into account lifestyle changes and global transformations. Ukrainian designer A. Tan, for instance, created a style for businesswomen that harmoniously combines the practicality of mobile devices with romantic and office wear (Seliverstova, 2015). The fashion of the new generation embraces diversity, challenges stereotypes, and opens new possibilities for beauty. Nevertheless, classical directions such as retro and vintage are skillfully integrated into 21<sup>st</sup>-century attire. The key advantages of modern fashion are its democratic character, comfort, and tolerance towards innovation. Fashion mirrors the development and mood of society, influences human character, and teaches individuals to perceive the world in new ways. The primary task of a fashion designer nowadays is to create clothing that is both stylish and naturally comfortable, ensuring harmony between the individual and the surrounding environment while exploring new forms of design. In their work, designers propose innovative approaches to the development of future fashion, employing methods such as combinatorial, deconstructive, and modular design – all of which are reflected in modern fashion trends (see Table 2).

**Table 2.** Methods of clothing design

<p>Combinatorial method</p>	<p>It is characterised by various combinations based on specific forms, through insertions, rearrangements, and groupings of details. Variations of this method include transformation and kineticism. Transformation is the conversion of a specific form of clothing into another, changing details. This is the most relevant method, as there are many options for changing a particular item (represented by A. Tan and L. Pustovit). Kineticism is a method of creating dynamics in decoration, drawings or shapes. It is used to emphasise or divert attention from the desired elements. It is mainly used in professional shows.</p>
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**Table 2.** Continued

Modular method	It consists of creating clothing from separate modules, which can be simple (geometric shapes: squares, triangles, rhombuses) or complex (leaves, flowers, various shapes and patterns). They can be used to create beautiful compositions and model inserts. In design, the method is used in vintage, grunge, and patchwork styles.
Deconstruction method	This method is characterised by uneven edges, asymmetrical cuts, slits, elements of incompleteness, and holes. The method gives the designer room for self-expression. It is used to create clothing for young people.
Inversion method	It is characterised by a rejection of existing forms and stereotypes. It is a method of revolution and upheaval. It is used to create the overall shape of a costume and allows for original solutions to design problems. This method has been used to create reversible clothing.
Analogy method	It is a method of reworking the source.
Neology method	It is characterised by the use of borrowed ideas. Its main feature is the distribution of the use of deliberate plagiarism and prototypes.
Standardisation method	It is based on the unification, classification, and typification of certain parts of models. The most characteristic method for industrial clothing production.
Reconstruction method	It consists of creating an exact copy made from original materials and in its natural size. It is actively used for the production of theatrical costumes

**Source:** created by the author based on H. Kwik and O. Gondoputranto (2023)

These creative methods of clothing design enable designers to realise their ideas. In the creative process of clothing design, designers must take into account the following components: composition, colour, style, fabric selection, and accessory selection. Most fashion designers, aiming to complement the asceticism and simplicity of clothing models, introduce colourful hues, decorative details, and new fabrics. It is fabric that defines 21<sup>st</sup>-century fashion. According to innovators, the fashion of the future will be completely different, with fabrics being glued, soldered and welded together (Jain, 2022).

Consumers want comfort and ease of wear, so materials have been developed that are cool in summer and warm in winter, including membrane fabrics, antibacterial and anti-stress fabrics, natural fibres and eco-friendly fabrics. In fashion, there is almost no difference between women's and men's fabrics. Freedom of self-expression and gender equality are on the rise. The unisex style is taking over fashion trends. Consumers choose comfort in everyday life, so the choice of shirts made of natural fabrics with a classic cut is justified, as such items are suitable for any occasion. Jackets add structure and a business style to the look, combining denim with corduroy and adding elastane and lycra. A prominent unisex brand is RCF, which produces high-quality and stylish items (Akdemir, 2021).

The popular "op art" style is characterised by stripes, associative drawings, and the combination of one motif with another. Floral compositions in fabrics convey meaning through Rococo, Empire, and 20<sup>th</sup>-century ornamentation. Accessories include chain belts, laces, and straps, and straight-cut suits are making a comeback. Colour is one of the main elements of fashion. When developing fashionable items, designers must have an aesthetic sense of colour, because it is the colour of the product that first attracts the consumer's attention. The design of the product becomes more expressive due to the colour used. According to the rules of design, it is not advisable to combine three colours at once. The exceptions are black and white, as they are not considered colours in terms of their technical properties. The colour of a product can give the consumer a sense of self-confidence and increase their self-esteem. For example, blue and green-blue are colours associated with stress relief. Colour evokes different emotions, accelerates

metabolism, normalises blood pressure, and affects anger control (Musova *et al.*, 2021). There are certain colours, such as gold and shades of orange, that symbolise luxury, creating a feeling of luxury and wealth in the consumer.

Since 2000, there has been a colour revolution in fashion. Black and white colour schemes, wine-red shades, and electric blue are back in fashion (Bai & Xue, 2021). It is also worth noting the colour khaki, which has different shades (more ochre, yellow, green). This colour never goes out of fashion. Consumers also choose natural pastel shades, earth, sand, grass, all shades of grey-blue, lilac, smoky pink. Speaking of cultural consumption and the manifestation of identity through fashion, it is worth noting that fashion, to some extent, is an expression of a person's social identity at a certain period, depending on the chosen style. Identity is self-expression and self-experimentation, a fixed, ongoing process.

Fashion enhances and reflects individuality. A consumer's identity and sense of belonging in society are influenced by their clothing. Personality traits, self-esteem, ideals, views, values, or emotions can be reflected or expressed through clothing. A person can use fashion as a tool to raise their self-esteem, to explore how society reacts to them. After all, the way a person presents themselves in society, namely their choice of wardrobe, unintentionally creates a certain image of that person in society. A person's self-esteem is reflected in their attitude towards clothing. The attention that a woman or man pays to their wardrobe choices is a reflection of their self-esteem. People need approval of their status in society, so there is a real connection between a person's psychological need for clothing and the clothing they choose to wear. Appropriate clothing is linked to a person's choice of personal harmony and the need to be accepted in society. Recognition, modesty, culture and appearance are also defined through fashion, which is adapted by people. Fashion brands and luxury clothing are purchased by consumers for a sense of individuality and quality, status achievement (fashion for accessories, jewellery, watches, phones). One of the results of consuming high-quality items is a certain lifestyle, a high degree of comfort, an absence of stress, and Western influence. In luxury brands, consumers choose exclusivity, quality,

sophistication, aesthetics, relevant design, and high cost. Luxury fashion is often pleasant and futuristic. Young people aged 19 to 25 make up the majority of the fashion elite. Luxury enhances a person's pride and satisfaction. Examples of luxury brands include Dolce & Gabbana, Gucci, Chanel, Dior, and H&M (Ivashchuk *et al.*, 2023). Designers get new ideas when they think about future target consumers. Fashion forecasting consists of several stages: consumer profile research, fashion trend identification, business vision, market analysis, designer collection analysis, and sales volume analysis. The media, glossy magazines, newspapers, and the Internet are used for fashion forecasting. Popular brands adapt to fashion trends, and unsold goods reserves are the main factor influencing fashion forecasting. The forecast is based on the study of the past and present.

The factors that influence users when purchasing a particular product are social, psychological, cultural, technological, and economic: influence on the behaviour of the population; consumers must act within their own economic capabilities; appearance strengthens mental health and increases productivity; degree of environmental friendliness, misunderstanding between consumer and manufacturer due to the incompatibility of fashionable goods and increased prices. Ethical and social ignorance also plays a role in the fashion industry. The tendency to purchase fashionable items is driven by social recognition and individuality in the surrounding environment.

In summary, it can be noted that the fashion industry not only reflects current cultural trends, but also actively shapes new consumption norms that directly influence individual and collective perceptions of identity. It has been found that fashion trends are dynamic, subject to social, economic and technological changes, as well as global processes that determine the contexts of consumption. In particular, the growing interest in individualism in fashion and the mixing of styles reflect a change in cultural perceptions, where fashion acts as a tool for self-expression and a form of social communication that contributes to the formation of new cultural identities. Fashion phenomena such as minimalism, eco-style, cross-cultural influences and the adaptation of military and sports elements demonstrate the importance of fashion language as a symbol of change in social beliefs, values and consumption practices. Thus, fashion is not only an industry but also a powerful cultural phenomenon that determines not only visual and aesthetic aspects but also shapes the socio-cultural reality of the modern world.

## CONCLUSIONS

The article analyses the main fashion styles and their characteristics, describing well-known eco-brands such as People Tree, Deborah Lindquist Eco Fashion Brand, and Enamore. The results confirm that clothing styles are an important component of the personality paradigm. The study shows that a consumer's identity and sense of belonging in society are influenced by their clothing. Identity, personality traits, self-esteem, ideals, views, values, or emotions can be reflected or expressed through clothing. The role of fashion is to make certain situations related to the disclosure of a given topic visible; to break down norms and established stereotypes about styles and colours that have been adapted by humanity since time immemorial.

Since consumers choose comfort in clothing, the fashion industry has developed fabrics that are warm or cool, antibacterial, anti-stress, made from natural fibres and eco-friendly fabrics. Analysing the "unisex" style, it is worth concluding that fashion breaks down gender stereotypes and makes it clear that fashion aims to erase the boundary between men and women through the idea that clothing has no gender. Minimalism in clothing helps to keep up with the latest trends, does not cause stress, does not overload, raises self-esteem and influences a person's attitude towards their own image. Futuristic clothing is practical, comfortable, high-tech and has ergonomic silhouettes. Its main functions are to protect from the sun and injury, retain heat, and facilitate movement.

In addition, design methods in contemporary fashion trends were explored. In the creative process of clothing design, designers must consider the following components: composition, colour, style, fabric selection, and accessory selection. This work provides a preliminary understanding of the fashion industry and its impact on cultural consumption and identity formation through popular trends. An important issue for future study could be research showing the relationship and influence of fashion on consumers of different age groups and what strategies well-known brands should use in their work to attract more consumers.

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## **Модна індустрія та її вплив на культурне споживання: аналіз трендів та вираження ідентичності через моду**

**Анотація.** Модні тренди та стиль стали важливими чинниками формування соціальних відносин, самооцінки та особистісної ідентичності в сучасному суспільстві. Виходячи з цього, робота виконана з метою дослідження основних тенденцій модного світу та його впливу на культурну ідентичність. Для цього описано сутність і походження моди, становлення модної індустрії, проведено аналіз модних трендів, стилів, що присутні в модній індустрії, функції та значимість моди в житті людини. У статті висвітлено поняття «мода», «модна індустрія», «ідентичність», приділено увагу огляду кольорової гами в одязі та методам проектування сучасного одягу. За результатами роботи визначено, що мода є соціальним процесом, що розвиває культурне значення та являється головним елементом відносин у соціумі. Модні бренди купуються споживачами задля відчуття індивідуальності, якості та статусного досягнення. Показом споживання високоякісних речей є стиль життя, рівень комфорту, зовнішній вплив та бажання виглядати «дорого». Риси характеру, погляди та ідеали, можуть відображатися та виражатися через одяг. Людина приміряє на себе різноманітні образи, обирає гардероб, щоб донести до навколишнього середовища інформацію про те, ким вона являється. В роботі розглядався матеріал та висвітлено фактори, що впливають на користувачів при покупці модного товару. Проведене дослідження охопило деякі важливі моменти, такі як задоволеність людини зовнішнім виглядом, а також зміни у модній індустрії. Виявлено, що самооцінка відіграє важливу роль та впливає на те, яке відношення у людини до власного образу, а мінімалізм в одязі допомагає бути на одній хвилі з новітніми тенденціями, не викликає стрес, не перевантажує, впливає на те, яке відношення у людини до власного образу. Отримані результати дослідження можуть бути використані в галузі модної індустрії, маркетингу, дизайну одягу, а також у дослідженнях культурології та соціології, зокрема фахівцями, які займаються вивченням впливу моди на культурну ідентичність, поведінку споживачів та соціальні тренди

**Ключові слова:** мінімалізм у моді; стилі одягу; інноваційний розвиток; fashion-ринок; популярні тенденції



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## Analysis of the influence of musical culture on the traditional rituals of the peoples of South America

**Abstract.** Music plays an important role in shaping and preserving cultural identity. It contributes to the preservation and restoration of traditional knowledge that may be lost due to globalisation. The aim of the study was to investigate the influence of musical culture on the traditional rituals of the peoples of South America. Through the analysis of ethnographic literature and musical sources, it was possible to investigate the role of music in the traditional rituals of the peoples of South America. A comparative analysis provided a better understanding of the evolution of rituals and their connection to the culture and beliefs of peoples. The study of musical instruments, dances, and songs used in rituals made it possible to explore their symbolic meaning, functions, and influence on the emotional state of participants, as well as on the sacralisation of space and connection with spirits. Music is used in rituals to create sacred space and connect with spirits; musical rhythms and melodies influence the emotional state of ritual participants; song lyrics contain mythological stories and convey traditional knowledge; dances are an important part of many rituals and symbolise the unity of people with nature and with each other. Musical culture is an integral part of the traditional rituals of the peoples of South America. In addition, the interaction of the rituals of the peoples of South America with European culture highlights the exchange of cultural elements that has influenced both traditions. Research into the influence of music on rituals has provided a better understanding of the culture, beliefs and values of the peoples of South America. It has been established that music played an important role in creating a ritual atmosphere, immersing participants in the sacred world, with melodies and rhythms enhancing the sacred nature of events and making rituals more meaningful. Music united the community, strengthening the bonds between participants and creating a single voice for the community, emphasising a shared identity and becoming a way to tell stories and pass on the experiences of past generations. The results of the study can be used in cultural institutions and museums to create exhibitions that reflect the cultural heritage of the peoples of South America. In educational institutions, they can become part of curricula in ethnomusicology, cultural anthropology, and art history

**Keywords:** traditions; musical ethnography; rituals; ethnomusicology; folk music; identity

### INTRODUCTION

Studying the influence of music on the rituals of South American peoples has not only historical and cultural value, but also contemporary relevance. Many South American peoples face the risk of losing their traditions due to

globalisation and assimilation. This reveals unique aspects of their culture and contributes to the preservation of traditions, the development of anthropological understanding, and intercultural dialogue in a global context. Studying

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and documenting musical rituals helps to preserve this valuable heritage for future generations. Music in rituals provides a deep understanding of the worldview and values of the peoples of South America. Cultural exchange between South America and Europe has had a significant impact on the musical styles of both continents. European colonisers not only brought their musical instruments and styles with them, but were also influenced by local musical practices, which subsequently led to mutual enrichment and transformation of musical forms. These cultural ties contributed to the emergence of new genres, such as Latin American music, which later conquered the world stage, making its own unique contribution to global musical culture. Studying these rituals helps to better understand their spirituality, connection with nature, and worldview. Music is used to connect with gods, spirits, and ancestors. It is also used to express joy, grief, love, and other emotions. The traditional music of the peoples of South America can be a source of inspiration for contemporary composers and performers. Studying these musical traditions can stimulate the development of new musical styles and trends. The study of South American musical rituals makes a significant contribution to the development of ethnomusicology as a science. It provides an opportunity to better understand the role of music in the cultures of different peoples of the world.

Many South American peoples live in isolated regions, which complicates the study of their rituals. South America is striking in the richness and diversity of its peoples, who over thousands of years have created unique cultures full of colourful rituals. In their work, scholars T. Rommen and B. Nettl (2020) examine the musical culture of the inhabitants of South America. The scholars also pay attention to ceremonies and rituals. J.J.R. Andía (2018) and P. Palomino (2020) also mention the peculiarities of rituals and their close connection with music and have devoted their works to the distinctive culture of the indigenous peoples of South America as a whole. However, the scholar did not ignore such important components as music, rituals and their combination. Three groups clearly stand out in this mosaic of traditions: the inhabitants of the Andes, the Amazon and the east coast.

The Andes, a majestic mountain range, have become home to numerous peoples, such as the Quechua, Aymara, and Kayapa. Their beliefs are deeply connected to nature, particularly the mountains, which are considered sacred. Quechua and Aymara rituals often include the worship of Pachamama, the goddess of the earth, as well as mountain peaks, lakes, and other natural objects. These rituals are accompanied by music, dancing, and singing, which help people connect with the deities and receive their support. References to the existence of the Quechua and Aymara can be found in the work of T. Turino (2018). The author examines, in particular, the cultural and ritual aspects of the peoples' lives. The Amazon, the world's largest tropical forest, is home to many tribes living in harmony with nature. Their rituals are closely intertwined with the cycles of life and death, hunting and gathering, as well as with the spirits that inhabit the jungle. C. Vallejo and J. Carlos (2021) mention musical traditions, the sacred meaning of music, songs and dances, and their context in rituals in their study. Shamans, the spiritual leaders of tribes, play a

key role in rituals, using music, dance, and song to communicate with spirits, heal the sick, and ensure success in hunting. E. Rahman and B.B. de Mori (2022) mention Amazonian shamans in their study, in particular the ritual of their pipe smoking. The scientists draw a parallel between the ancient rites of the inhabitants of South America and how this habit has carried over into the present day. A.K. Jerotic *et al.* (2023) examined the music and rituals of the Amazonian peoples in the context of psychedelic effects on consciousness.

On the east coast of South America, where countries such as Brazil, Argentina and Uruguay are located, the ethnic composition of the population is more diverse. It is home to descendants of Indians, Europeans and Africans, who have merged into a single people over the centuries. Their rituals often combine elements of different cultures, making them particularly interesting and colourful. For example, the carnival in Rio de Janeiro, which attracts millions of people every year, originated as an Indian ritual to honour the gods of fertility and was later borrowed and transformed by Portuguese colonisers. A. Snyder (2019) recounts the history of the borrowing and transformation of the famous carnival in his work. For the peoples of South America, ceremonies and rituals are not just formal actions, but a way of life that has been promoted since ancient times and is closely assimilated into the modern way of life of the peoples of South America. Music, dance and song play an important role in them, as they help to create an atmosphere of unity, lift the spirits and express the deepest emotions. Thanks to these traditions, the culture of the peoples of South America retains its identity and is passed down from generation to generation.

This study aims to investigate the influence of musical culture on the rituals and ceremonies of the peoples of South America. The study used a combination of methods – analysis of ethnographic sources, comparative analysis and an ethnomusicological approach – which made it possible to reveal the role of music in the ceremonies of the peoples of South America in greater depth. The objects of study were musical instruments, dances and songs that accompanied rituals, as well as their symbolic meaning and influence on participants. Analysis of ethnographic works by classical and contemporary researchers, including A. Snyder (2019), who described the sacred origins and significance of the carnival in Rio de Janeiro, and M. DUBY (2013), who systematised the most common ritual songs of the region, made it possible to identify both local and common features of cultural practice. In particular, works such as “El Condor Pasa”, which reflects the belief in natural forces and connection with ancestors, “La Diablada”, which symbolises the struggle between good and evil, and “Yawar Fiesta”, associated with the celebration of spiritual heritage, were studied. Comparative analysis made it possible to identify common and distinctive features in the musical components of rituals in different regions – the Andes, the Amazon, and the east coast – which allowed to trace their role in preserving knowledge, myths, and collective memory. The ethnomusicological method made it possible to study the materials, form, decoration and sound of instruments, song lyrics and dance movements in connection with mythology and beliefs. The combination of these approaches ensured the systematisation

of data and a comprehensive understanding of the influence of musical culture on the traditional rituals of the peoples of South America.

### THE ROLE OF MUSIC IN SHAPING RITUAL PRACTICES AND CULTURAL IDENTITY AMONG THE PEOPLES OF SOUTH AMERICA

In South America, music played an immeasurably important role in the formation and development of traditional rituals of different peoples. Its influence on cultural and religious life was extremely significant and often invaluable in the context of preserving the identity and common spirit of communities. Considering this influence, one can feel the depth of the musical heritage of these peoples and its intertwining with various aspects of their lives (Meade, 2022). First, music created a special atmosphere during rituals, helping participants immerse themselves in the sacred world. Melodies and rhythms imbued with spiritual meaning reinforced the sacred nature of events, making rituals more tangible and meaningful to the community. Often, musical compositions reflected ancient traditions and mythological beliefs, making the sound even more magical and appealing to participants. Music was also used to convey the emotions and feelings that were characteristic of a particular ritual. It evoked joy and merriment during celebrations, or a deep immersion into the mystical world during religious ceremonies. For example, monotonous drum rhythms can encourage dancing and joy, while sad melodies can evoke tears and longing, supporting the participants in their shared experience.

Music in a ritual context can play an important role in preserving and transmitting cultural heritage. Often, musical motifs, melodies, and rhythms are passed down from generation to generation as part of traditional rituals, contributing to their preservation and continuity. In addition, music conveys important elements of cultural identity and self-awareness of ethnic groups. For example, certain melodies and songs may be associated with mythological or historical events, symbolising important aspects of the collective memory and identity of a people. This helps to strengthen the connection between contemporary generations and their traditions, contributing to the preservation of cultural heritage. In addition, music in a ritual context can serve a socialising and educational function, influencing the formation of values and norms of behaviour among participants in the ritual. For example, singing songs together during a ritual can contribute to the formation of a shared worldview and the establishment of social ties between participants. Thus, music in a ritual context acts not only as a means of expressing emotions and creating an atmosphere, but also as an important element of the cultural and social identity of ethnic groups, contributing to their preservation and development in accordance with the changing conditions of the modern world. Music in a ritual context plays an interactive role, interacting with other aspects of the ritual, such as visual elements, symbols and texts. For example, specific rhythmic structures of musical compositions can reproduce the symbolism of an event or highlight certain aspects of its meaning. It is also important to use music to change the emotional state of the participants in the ritual, helping them to concentrate, relax or mobilise their energy, depending on the specifics

of the ritual. In general, music in a ritual context acts as an important component that complements and emphasises various aspects of the ritual, contributing to its effective performance and understanding by the participants.

However, the most important aspect of music's influence on rituals was its ability to unite the community and maintain social cohesion. During musical performances, the community created a single voice that emphasised their shared identity and strengthened the bonds between participants. Performing music can be a form of communication and collaboration that makes people forget their differences and unite in harmony. Music also played an important role in transmitting and preserving cultural heritage. Over generations, music has become not only an auditory expression of culture, but also a way of passing on traditions and stories to future generations. Therefore, many musical rituals have deep roots in the past and are preserved in the modern life of the peoples of South America (Bruhns, 2023).

Musical culture plays an important role in the lives of the peoples of South America, influencing their customs, rituals and social structure. Thanks to its rich and diverse musical heritage, this continent demonstrates how music can be not only a means of entertainment, but also an important element of cultural identity and social interaction. Before the arrival of Europeans in the 15th and 16th centuries, South America was home to numerous indigenous peoples. Each of these peoples had their own unique musical traditions, which were closely intertwined with their ceremonies and rituals. With the arrival of Europeans, the musical culture of South America underwent significant changes, but at the same time retained many authentic features. Music has been and remains an integral part of religious ceremonies in South America. The Incas, for example, used musical instruments such as flutes and drums during ceremonies to worship the sun and other gods. In the modern context, many indigenous peoples still use traditional musical forms during religious holidays and ceremonies. One striking example is the Inti Raymi festival, which takes place annually in Cusco, Peru. During this festival, dedicated to the sun god Inti, traditional musical instruments are used, and dances and songs are performed according to ancient customs. Music also has a significant influence on the social customs and traditions of the peoples of South America.

For example, samba in Brazil and tango in Argentina have become not only musical genres but also symbols of national identity. These musical styles have profoundly influenced the cultural life of these countries, shaping their social customs and traditions. In Brazil, samba is an integral part of Carnival, one of the biggest festivals in the world. This festival is an example of how music can bring together people from different social and ethnic groups, creating an atmosphere of unity and joy. In many South American cultures, music accompanies rites of passage such as birth, marriage and death. For example, in the Andean region, music is used during youth initiation ceremonies, symbolising the transition from childhood to adulthood. The songs and dances performed during these ceremonies have deep symbolic meaning and are passed down from generation to generation. The musical culture of South America is extremely rich and diverse, deeply influencing the customs

and rituals of the peoples of this continent. It plays an important role in religious and social ceremonies, contributes to the preservation of cultural heritage and serves as a means of communication between different generations. Thanks to its unique ability to bring people together, music remains an important element of the cultural identity of the peoples of South America.

### **DANCES, SONGS AND REGIONAL TRADITIONS IN THE RITUAL CULTURE OF SOUTH AMERICA**

One of the important aspects of South American musical culture is its ability to reflect and preserve historical memory and social events. Music often becomes a way to tell stories and pass on the experiences of past generations. For example, in the Andean countries, Creole and Indian songs are widely used to tell stories about the struggle for independence, social justice, and everyday life. These songs not only entertain but also serve as an educational tool, helping new generations understand and appreciate their history. At the same time, South American music has a significant influence on contemporary pop culture. Many musical genres, such as reggaeton, salsa and merengue, have gained international popularity, becoming part of the global music scene. These genres retain elements of traditional music, combining them with contemporary styles, which makes them accessible to a wide audience. They also contribute to the promotion of South American culture around the world, showcasing its richness and diversity. The musical culture of South America continues to evolve, preserving its uniqueness and openness to new influences. It remains a vibrant and dynamic part of many people's lives, uniting them in shared celebrations, rituals and everyday life. Thanks to its universal language, music builds bridges between cultures, nations and generations, making the world a richer and more harmonious place for everyone. Studying dances and songs in the context of traditional South American rituals helps to better understand the cultural identity and spiritual values of these peoples. These artistic expressions not only reflect the history and traditions of communities, but are also a form of communication with the spiritual world and an expression of inner feelings and emotions. Dances and songs create a musical and visual cultural memory that is passed down from generation to generation and is an important element of South America's cultural heritage.

One of the most famous ritual dances is "Inti Raymi," or "Festival of the Sun," which takes place in Peru. This dance celebrates an ancient Inca festival dedicated to the sun as a source of life and fertility. The dance uses complex movements and costumes that reflect the symbolism of the sun and natural elements. The dancers perform specific movements to represent ritual actions such as sowing seeds or harvesting crops, making this dance a key element of the ceremonial life of Inca culture. Another notable ritual dance is the "Diablada," or "Dance of the Demons," which originates from Bolivia and Peru. This dance reflects the struggle between good and evil and is performed in specific costumes depicting demons and angels. The performers use complex movements and acrobatics to recreate the struggle between these forces, making this dance exciting and emotionally charged. Another popular ritual dance is the "Candombe," which is an integral part of Uruguayan

culture. This dance is performed during religious holidays and celebrations and is characterised by rhythmic movements and the use of percussion instruments such as drums. Participants dance in a circle formation to reflect community unity and cooperation, and perform specific movements that have symbolic meanings reflected in cultural beliefs and traditions (Contreras & Kassandra, 2022). These ritual dances reflect the deep historical and cultural traditions of South America and are important elements of the ceremonial life of the peoples of the region.

Songs play an important role in traditional South American rituals, serving not only as musical accompaniment but also as a means of conveying history, beliefs and emotions. One of the most famous ritual songs is "El Condor Pasa", which originates from the culture of the Andean peoples. This song has deep historical roots and is often used during various ritual ceremonies, such as harvest celebrations or ancestor commemorations. "El Condor Pasa" reflects a belief in natural forces and a connection with nature, and its melody and lyrics lend a special solemnity and significance to the ritual. Another notable ritual song is "La Diablada," which originates from Bolivia and Peru. This song is performed during religious holidays and celebrations associated with the struggle between good and evil. The lyrics of this song reflect mythical images of demons and angels and are intended to encourage participants in the ritual to reflect on the eternal forces of good and evil. In addition, it is worth mentioning the ritual songs used during ceremonies to remember and honour ancestors. For example, in Inca culture, songs sung during ancestral honouring ceremonies, such as "Yawar Fiesta", which reflects the belief in spiritual heritage and family ties, are popular.

These examples of ritual songs reflect the profound significance of music in the traditions and ceremonies of South America. Songs not only create an atmosphere and add solemnity to various rituals, but are also a means of transmitting cultural heritage and identity. They preserve the beliefs, mythology and history of the peoples of South America, making these rituals unique and meaningful to the community. Thus, studying dances and songs in the context of traditional South American rituals helps to gain a deeper understanding of the cultural and religious heritage of this region. These artistic expressions reflect the history, traditions and values of the peoples of South America and are an integral part of their lives and identity. There are numerous rituals in different cultures of South America that reflect the spirituality, cultural heritage and beliefs of the peoples of this region. A detailed analysis of the rituals of the peoples of the Andes, the Amazon and the east coast was carried out, revealing their common aspects and the influence of music, dance and song on these rituals. Among the peoples of the Andes, rituals are closely linked to the mountainous landscape, the sun and the fertility of the land. One of the most famous rituals is Inti Raymi, the Festival of the Sun, celebrated in many Andean cultures. During this ritual, the sun is honoured and prayers are said for a good harvest. Music, dance and song play an important role in creating a festive atmosphere. Traditional musical instruments such as the quencha (flute), tahu (drum) and others are used to perform melodies that express gratitude for sunlight and the fertility of the earth.

In the densely populated jungles of the Amazon, rituals are associated with beliefs in the spiritual forces of nature

and plant spirits. Ritual ceremonies involving ayahuasca, a plant-based drink, are common among Amazonian peoples. These rituals have religious significance, aimed at spiritual cleansing, healing, and communication with other levels of consciousness. Music plays an important role in evoking and maintaining a spiritual state during these ceremonies. Shamanic songs and melodies are performed during the sessions, helping participants to dive into the depths of consciousness (Menta, 2020). On the east coast of South America, rituals are associated with the sea and marine life. Fishing and seafaring rituals are an important part of the culture of these peoples. They are marked by prayers for safety and a successful hunt. The musical accompaniment to these rituals often includes rhythmic drumming and singing, which express gratitude to the sea and ask for forgiveness for the damage it has caused (Barrett, 2022). All of these rituals reflect a deep connection with nature and a desire for spiritual communion with cosmic forces. Music, dance, and song play an important role in creating a ritual atmosphere and facilitating the participants' shared spiritual journey. Despite the common aspects, each region has its own unique ritual characteristics that reflect local traditions and beliefs. Differences in the types of natural objects, types of rituals, and the specifics of the connection with nature are determined by the geographical location and historical traditions of each region.

Music, dance, and song in each region reflect local musical traditions and help preserve cultural heritage. Their influence on rituals lies in creating an emotional and spiritual atmosphere, promoting shared meditation and community cohesion. Analysis of ethnographic sources has revealed a number of key findings that help to better understand the cultural and religious heritage of the peoples of South America. The study of ethnographic sources has provided a better understanding of the cultural and religious traditions of these peoples. Ethnographic records, photographs, and other documents provide a unique opportunity to examine ancient rites, customs, and beliefs that have been passed down from generation to generation. This helps modern researchers and anthropologists to better understand the cultural heritage and history of these peoples. Analysis of ethnographic sources allows to reconstruct traditional rites and rituals. Thanks to the documents left by anthropologists and ethnographers, it is possible to get an idea of what the rites of the peoples of South America looked like in the past, what symbols and rituals they used, and how these rites were interpreted at the time.

According to a study by P. Medina and N. Mayerly (2019), music is an important part of the lives of many ethnic groups in the region. Research by S.M. Rios Oyola and T. Acarón Rios (2019) confirms that musical instruments and ritual songs play a key role in preserving cultural heritage. The work of J.D. Hill (2019) points to the importance of music as a means of supporting social cohesion and creating a sense of community among the peoples of South America. The analysis also revealed the diversity of musical genres and styles in this region. According to the work of R. Sera and L. Arturo (2021), different peoples have unique musical traditions that reflect their history and cultural values. Such diversity and richness of musical culture is emphasised by other authors who draw attention to the colourfulness and depth of South American musical

traditions. In summary, the analysis of ethnographic sources has provided a deeper understanding of the influence of musical culture on the traditional rituals of the peoples of South America. It has confirmed the importance of music as a key element of cultural heritage and emphasised its role in shaping and maintaining the identity and community of these peoples.

#### COMPARATIVE RESULTS AND TRANSNATIONAL HYBRIDISATION OF MUSICAL PRACTICES (SOUTH AMERICA-EUROPE)

During a comparative analysis of the influence of musical culture on the traditional rituals of the peoples of South America, several significant results were achieved. First, the analysis of various musical traditions of different ethnic groups confirmed the importance of music in the lives of these communities. For example, in some rituals, music acts as a link between people and the spiritual world, emphasising deep religious beliefs and traditions (Garrido & Waldo, 2016). In other rituals, music serves as a means of expressing emotions and stimulates participants to action, increasing energy and promoting mutual understanding (Pittau Sevilla, 2016). The second result is the identification of different musical genres and their influence on different types of rituals. For example, some ethnic groups use lively and rhythmic melodies during festive rituals to lift the mood and create an atmosphere of joy and fun. At the same time, other rituals may include calm and mystical musical compositions that help participants immerse themselves in the world of religious rites and rituals (Scullin & Herrera, 2023). In addition, comparative analysis has revealed changes and evolution in musical traditions among different ethnic groups. For example, some ancient rituals may be preserved and passed down from generation to generation with minimal changes in musical accompaniment. At the same time, other ethnic groups may adapt their musical traditions under the influence of external factors, such as globalisation, leading to the emergence of new musical genres and styles. An equally important result of the analysis is the identification of the role of musical instruments in the traditional rituals of the peoples of South America. In many cases, musical instruments are used as symbols that have a specific meaning for the community. For example, some instruments may have religious or magical purposes and are used only during special rituals or ceremonies. In other cases, musical instruments are used to create an atmosphere during festive events or to preserve traditions in musical culture.

Another important aspect revealed by the comparative analysis is the influence of musical culture on the social and cultural aspects of life in South America. Music can serve as a means of communication between different ethnic groups and generations, promoting mutual understanding and intercultural dialogue. In addition, musical traditions can be an important element in the formation of identity and contribute to the preservation of the cultural heritage of the peoples of South America. In summary, a comparative analysis of the musical culture and traditional rituals of the peoples of South America has provided a deeper understanding of the role of music in the lives of these communities. It confirmed the importance of music as a key element of cultural heritage and highlighted its

influence on the social, cultural and religious aspects of the lives of the peoples of South America.

The study of musical instruments, dances and songs has helped to better understand the cultural context of these peoples. Music, dance and song played an important role in their traditions and beliefs and were also key elements in their communication with the spiritual world and nature. Understanding these musical and choreographic elements provided a better insight into the soul of these peoples and their specific characteristics. Secondly, the study of musical instruments provided an opportunity to learn about the unique techniques and styles of performance that were characteristic of each people. For example, the Andean peoples used instruments such as the quena, zampona and charango, while the Amazonian peoples had their own special musical traditions using metal bells and wooden pipes. In addition, the study of dances and songs revealed many common features in choreography and melodies, but also unique characteristics specific to each people. For example, the peoples of the Amazon had their own ritual dances associated with beliefs in plant and animal spirits, while the peoples of the east coast used dances associated with the sea and fishing. In each of these rituals, music, dance, and song were an important part that facilitated communication with spirits, expression of emotions, and strengthening of community. In addition, the study of musical instruments, dances, and songs made it possible to compare different cultural approaches and find commonalities in the expressive means of these peoples. For example, it was found that many instruments and musical motifs have common roots, indicating an ancient historical and cultural community between these peoples. Overall, the study of musical instruments, dances, and songs has made a significant contribution to enriching the understanding of the cultural experience and heritage of the peoples of South America.

The study of musical instruments, dances and songs has yielded several important results. First, the study of musical instruments has revealed their key role in shaping the soundscape of rituals. For example, some instruments, such as wooden pipes or drums, are used to create rhythmic accompaniment that enhances the emotional impact of the ritual. At the same time, other instruments, such as flutes or violins, can have religious significance and are used to communicate with spirits or gods. The study also revealed the importance of dance in the traditional rituals of the peoples of South America. Dance plays a role in ritual activity, helping to strengthen community spirit and compassion among participants in the ritual. It can also reflect various aspects of a people's culture and traditions, including beliefs, history and way of life. For example, dances may imitate the movements of animals or symbolise the struggle against evil forces or dangers. In addition, the study of songs used in rituals has revealed the deep symbolism and meaning of the words that accompany ritual actions. Songs can contain information about the history, mythology, and traditions of a people, as well as serve as prayers or invocations to the gods. Song lyrics can also reflect the emotional state of the participants in the ritual and reinforce their feelings of faith and community. In conclusion, the study of musical instruments, dances and songs used in the traditional rituals of the peoples of South America has provided a deeper understanding of the role of music in these

communities. This research has highlighted the importance of music as a key element of cultural heritage and emphasised its influence on the emotional, religious and social aspects of the lives of the peoples of South America.

The traditional rituals of the peoples of South America had a noticeable influence on European culture, especially after colonial contacts began in the 15th century. This influence manifested itself in various aspects of cultural life. After the arrival of Europeans in South America, Catholicism merged with local beliefs and rituals. As a result, unique religious practices were formed, which spread to Europe. For example, the cult of the Virgin Mary in Latin America took on unique forms that influenced religious practices in Europe, especially in Spain and Portugal. European carnivals, especially those in Venice and Nice, were enriched with South American elements. The Brazilian carnival in Rio, with its splendour and costumes, had a major influence on European cultural events, adding bright colours and elements of celebration. South American iconography and symbolism, especially Aztec and Mayan, have influenced European art. Famous artists such as Frida Kahlo have used elements of indigenous cultures, which has subsequently influenced artists in Europe, encouraging them to study and incorporate traditional motifs into their work. Research into the influence of musical culture on the rituals of South American peoples has revealed a deep interaction between indigenous traditions and European influences, which has led to significant changes in the ritual practices of both cultures. Europeans brought musical instruments such as guitars and cellos with them, which were adapted by local peoples and integrated into their musical practices. European melodies mixed with indigenous rhythms, creating new genres such as the chacona, which was originally a ritual dance of the indigenous peoples but later became popular in Europe. On the other hand, the rituals of the indigenous peoples of South America influenced European cultural practices, especially through their dynamic and expressive musical and dance forms. Europeans who witnessed indigenous rituals were captivated by the depth and emotionality of these performances, which contributed to the emergence and spread of styles such as salsa and samba in Europe. Interaction between cultures not only created new musical styles, but also transformed the ways in which rituals and celebrations were conducted, as evidenced by the annual carnival in Rio de Janeiro, which began as an Indian ritual but has since become a global phenomenon, attracting participants and spectators from all over the world. These interactions highlight the importance of cultural heritage and how it can contribute to global intercultural dialogue and understanding. An example of mutual cultural influence is the spread of Afro-Brazilian rhythms such as capoeira, which was originally a means of self-defence among slaves but is now a sport and cultural phenomenon recognised around the world. European choreographers often incorporate elements of capoeira into contemporary dance compositions, demonstrating the globalisation of cultural practices. Another example is the influence of Indian pan flutes, known as zampoña, on world folk music. This instrument was adopted by Western musicians in the 1960s and has since appeared in compositions of various genres, emphasising an exotic sound.

An example of the mutual influence between the cultures of South America and Europe can be seen in the popularisation of an instrument such as the bandoneon, which originated in Germany but became a key instrument in Argentine tango. Its acceptance and adaptation in Argentine music changed the sound of tango, giving it a deeper and more melancholic tone, which made this music famous and loved around the world. It is also worth mentioning the fusion genre of *tropicália*, which emerged in Brazil in the 1960s and 1970s as a way of synthesising traditional Brazilian rhythms with American rock and psychedelia, demonstrating how global pop culture can interact with and transform local traditions. Another influence was the introduction of European stringed instruments into traditional Andean music, such as the charango, which was based on the European mandolin but traditionally made from armadillo shell. This instrument became particularly popular in Andean folk music and is now a symbol of Andean cultural identity. Furthermore, the emergence of Brazilian bossa nova, which arose at the intersection of samba, jazz and lyrical European melodies, shows how cultural exchanges can give rise to entirely new musical forms that have a global impact. Bossa nova not only became popular in Brazil, but also won the hearts of listeners in the United States and Europe, where it was embraced and adapted by numerous jazz musicians. These examples highlight the depth of cultural integration that occurs when different musical styles and instruments intersect, contributing to the creation of new and unique forms of musical expression. They demonstrate the importance of cultural heritage and its impact on global intercultural dialogue and understanding.

#### COMPARATIVE REVIEW OF RESEARCH AND THE CONTEXT OF CULTURAL HYBRIDISATION (EUROPE-SOUTH AMERICA)

In the course of this work, a large number of researchers were also identified who studied this topic: both the culture of the peoples of South America as a whole and those who focused on rituals, ritual songs and dances. Comparing this study with the works of other authors is important for establishing new perspectives in understanding the influence of musical culture on the traditional rituals of the peoples of South America, supports the relevance of the study, and develops the justification of its results in further attempts to study this topic. Both this study and the work of P.T. Salles (2017) examine the role of music in the traditional rituals of South American peoples, particularly in the context of ritual dances. Both studies aim to understand the influence of musical culture on the formation of ritual practices and cultural identity of the peoples of the region. However, the author's article takes a broader view of the influence of music on various aspects of cultural practices, including not only dances, but also various rituals and festive events. The study by P.T. Salles (2017) focuses on a specific musical work and its use in ritual dances, which is a more limited aspect of musical culture. Both studies are of great value for understanding the musical heritage and ritual practices of South American peoples. They contribute to a deeper understanding of the relationship between music and ritual traditions, and reveal unique aspects of the region's cultural heritage through the study of

various aspects of musical culture and its influence on the socio-cultural context of South America.

The theme of the significant influence of music on various rituals among the peoples of North America can also be traced in the research work of S.P. Hugh-Jones (2019). Both studies focus on the study of ritual practices and material culture of the indigenous peoples of South America, particularly in the Amazon. They also reveal significant and important aspects of musical culture and its influence on the formation of ritual practices and the socio-cultural life of the peoples of the region. However, S.P. Hugh-Jones (2019) focuses on the specific region of the Amazon and its unique ritual practices. Both studies are of great value to the scientific community as they contribute to expanding knowledge about the musical culture and ritual practices of the indigenous peoples of South America. They help to reveal important aspects of the region's cultural heritage and deepen understanding of the interconnection between music, rituals and the socio-cultural context of indigenous groups in South America.

In the context of the topic, this study can also be compared with the work of C.R. Schreffler (2023). Both studies focus on understanding the importance of musical instruments and their spiritual role in sacred rites and rituals. However, they have some differences. The author's article mainly focuses on studying the influence of music on the ritual practices of different ethnic groups, including the analysis of musical forms, dances, and songs in various rituals. Meanwhile, the study by the aforementioned author focuses on the study of specific musical instruments and their role in the spiritual and sacred practices of indigenous peoples. Both studies are important for the scientific community as they help to reveal important aspects of musical culture and its influence on the ritual and spiritual practices of the indigenous peoples of South America.

This study and the work of V. Bellomia (2021) examine the influence of musical culture on the ritual practices of the peoples of South America, but focus on different aspects of cultural inheritance and development. The author's study focuses on the study of specific musical traditions and their influence on the ritual practices of different ethnic groups, including an analysis of musical forms, dances and songs in various rituals. The work of the aforementioned author focuses on the material aspect of musical culture, in particular on sound artefacts and their influence on the formation of rhythmic practices in ancient Mesoamerica. In terms of research value, both studies help to expand knowledge about the musical culture and ritual practices of the peoples of South America. They contribute to a deeper understanding of the importance of music in the formation and preservation of cultural traditions and identities of indigenous groups, as well as to the identification of various aspects of material culture that play a key role in the musical practices of ancient civilisations.

In the context of this topic, similarities can be noted in the author's article and in the work of S.J. Bronner (2019). Both studies deal with cultural heritage and folklore, but have different emphases and methodologies. This study aims to analyse a specific aspect of cultural practice: the influence of musical culture on the rites and rituals of South American peoples. It explores various forms of music and their role in shaping and preserving traditional ritual

practices. On the other hand, S.J. Bronner's work covers a wide range of topics in the field of folklore and cultural studies. It is a collection of articles that examine various aspects of American folklore and cultural practices, including music, rituals, folk customs, and more. Both studies broaden the understanding of American folklore and cultural traditions in a broad context. The role of musical culture in traditional ritual practices is examined in this study, as well as in the work of M. Quintero (2018), but with an emphasis on different contexts and ethnographic groups. This study focuses on the influence of music on the ritual practices of different ethnic groups in the broader context of South America. The work also concentrates on the genealogy of musical meaning in the Colombian Black Pacific region, particularly on the rituals and rights of Colombian African-American communities. Both studies are of considerable value to the scientific community as they help to reveal important aspects of musical culture and its influence on the ritual and socio-cultural practices of different ethnic groups. They contribute to a deeper understanding of the importance of music in the formation and preservation of cultural traditions, as well as in the identification of various aspects of the identity and rights of Afro-American communities in Colombia in the context of rituals and musical practices.

This study and the research work of V. Reyes-García (2023) explore the significance of the role of musical culture in the formation and transmission of traditional knowledge in traditional societies, but focus on different ethnic groups and regions. The author's article examines various aspects of the influence of music on the ritual practices of different peoples of South America. It analyses different musical forms and their role in the formation and preservation of cultural rituals. On the other hand, the author's work focuses on the role of songs in the transmission of traditional knowledge among the Tsimane Indians in the Bolivian part of the Amazon. It examines how songs are used to convey information about nature, cultural practices, and other aspects of traditional life. Both studies are important for understanding the role of music in traditional societies. They help to better identify the ways in which musical culture contributes to the mass preservation of cultural heritage and the transmission of knowledge between generations. I. Hartogsohn (2021) mentions rituals, their formation, and the influence of music on various rituals in his work. However, unlike the author's research, I. Hartogsohn pays more attention to religion and considers all aspects of the cultural development of the peoples of South America through the prism of religiosity. Both studies are important for a deeper understanding of the relationship between musical culture and religious practices in Latin America. They contribute significantly to a broader understanding of all the complex aspects of cultural life and reflect the diversity of religious and cultural traditions in this region.

The topic of comparison and connection with European culture also occupies a significant place in studies of the musical culture of the peoples of South America. For example, C.R. Kaltwasser and S. Hauwaert (2019) explore political issues in their work, namely the reasons why citizens choose certain political parties. The authors compare the citizens of South America and Europe. To address the question of their research, the authors refer to historical and cultural moments, in particular, analysing

various cultural aspects of the lives of Europeans and South Americans. V. Hafstein (2018) devoted research to festivals and carnivals, pointing out cause-and-effect relationships. The scholar analysed the emergence of such events in the above-mentioned regions. In the course of research, he repeatedly mentions that most European carnivals that take place nowadays have their roots in Latin American culture. The study conducted by G. Béhague (2020), which focuses on the analysis of South American musical cultures, is important for understanding how European influences were integrated into local musical and ritual practices. G. Béhague explores how instruments, musical styles and rituals were adapted and transformed as a result of interaction between indigenous peoples, African slaves and European colonisers. The author's analysis shows that contemporary South American musical genres, such as salsa and son, are the result of this complex process of cultural fusion. Comparing this with the results of the author's research, it can be seen that in both cases, the significant influence of European musical tradition on the formation of musical identities in South America is recognised. However, this study further examines how contemporary globalisation processes and media technologies have contributed to the spread of these hybrid musical forms on the world stage. R. Stevenson (2021) focused the work on studying the musical culture of the Incas and Aztecs, exploring those civilisations' unique musical traditions and rites. The research indicates that although these civilisations developed complex musical systems, their cultural development was significantly impacted by the arrival of Europeans in South America. Stevenson emphasises that these changes not only preserved certain traditional aspects of Indigenous musical cultures but also, at the same time, gave rise to new forms and styles that reflected the syncretic fusion of Indigenous and European elements. This fusion had a profound impact on the establishment of national identity in South American countries, where music plays a vital role in expressing cultural heritage and social values. In the work by N. Cook (2021) it provides an in-depth overview of how music has shaped human culture and society throughout history. The author examines the diversity of musical traditions around the world and draws attention to the interaction between cultural and social contexts. The author also analyses how European musical instruments and forms influenced local musical practices, leading to the creation of new musical genres that became an expression of the cultural identity of South American regions. N. Cook emphasises that music, as a universal language, plays a key role in cultural interaction and the transmission of cultural and social meanings across borders and generations. M. Stokes (2004) explores the impact of globalisation on musical cultures and identities, particularly in the context of cultural interaction between the West and other parts of the world. Although the book focuses on the broader impact of global processes, Stokes also touches on specific examples where European musical traditions interact with South American musical practices. M. Stokes analyses how music is used as an instrument of social control and political resistance, as well as how music becomes a means of global communication that influences the formation of transnational identities. A.D. Olsen (2020) examines in detail the richness and diversity of South American folk

music. The author focuses on studying the complexity and intercultural integration that occurs in the music of different peoples of the continent, analysing how traditional forms interact with European musical elements. A.D. Olsen finds that the folk music of South America is not a monolithic category; it encompasses a wide range of styles, from pre-colonial Indian melodies to later syncretic forms that incorporate European musical influences. He notes that genres such as tango in Argentina or salsa, which combine Spanish, African, and local Indian influences, demonstrate how music can serve as a bridge between cultures.

These studies confirm that music is a powerful means of cultural identification and social influence, and it continues to play a key role in shaping cultural and social identities on the South American continent. The discussion also highlights how cultural exchange and interaction enrich musical practices and promote cultural diversity, which is an integral part of global cultural dialogue.

### CONCLUSIONS

The results of the study indicate the importance of music in the lives of these peoples, its role in shaping and maintaining cultural identities, social ties and perceptions of the world. The study shows that musical culture plays a significant role in ceremonies and rituals, making them more meaningful and significant for communities. Understanding the influence of music on traditional ceremonies helps to reveal deep aspects of cultural heritage and contributes to the preservation of these unique traditions for future generations. Another important conclusion is the influence of music on social relationships and community dynamics, as well as its role in shaping and strengthening the identity of each ethnic group. The results indicate the need for further research in this area, which will broaden the understanding of musical culture and its influence on the traditional rituals of the peoples of South America.

The study allows to draw several key conclusions regarding the role of music in the formation and preservation

of cultural rituals in this region. The study of the musical culture of the peoples of South America confirms the importance of music in their traditional life. Music not only serves an entertainment function, but also plays a key role in religious and ritual practices, contributing to the formation and maintenance of social ties in communities. The second important conclusion is that the musical culture of the peoples of South America is richly diverse and includes various styles, genres and instrumental ensembles. This diversity testifies to the richness of the region's cultural heritage and the importance of preserving and supporting traditional musical forms. Music acts as a cultural bridge connecting the past and the present. It helps descendants preserve and pass on the traditions of their ancestors, as well as adapt them to an ever-changing world.

The interaction between the rituals and musical culture of the peoples of South America and European culture opens up broad prospects for the study of cultural exchange. This process has not only enriched European culture with new forms, instruments and styles, but has also stimulated cultural dialogue, leading to a deeper understanding of cultural traditions. In the future, research into the influence of musical culture on the traditional rituals of the peoples of South America may have several promising directions, including the study of various aspects of musical traditions, focusing on specific regional features and the study of the interrelationships between different cultural groups. Research can broaden understanding of the diversity of musical practices and their impact on social structures.

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**Аналіз впливу музичної культури  
на традиційні обряди народів Південної Америки**

**Анотація.** Музика відіграє важливу роль у формуванні та збереженні культурної ідентичності. Це сприяє збереженню та відновленню традиційних знань, які можуть бути втрачені через глобалізацію. Метою дослідження було дослідити вплив музичної культури на традиційні обряди народів Південної Америки. За допомогою аналізу етнографічної літератури та музичних джерел вдалось дослідити роль музики в традиційних обрядах народів Південної Америки. Порівняльний аналіз дав можливість краще зрозуміти еволюцію обрядів, їх зв'язок з культурою та віруваннями народів. А вивчення музичних інструментів, танців та пісень, що використовуються в обрядах, дав можливість дослідити їх символічне значення, функції та вплив на емоційний стан учасників, а також на сакралізацію простору та зв'язок з духами. Музика використовується в обрядах для створення сакрального простору та зв'язку з духами; музичні ритми та мелодії впливають на емоційний стан учасників обрядів; тексти пісень містять міфологічні сюжети та передають традиційні знання; танці є важливою частиною багатьох обрядів і символізують єднання людей з природою та між собою. Музична культура є невід'ємною частиною традиційних обрядів народів Південної Америки. Крім того, взаємодія обрядів народів Південної Америки з європейською культурою підкреслює обмін культурними елементами, який вплинув на обидві традиції. Дослідження впливу музики на обряди дало можливість краще зрозуміти культуру, вірування та цінності народів Південної Америки. Встановлено, що музика відігравала важливу роль у формуванні обрядової атмосфери, занурюючи учасників у світ священного, мелодії та ритми підсилювали сакральний характер подій, роблячи обряди більш значущими. Музика об'єднувала спільноту, зміцнюючи зв'язки між учасниками та створюючи єдиний голос спільноти, підкреслюючи спільну ідентичність та ставала способом розповіді історії і передати досвід минулих поколінь. Результати дослідження можуть бути використані в культурних установах та музеях для створення експозицій, що відображають культурну спадщину народів Південної Америки. В освітніх закладах вони можуть стати частиною навчальних програм з етномузикології, культурної антропології та історії мистецтв

**Ключові слова:** традиції; музична етнографія; ритуали; етномузикологія; народна музика; ідентичність



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## Megaliths as the oldest preserved monuments in Europe

**Abstract.** This study is devoted to the examination of the megaliths of Europe as an important element of the continent's cultural heritage, with a focus on their historical, religious, and social significance. The aim of the study was to reveal the role of megaliths in the formation of ancient societies and their influence on contemporary cultural identity. During the study, archaeological data on the most famous megalithic complexes, such as Stonehenge in Great Britain, the Carnac stones in France, the Treasury of Atreus in Greece, the Atsanguara megaliths in Georgia, the ancient cemetery of Loughcrew in Ireland, the Talayot in Spain, and the Monte d'Accoddi ziggurat in Italy. The main focus was on the architectural features, functional purpose, and historical context of these structures. The study revealed several key aspects. Megaliths testify to the technical and engineering achievements of ancient societies, demonstrating their ability to organise and implement large construction projects. They provide important information about the social structures, religious practices and livelihoods of ancient peoples. Megaliths were often used as sites for religious rituals and sacrifices. Their location and orientation indicate a connection with solar and lunar cycles, demonstrating the astronomical knowledge of their builders. They also served as tombs for prominent members of the community, emphasising their ritual importance. These structures were also centres of social life, places of gathering and celebration of important events. They helped to strengthen social ties and shape the collective identity of communities. Megaliths reflect the cultural identity and historical memory of nations. They are symbols of national pride and important elements in the formation of national identity. The grandiose stone structures attract numerous tourists, contributing to the development of the local economy and cultural tourism. Visitors from all over the world come to see these unique structures, raising awareness of the importance of preserving cultural heritage. One of the key challenges is the preservation of megaliths, which face numerous threats, including natural factors and anthropogenic influences. Conservation and restoration efforts are essential to ensure the long-term preservation of these unique monuments

**Keywords:** archaeology; social structures; cultural heritage; tombs; menhirs; dolmens; cromlechs

### INTRODUCTION

Megaliths, huge stone structures, are among the oldest monuments in Europe and are of extraordinary importance for understanding the cultural heritage of the continent. They not only testify to the technical capabilities of ancient societies, but also reflect their social and religious beliefs. Studying megaliths allows to glimpse the world-view of people who lived thousands of years ago and see how they interacted with their environment and with each

other. The relevance of studying megaliths in the context of cultural heritage lies in the fact that they are not only archaeological artefacts, but also important elements of the national identity and historical memory of many European countries.

Many researchers have devoted their work to the study of megaliths, focusing on various aspects of their origin, functions and significance. For example, C. Scarre and

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L. Laporte (2015) investigated the architectural features of megalithic structures, emphasising their diversity and regional differences. They concluded that these structures reflect not only the technical achievements of ancient peoples, but also their ability to organise large groups of people to perform complex tasks. A. Sherratt (2010) examined the emergence of megaliths in the context of the social complexity and ethnic identity of Neolithic societies. The author emphasised that megaliths were important symbols that reflected social structures and hierarchy.

S. Paulsson (2017) focused on the development of megalithic societies, emphasising the changing functions and meanings of megaliths over time. The author noted that these structures not only reflected social changes but also catalysed them. Researcher T. Darvill (2010) examined the materiality of megaliths, analysing the materials and technologies used in their construction. Author emphasised that megaliths were not only objects of worship but also had practical significance as markers of territory and landmarks.

Authors L. Laporte and P. Bueno Ramírez (2022) investigated the origins of megaliths on the Atlantic coast of Europe, highlighting their cultural links with other regions. They expressed the view that megaliths were part of a broader cultural phenomenon that united different peoples. M. Midgley (2010) analysed the cosmological models reflected in megalithic structures. The author noted that these models were important for understanding the worldview of ancient people and their ideas about the universe. C. Renfrew (1983) examined the social archaeology of megalithic monuments, emphasising their role in the formation of social ties and structures. The author concluded that megaliths were important elements of social integration and identity.

C. Scarre (2017) explored the temporal aspects of megaliths, analysing their construction and use over time. The author emphasised that megaliths reflected not only specific historical events, but also ongoing processes of social and cultural change. J. Beck and S. Chrisomalis (2008) studied the interaction of megaliths with the landscape and their significance for pagan beliefs. They noted that megaliths were important elements of sacred landscapes and played a key role in religious practices. Thus, the study of megaliths is extremely important for understanding ancient cultures and their heritage. The work of numerous researchers shows that megaliths were complex and multifunctional structures that reflected the social, religious, and cosmological ideas of ancient societies. Studying these monumental monuments allows to better understand Europe's past and its influence on contemporary cultural identity.

Despite extensive research, many aspects related to megaliths remain poorly understood. In particular, the origin and original purpose of some megalithic structures are still debated among archaeologists. It is unknown how extensive the network of contacts between the regions where megaliths were erected was and how these contacts influenced their architectural features and functions. The social organisation of the ancient societies that built megaliths and the role of these structures in their everyday life are also insufficiently studied. The study analysed literature and archaeological data on megaliths, including such well-known structures as Stonehenge (Green, 1997), the Treasury of Atreus (Como, 2020), Atsanguara (Narimanishvili *et al.*, 2022), Loughcrew (Halpin & Newman, 2006), Talayot

(Osborne, 2014), Monte d'Accoddi (Magli *et al.*, 2011) and the Carnac stones (Cassen *et al.*, 2018). The main focus was on studying the architectural features, functional purpose and historical context of each of these sites.

Data from numerous archaeological excavations and studies published in scientific articles and monographs were collected and systematised. A comparative analysis of megalithic structures, their location and orientation was carried out, which made it possible to identify common features and differences between different regions of Europe. The religious and ritual aspects of megaliths, in particular their use in rituals and ceremonies, were also studied on the basis of ethnographic and mythological sources. Particular attention was paid to the study of the cosmological and astronomical functions of megaliths, in particular their orientation in relation to celestial bodies and natural phenomena. The current state of preservation of megaliths was analysed, taking into account the factors that contribute to their destruction and the measures taken to preserve them. The impact of tourism and public activities on the condition of these monuments was assessed, and efforts to raise public awareness of their significance were examined. Aspects of the cultural heritage of megaliths in modern Europe were also explored, including their place in the formation of national identity and historical memory. An analysis of cultural heritage preservation policies in various European countries was conducted to identify best practices in the preservation and promotion of megalithic monuments.

The aim of this study was to examine the oldest surviving monuments in modern Europe, with a particular focus on megaliths. The study focused on analysing under-researched aspects, such as the ritual and symbolic meanings of megaliths, their connections with the natural environment, and the technological methods used in their construction.

#### DEFINITION AND GENERAL CHARACTERISTICS OF MEGALITHS

Megaliths are among the oldest and most impressive archaeological monuments left behind by ancient civilisations. The term "megalith" comes from the Greek words "μέγας" (megas), meaning "large", and "λίθος" (lithos), meaning "stone". Accordingly, megaliths are large stone structures or stones that were usually unworked or minimally worked. They were created during the Neolithic to Bronze Age periods and served various functions, from ritual and religious to astronomical and memorial. There are several main types of megaliths, each with its own characteristics and purpose. The main ones are menhirs, dolmens, cromlechs and megalithic tombs. Menhirs are vertically placed stones, often ranging in height from a few metres to tens of metres. Menhirs can stand alone or be part of larger megalithic complexes. Their purpose remains a subject of debate, but they are often associated with religious or astronomical functions. Dolmens are structures consisting of several vertical stones supporting a horizontally placed stone. Dolmens were usually used as tombs and could be covered with earth to form burial mounds. They often contain burials and various artefacts, indicating their ritual significance. Cairns are complexes of stones arranged in circles or ellipses. The most famous example of a cromlech is Stonehenge in Great Britain. Cromlechs are believed to have had ritual or astronomical functions

related to the celebration of solar and lunar cycles. Megalithic tombs are more complex structures that combine elements of dolmens and menhirs. They could contain several chambers and were used to bury large groups of people or important individuals (García Sanjuán *et al.*, 2020).

The origin of megaliths remains one of the most debated topics in archaeology. There are several theories that attempt to explain why and how these huge stone structures were created. One of the most common theories is that megaliths had a religious and cult purpose. They could have served as places of worship, rituals or sacrificial ceremonies. Menhirs, for example, could symbolise ancestral spirits or gods, while cromlechs could have been used for rituals related to solstices and equinoxes. Some scientists believe that megaliths performed astronomical functions. They could have been a kind of calendar or observatory, helping ancient people to track the movement of celestial bodies. For example, the location of the stones at Stonehenge coincides exactly with the position of the sun on the days of the summer and winter solstices. Another theory is that megaliths served to demonstrate the power and might of certain groups or leaders. The construction of such huge structures required significant resources and coordination, which could indicate a high level of organisation and social hierarchy in the societies that created them. There are also theories that megaliths may have had practical functions. They could have been used as boundary markers or landmarks, to aid navigation, or as meeting places for discussing important community issues (Hauf, 2018).

Megaliths played an important role in the lives of ancient societies, performing several functions at once. They could serve as places of religious rituals, centres of social activity, and symbols of cultural identity. In many cultures, megaliths were associated with death and the afterlife, as evidenced by the presence of burials and artefacts in dolmens and megalithic tombs. The process of creating megaliths was extremely complex and required considerable knowledge and skill. The use of primitive tools to process and move huge stones testifies to the high level of technical skill and organisational abilities of ancient builders. There are several theories about how megaliths were built (Krzemińska *et al.*, 2018). One of the biggest mysteries of megaliths is how ancient people moved such large stones. Researchers believe that wooden rollers, sledges and even waterways were used for this purpose. Others suggest that the stones could have been moved using systems of levers and lifting mechanisms. Although most megaliths consist of unworked or minimally worked stones, some structures have carefully worked surfaces and complex details. This indicates the use of various stoneworking techniques, such as chipping, grinding and drilling. The installation of vertical menhirs and horizontal stones required precise calculations and great physical strength. Ancient builders probably used systems of earth mounds and supporting structures to lift and install the stones in place.

Megaliths have a deep symbolic meaning that reflects the worldview and beliefs of ancient people. They may have symbolised the forces of nature, ancestral spirits or gods. The location and orientation of megaliths are often linked to important astronomical events such as solstices and equinoxes, indicating their importance in marking seasonal cycles. The preservation of megaliths is an

important task for modern archaeologists and historians. Many megalithic monuments have been damaged by natural factors, human activity, and lack of proper care. Modern technologies such as 3D scanning and modelling help to document the condition of megaliths and plan measures for their preservation (Scheib *et al.*, 2019). Research on megaliths also continues, with new discoveries and theories constantly changing the understanding of these ancient structures. Collaboration between archaeologists, anthropologists, historians, and other specialists allows for a more comprehensive understanding of the role and significance of megaliths in ancient societies. In conclusion, megaliths are unique and important archaeological sites that provide invaluable information about the lives, beliefs and technologies of ancient people. Studying them allows not only to look into the past, but also to preserve this heritage for future generations, making megaliths an integral part of Europe's cultural and historical memory.

### THE MOST FAMOUS MEGALITHS IN EUROPE

Stonehenge is one of the most famous and studied megalithic complexes in the world. It belongs to a type of megalith known as a cromlechs, i.e. a circle or ellipse of upright stones (Fig. 1). Stonehenge is located in Wiltshire, England, about 13 km north of Salisbury. The construction of Stonehenge took place in several stages, beginning around 3100 BC and continuing until 1600 BC. The first stage of construction involved the creation of a large earthwork and ditch surrounding the complex. The main stone structures were erected between 2600 and 2400 BC (Green, 1997).



**Figure 1.** Stonehenge – one of the most famous megaliths in Great Britain  
**Source:** Uainfo (2023)

Theories regarding the origin and purpose of Stonehenge are diverse and often the subject of debate. One of the main theories suggests that Stonehenge functioned as an astronomical observatory, where solstices and equinoxes were observed. The arrangement of the stones precisely aligns with the position of the sun during the summer and winter solstices, indicating its possible astronomical function. Another theory maintains that Stonehenge served as a site for religious rituals and worship. It is known that burials took place within the complex, which points to its ritual significance. Stonehenge may also have functioned as a centre for social and political gatherings, where important

events and decisions were discussed and celebrated. Despite numerous studies, Stonehenge remains an enigma – its exact purpose and the methods of its construction continue to arouse interest and inspire new hypotheses among scholars.

The Treasury of Atreus – also known as the Tomb of Atreus or the Tomb of Agamemnon – is a remarkable megalithic structure located near the city of Mycenae in Greece (Como, 2020). It belongs to the type of megaliths known as “tholos” or beehive tomb. Tholos are circular tombs with a domed roof, often covered with earth to form mound-like hills (Fig. 2).



**Figure 2.** The Treasury of Atreus in Greece

**Source:** Wake up media (n.d.)

The Treasury of Atreus was built around the middle of the 13<sup>th</sup> century BC, during the Mycenaean civilisation. This structure consists of a long, narrow passageway (dromos) leading to a circular burial chamber with a domed ceiling made of large stone blocks. The dome, built using the spoon vault method, was the largest of its kind until the appearance of the Roman Pantheon. The purpose of the Treasury of Atreus was ritual and burial. It served as a

tomb for important figures of the Mycenaean civilisation, possibly kings or prominent military leaders. It is believed that members of the ruling Mycenaean dynasty were buried in this tomb. The structure also served as a repository for the treasures and valuables belonging to the buried individuals, hence its name “treasury”.

In the modern context, the Treasury of Atreus is of great importance to the Greeks as a symbol of their rich historical and cultural heritage. It is an important archaeological monument that attracts numerous tourists and researchers from all over the world. This tomb is a vivid testimony to the technical and engineering achievements of the Mycenaean civilisation, as well as its ritual and burial practices. The Treasury of Atreus also plays an important role in shaping Greece’s national identity and historical memory. It is a symbol of the grandeur and power of the ancient Greek kingdoms, highlighting their contribution to the development of European civilisation. Thanks to its unique architecture and historical significance, the Treasury of Atreus is a source of national pride and an important element of cultural heritage that is preserved and studied for future generations. Thus, the Treasury is not only an archaeological monument but also a living symbol of Greece’s historical and cultural wealth, providing a unique window into the past and reflecting the diversity of ancient Greek civilisation.

The Loughcrew megalithic cemetery, located in County Meath, Ireland, is one of the most significant and ancient megalithic complexes in the country (Fig. 3) (Halpin & Newman, 2006). It belongs to a type of megalith known as burial mounds or chamber tombs. This complex consists of more than 30 separate tombs located on three main hilltops – Carnbane West, Carnbane East, and Carnbane Lough. Loughcrew was built between approximately 3500 and 3300 BC, making it one of the oldest megalithic monuments in Ireland. The complex includes burial mounds with chambers consisting of large vertical stones forming walls and horizontal slabs serving as roofs. The interior walls of many tombs are decorated with carved symbols, including spirals, zigzags and other geometric patterns.



**Figure 3.** Ancient megalithic cemetery in Ireland, Loughcrew

**Source:** Heritage Ireland (2023)

The purpose of Loughcrew was likely ritualistic and funerary. The tombs were used for the burial of prominent community members and probably held religious significance. It is thought that these structures served as a site

for rituals connected with death and the afterlife. Furthermore, some researchers believe the orientation and placement of the tombs may have had astronomical significance, linked to the solstices and equinoxes. Loughcrew is in

relatively good condition, although some of the tombs have suffered damage due to natural and human factors. However, thanks to conservation and restoration efforts, many of these structures have been recovered and preserved. The site is actively being researched by archaeologists, who continue to uncover new details about its construction and use. For modern Irish people, this ancient cemetery holds great cultural and historical significance. It is a symbol of their ancient past and a testament to Ireland's rich megalithic heritage. The complex attracts numerous tourists and researchers, which contributes to the preservation and promotion of this important monument. Loughcrew also plays an important role in shaping Ireland's national identity and historical memory. It is a source of pride for local residents and an important element in the study and understanding of the country's ancient history. Due to its archaeological and cultural significance, Loughcrew remains one of the key sites that preserves and transmits the heritage of the ancient Irish to future generations.

The Talayot megaliths, located in the Balearic Islands in Spain, are among the most famous and interesting megalithic monuments in the region (Fig. 4) (Osborne, 2014). These megaliths belong to the tower-like structures, which got their name from the local word "talayot", meaning "tower".



**Figure 4.** Talayot megaliths on the island of Menorca, Spain

**Source:** Talayot on Menorca... (2022)

Talayot megaliths are round or oval towers built from large stone blocks without the use of mortar. These structures have massive walls that taper towards the top and can reach several metres in height. Talayot towers usually have one or two floors, with a central column supporting the roof and an entrance at ground level. Some of these structures are surrounded by defensive walls and other auxiliary buildings. The Talayots were built between approximately 1000 and 600 BC during the Talayotic culture, which flourished on the islands of Mallorca and Menorca. The purpose of these megaliths remains a subject of debate among archaeologists, but there are several main theories.

One theory suggests that the Talayots served a defensive function and were fortifications where the local population could defend themselves against enemy attacks. Another theory suggests that these towers may have been ritual or religious centres where ceremonies and rituals were performed. There is also a hypothesis that the Talayots

could have been used as watchtowers to control the surrounding territory and sea routes. The Talayot megaliths are in varying states of preservation. Many of them are well preserved and continue to stand upright, while others have been destroyed by natural and anthropogenic factors. Some of these monuments have been partially restored and studied by archaeologists, which has provided more information about their construction and use.

These megaliths are of great cultural and historical importance to Spain. They are an important part of the archaeological heritage of the Balearic Islands and testify to the high level of development of the Talayotic culture. These structures attract numerous tourists and researchers, which contributes to increased interest in the history and culture of the region. These structures also play an important role in shaping Spain's national identity and historical memory. They are a symbol of the country's ancient history and an important element in studying and understanding the past. Due to their archaeological and cultural significance, the Talayots remain one of the key sites that preserve and pass on the heritage of the ancient Spanish people to future generations.

Monte d'Accoddi is a unique megalithic ziggurat located on the island of Sardinia in Italy, near the modern city of Sassari (Fig. 5) (Magli *et al.*, 2011). This ziggurat was built between approximately 4000 and 3650 BC, making it one of the oldest megalithic complexes in Europe.



**Figure 5.** Modern view of the Sardinian ziggurat Monte d'Accoddi in Italy

**Source:** Sardegna Turismo (2023)

The ziggurat can be classified as a megalith due to the use of large stone blocks in its construction. It consists of a massive platform accessed by a sloping ramp, reminiscent of the design of Mesopotamian ziggurats. The ziggurat is about 5.5 metres high, and the area of its upper platform is approximately 12.5 by 7.2 metres. The ziggurat was created in several stages. The first stage of construction involved the erection of a rectangular platform covered with limestone mortar, giving it the appearance of a white, shining monument. The second stage, which began around 3000 BC, involved the reconstruction and expansion of the platform, giving it the shape of a stepped pyramid. The purpose of Monte d'Accoddi remains a subject of scientific debate. The main theory is that the ziggurat was used as a religious and ritual centre. The remains of sacrificial

altars have been found on the upper platform, indicating that religious ceremonies and sacrifices were performed there. Some archaeologists believe that Monte d'Accoddi may also have served as an astronomical observatory from which ancient inhabitants observed celestial bodies.

Monte d'Accoddi is in relatively good condition thanks to restoration and conservation efforts carried out in the second half of the 20<sup>th</sup> century. Archaeological excavations, which began in 1954, revealed the structure of the ziggurat and restored it to its original appearance. The ziggurat is an important tourist attraction and subject of scientific research, attracting the attention of archaeologists and historians from around the world. This ziggurat is evidence of the ancient civilisation that existed in Sardinia thousands of years ago and its high level of development. Monte d'Accoddi symbolises Italy's rich archaeological heritage and is an important element of national identity, preserved and promoted for future generations.

The Carnac stones are one of the most famous and significant megalithic complexes in the world, located in the Brittany region of north-western France (Cassen *et al.*, 2018). These stones are huge vertically erected monoliths, which belong to the menhir type. The complex includes thousands of stones forming rows, circles and other configurations, located on an area of about 4 square kilometres (Fig. 6).



**Figure 6.** The mysterious Carnac stones, Brittany, France  
**Source:** Complete France (2023)

There are several theories about the origin and purpose of the Carnac stones. One of the most common theories is that the stones had religious and ritual significance. They may have served as places of worship for gods, ancestral spirits, or natural forces. Another theory suggests that the stones were used for astronomical observations, such as tracking solstices and equinoxes. The Carnac stones were erected between approximately 4500 and 3300 BC, during the Neolithic period. It is believed that they were created in several stages during this period. The process of setting up the stones involved moving and installing huge monoliths, some of which weigh several dozen tonnes. This process required considerable knowledge and technical skills, as well as the coordination of a large number of people.

The Carnac stones can be classified as megaliths due to their large size and method of installation. The menhirs of Carnac vary in height from a few metres to over 6 metres. The stones are arranged in long, straight rows,

forming unique configurations. The most famous of these are the rows of Menec, Kermario, and Kerlescan. The Carnac stones probably had several functions. In addition to their religious and astronomical significance, they may have served as symbols of social and political power. The location of the stones and their configurations may have had a symbolic meaning related to the cosmology and worldview of the ancient inhabitants of Brittany. The Carnac stones are of considerable archaeological and tourist interest. Many of the stones are in relatively good condition, although some have been damaged or moved over the centuries. Thanks to conservation and restoration efforts, many of the stones have been restored and the site is now protected. The Carnac stones are of great cultural and historical importance to the French. They bear witness to the ancient history and heritage of the Brittany region. The complex attracts numerous tourists and researchers, contributing to the preservation and promotion of this unique archaeological site. The Carnac stones are a symbol of national pride and an important element in the study of Neolithic culture in Europe.

#### THE MEGALITHS OF EUROPE AS CULTURAL HERITAGE OF NATIONS

Megaliths, these huge stone structures located throughout Europe, are unique witnesses to ancient civilisations and are extremely important as part of the continent's cultural heritage. Not only do they reflect the technical capabilities and engineering knowledge of the people of that era, but they also carry profound cultural, religious and social meanings. When considering megaliths as part of cultural heritage, several key aspects can be highlighted that make them extremely important for understanding the history and culture of European nations. They are one of the oldest evidence of human activity on the European continent. They appeared in the Neolithic era, more than 5,000 years ago, and continued to be built until the Bronze Age. These structures represent the material remains of ancient civilisations that existed before the advent of writing and provide invaluable information about the life, beliefs and social structures of these communities (Sánchez-Quinto *et al.*, 2019). Each megalithic complex is a kind of archaeological archive that helps scientists reconstruct images of the past. For example, complexes such as Stonehenge in the United Kingdom, the Carnac stones in France, and the dolmens in Spain allow researchers to study not only the architectural techniques and materials used, but also the social and religious practices of the time. By analysing megaliths, archaeologists can determine how work and life were organised in ancient societies, what rituals and ceremonies were performed, and how these practices influenced the development of these communities (Tejedor Rodriguez, 2018).

Megaliths are often associated with religious and ritual practices. Many are located in places of special significance to ancient cultures, such as hilltops, river valleys, or places with specific astronomical characteristics. Their location and orientation often indicate a connection with solar and lunar cycles, demonstrating the astronomical knowledge of ancient builders. The religious significance of megaliths is also reflected in their use as burial sites and ritual venues. For example, dolmens, which can be found throughout

Europe, often served as tombs for prominent members of the community. Their interiors were decorated with reliefs and drawings depicting religious symbols and scenes related to beliefs about the afterlife (Tejedor Rodriguez, 2018).

In many cultures, megaliths were associated with ancestor worship and the worship of natural forces. They served as sites for sacrifices and ritual ceremonies aimed at ensuring the fertility of the land, protection from evil spirits, or strengthening social bonds within the community. They were also used to mark important events, such as changes in the seasons or harvest cycles. Megaliths are important symbols of cultural identity and historical memory. They reflect not only the physical but also the spiritual heritage of ancient peoples. Their existence testifies to people's desire to leave a mark in time, to engrave their achievements and beliefs in the form of monumental structures. For example, Stonehenge in Great Britain is not only an archaeological site but also a national symbol that inspires pride in the past and contributes to the formation of national identity. Similarly, the Carnac stones in France symbolise the deep historical roots and cultural heritage of the Brittany region. These megaliths have become a place of pilgrimage not only for tourists but also for local residents, who see them as a connection to their ancestors and history (Bumham, 2018).

Megaliths also have great social significance, as they serve as a place for communities to gather and celebrate important events. They create a space where people can come together for rituals, ceremonies and celebrations. This helps to strengthen social bonds and form a collective identity. In many cultures, megaliths were the centre of social life in the community. They were used as places for meetings, discussing important decisions and concluding agreements. Their location in the centre of settlements or in strategically important places testifies to their significance as symbols of social power and influence (Glyn, 1980). In the modern world, megaliths are also of great tourist and economic importance. They attract numerous tourists from all over the world, contributing to the development of the local economy and cultural tourism. Megalithic complexes such as Stonehenge, the Carnac stones or the dolmens of Spain are popular tourist attractions that generate significant income for local communities. Tourism associated with megaliths not only contributes to economic development but also raises public awareness of the importance of preserving cultural heritage. It stimulates investment in the preservation and restoration of megalithic monuments, helping to preserve these unique structures for future generations (Phillips, 2018).

Despite their historical, cultural and tourist value, megaliths face numerous conservation challenges. Natural factors such as erosion, weathering and vegetation can damage stone structures. Human activities, including urbanisation, agriculture and vandalism, also pose a serious threat to megaliths. Conservation and restoration efforts are essential to ensure the long-term preservation of megaliths. These include scientific research, monitoring the condition of monuments, and involving local communities and international organisations in the conservation process. For example, restoration programmes carried out at Stonehenge and the Carnac Stones demonstrate successful examples

of cooperation between scientists, government and community organisations (Krištuf *et al.*, 2024). Megaliths continue to play an important role in contemporary culture. They are a source of inspiration for artists, writers and musicians, who draw on them for themes for their works. Megaliths also appear in popular culture, including films, books and video games, which contributes to their popularity and cultural significance. In addition, megaliths are used for modern rituals and festivals, demonstrating their enduring symbolic importance. For example, the annual celebrations of the summer and winter solstices at Stonehenge attract thousands of people who seek to connect with ancient traditions (Laporte, 2019). The megaliths of Europe are an extremely important part of the continent's cultural heritage. They reflect the diversity of ancient cultures, their technical achievements, religious beliefs and social structures. Megaliths serve as material evidence of the past, helping to understand the history and development of humanity. The importance of megaliths lies not only in their historical and cultural significance, but also in their ability to bring people together, preserve the memory of the past and inspire the future. Efforts to preserve and promote them are key to ensuring that these unique monuments remain accessible and understandable to future generations. Thus, the megaliths of Europe are not only archaeological sites, but also living symbols of cultural heritage that continue to play an important role in the lives of modern nations (Bahn *et al.*, 2021). They serve as reminders of a shared past and inspire the preservation and celebration of a rich cultural heritage that is an integral part of human identity.

## CONCLUSIONS

Research into European megaliths has revealed their exceptional importance as part of the continent's cultural heritage. These ancient structures not only testify to the technical and engineering achievements of ancient societies, but are also deeply integrated into the social, religious and cultural practices of the time. Analysis of megaliths has shown that they played an important role in the lives of ancient Europeans, serving as sites for rituals, social gatherings and even astronomical observations. Built during the Neolithic and Bronze Ages, Europe's megaliths are important witnesses to prehistoric times. They reflect an era when societies were just beginning to develop complex social structures and technical skills. Stonehenge in Great Britain, the Carnac stones in France and the numerous dolmens in Spain demonstrate how ancient people were able to organise large communities to carry out complex construction projects. Each megalithic complex provides invaluable information about the construction techniques, social structures, and beliefs of ancient societies.

Megaliths are often associated with religious and ritual practices. Their location and orientation indicate a connection with solar and lunar cycles, suggesting their astronomical significance. Many megaliths were used as burial and ritual sites. Dolmens and burial mounds found throughout Europe served as tombs for prominent individuals, underscoring their religious and social significance. These structures may also have been used for worshipping gods or ancestral spirits, as evidenced by archaeological finds of sacrifices and religious artefacts. The megaliths of

Europe are an extremely important part of the continent's cultural heritage. They reflect the diversity of ancient cultures, their technical achievements, religious beliefs and social structures. Megaliths serve as material evidence of the past, helping to understand the history and development of humanity. The importance of megaliths lies not only in their historical and cultural significance, but also in their ability to bring people together, preserve the memory of the past and inspire the future. Efforts to preserve and promote them are key to ensuring that these unique monuments remain accessible and understandable to future generations. Megaliths continue to play an important role in contemporary culture. They are a source of inspiration for artists, writers and musicians. Megaliths also appear in popular culture, including films, books and video games, which increases their popularity and cultural significance. In addition, megaliths are used for modern rituals and festivals, attracting thousands of people who seek to connect with ancient traditions.

Despite their importance, megaliths face numerous challenges in preservation. Natural factors such as erosion and weathering can damage these structures. Human activities, including urbanisation and vandalism, also pose a serious threat. Conservation and restoration efforts are key to ensuring the long-term preservation of megaliths. Promising areas for further research include the use of modern technologies for detailed analysis of megaliths, study of their astronomical significance, and deeper exploration of the socio-cultural context of their creation.

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## Мегаліти, як найдавніші збережені пам'ятки Європи

**Анотація.** Це дослідження присвячене вивченню мегалітів Європи як важливого елементу культурної спадщини континенту, з акцентом на їхнє історичне, релігійне та соціальне значення. Метою дослідження було розкриття ролі мегалітів у формуванні стародавніх суспільств та їхнього впливу на сучасну культурну ідентичність. У ході дослідження було зібрано та проаналізовано археологічні дані щодо найвідоміших мегалітичних комплексів, таких як Стоунхендж у Великобританії, Карнакські камені у Франції, Скарбніця Атрея в Греції, мегаліти Ацангуара в Грузії, старовинне кладовище Лафкрю в Ірландії, Талайот в Іспанії та зикурат Монте ді Аккодді в Італії. Основна увага була приділена архітектурним особливостям, функціональному призначенню та історичному контексту цих споруд. У результаті дослідження було виявлено кілька ключових аспектів. Мегаліти свідчать про технічні та інженерні досягнення давніх суспільств, демонструючи здатність організовувати та реалізовувати великі будівельні проекти. Вони надають важливу інформацію про соціальні структури, релігійні практики та життєдіяльність стародавніх людей. Мегаліти часто використовувалися як місця релігійних обрядів і жертвоприношень. Їхнє розташування та орієнтація вказують на зв'язок із сонячними і місячними циклами, що свідчить про астрономічні знання їхніх будівельників. Вони також служили гробницями для видатних членів спільноти, що підкреслює їхню ритуальну важливість. Також ці споруди були центрами соціального життя, місцями зібрань та відзначення важливих подій. Вони сприяли зміцненню соціальних зв'язків та формуванню колективної ідентичності спільнот. Мегаліти відображають культурну ідентичність та історичну пам'ять націй. Вони є символами національної гордості та важливими елементами у формуванні національної ідентичності. Грандіозні кам'яні споруди привертають численних туристів, що сприяє розвитку місцевої економіки та культурного туризму. Відвідувачі з усього світу приїжджають, щоб побачити ці унікальні споруди, що підвищує обізнаність про важливість збереження культурної спадщини. Одним із ключових викликів є збереження мегалітів, які стикаються з численними загрозами, включаючи природні фактори та антропогенний вплив. Зусилля з консервації та реставрації є необхідними для забезпечення довгострокової збереженості цих унікальних пам'яток.

**Ключові слова:** археологія; соціальні структури; культурна спадщина; гробниці; менгіри; дольмени; кромлехи



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## Global soundscapes: Cultural diversity and innovation in world music

**Abstract.** The aim of the study was to examine the specifics of intercultural interaction between musicians in the process of collaboration within a shared artistic space. The research methodology involved selecting artistic projects and conducting a comparative analysis of the impact of intercultural collaborations between musicians on global musical tradition. An analysis was conducted of the results of international artistic projects such as the “Silkroad Project” (founder Y.-Y. Ma, China) and “Playing for Change” (founders M. Johnson and W. Kroenke, USA). The main results of the study showed the importance of collaboration between musicians raised in different cultural and musical traditions. Music is considered a language that was more understandable than letters and words, but the wide cultural diversity of musical language had to be taken into account, as European music differed greatly from African musical traditions or the Indian characteristics of microtonal use. The “Silkroad Project” showed that interaction between artists from different cultural backgrounds leads to successful musical collaboration, which fulfils its goal of popularising academic music and attracting even more people to perform, listen to, learn about and discover new musical compositions. The results emphasised the need for intercultural artistic, and in particular musical, projects to exchange experiences and create new world music that will be enriched with elements of different musical traditions. In addition, such projects promote international communication and cooperation between different ethnic groups, which in the long term should ensure a relatively peaceful existence in the world. Therefore, artistic collaborations can be seen not only as the creation of new musical genres, trends, and compositions, but also as the establishment of international ties and communication between representatives of different nations. The results of the study may be useful to musicians, producers, and curators of international projects for creating live formats of intercultural cooperation that combine different musical traditions and open new avenues for creative dialogue between cultures

**Keywords:** artist collaborations; art projects; traditional instruments; folklore; orchestra; composer

### INTRODUCTION

Musical art is an important component of world culture, which has been shaped over thousands of years by various civilisations, peoples and historical events. Music has the ability to reflect the diversity of human experience, serves as a means of communication and self-expression, and plays an important role in preserving and transmitting cultural traditions. The universality of music lies in its ability to unite people regardless of national, ethnic or social

affiliation, creating a common space for cultural dialogue and mutual understanding. The relevance of the study lay in the significance of musical art in the context of communication and cooperation between representatives of different cultural environments. Joint music projects contribute to the creation of an inclusive intercultural artistic space where musicians trained in different musical traditions can collaborate, exchange experiences and improve their skills.

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Intercultural musical encounters promote mutual understanding and enrich cultural experience, opening up new opportunities for creative collaboration. Researcher K. Pass (2021) studied intercultural musical encounters between Iran and Australia, focusing on the integration and mutual enrichment of musical traditions. In her research, E. Seye (2022) studied the role of African music in the cultural tradition of Finland, where musical art becomes a field for intercultural cooperation. The author analysed how African musical traditions are integrated into the Finnish cultural scene, creating new opportunities for creative collaboration and cultural exchange. I. Goldstein (2021) analysed the interaction between Spanish and Moroccan musical traditions in this genre, drawing attention to how cultural and musical competences influence cooperation between musicians. Collaboration between musicians from different cultures not only enriches the musical landscape, but also creates new forms of mutual understanding between different cultures. In the process of collaboration between musicians from different cultural backgrounds, new musical genres emerge, or new elements are added to existing ones, and new trends appear through the combination of different musical languages and different worldviews in general.

Ethnomusicology studies the folk music of a particular culture and is an extremely important component in the context of studying a particular cultural musical tradition, since each musical culture originates from its own musical folklore. K. Howard (2023) studied the processes of collaboration and joint creativity between musicians from different cultural contexts. The author emphasises the importance of an ethnomusicological approach to the study of musical practice, which allows for a deeper understanding of the cultural aspects of musical expression. The study by J. Rose and S. Curkpatrick (2023) is devoted to the interaction between the traditional music of the indigenous peoples of Australia and jazz. The authors analyse how musicians from these different traditions work together to create new musical works.

New technologies have a significant impact on the formation of musical networks and contribute to the development of new forms of collaboration and influence. The COVID-19 pandemic has fostered the development of new forms of performance, including online concerts and digital collaborations, which have ensured the preservation of musical activity in conditions of isolation. S. Ubik *et al.* (2021) examined the issue of remote collaboration between musicians during the COVID-19 pandemic. The findings showed that remote collaboration has become an important tool for sustaining cultural life and has also contributed to the development of new forms of musical interaction that go beyond traditional concert formats. The adaptation of musicians during the COVID-19 pandemic was studied by S.J. Cai *et al.* (2021), who emphasised that the pandemic stimulated innovation in the music industry, particularly in the field of online performance and music digitisation. A. Martin and M. Büchert (2021) studied strategies that promote creative collaboration among musicians online. The authors analyse how musicians can interact effectively through digital platforms, developing new forms of musical creativity. The findings of the study emphasise the importance of flexibility and adaptability in approaches to musical collaboration, which allows for high results even in a remote format. The

study by L. Carriage and T. Wren (2021) focuses on jazz performances during the COVID-19 pandemic. The authors studied how musicians adapted to the new conditions.

Intercultural artistic projects are important not only for the musicians themselves and for the development of world music, but also for society as a whole. This type of collaboration promotes international understanding. Documenting the music industry is an important part of intercultural collaboration. V. Homer (2023) explored how photography has become an important element in documenting and interpreting musical culture, particularly jazz. Photography now plays a role in reporting on specific projects, and international musical collaboration requires such documentation. There are numerous contemporary international collaborations between musicians that require detailed study, namely, justification of the conditions and results of cooperation and analysis of the product that was created as a result of the interaction of two or more musical traditions. Therefore, the aim of this study was to examine the specifics of the interaction between musicians from different cultural contexts.

The research methodology involved selecting international music projects for study and analysing various aspects of a specific project. The following criteria were taken into account when selecting intercultural musical collaborations: the significance of the project in the context of the global music industry, the number of participants involved and their origin (including the formation of artists in a particular musical tradition), the products of the project and their popularity, and their relevance in the contemporary music sphere. The selected artistic projects were analysed and compared within the framework of content analysis, which was used to identify the main themes related to cultural diversity and innovation in global music. In addition, the impact of intercultural music projects on communication relations between representatives of different cultures was determined.

#### INTERNATIONAL ART PROJECTS AND THEIR IMPORTANCE

One of the key functions of musical art is its ability to be a means of communication that goes beyond verbal communication. Music, as a language of emotions and sensations, is capable of conveying ideas and emotions that are difficult to express in words. This aspect makes musical art extremely important in the context of intercultural communication, as music can be understood without translation; it appeals directly to human feelings and emotional experience. However, it is important to take into account the enormous differences between different musical traditions. For example, European music (meaning academic music) differs greatly from the African tradition, even in terms of certain components of musical language, such as modes, features of musical notation, the use of certain instruments, the presence/absence of microchromaticism, etc.

In addition, music performs specific functions in different cultures, reflecting the cultural values and social structures of these societies. For example, in traditional societies, music is often an integral part of rituals and ceremonies, performing religious, ceremonial and social functions. In modern societies, music also plays an important role in shaping national identity and cultural heritage.

Musical traditions can be carriers of historical memory, transmitting knowledge and moral values from one generation to another. Different musical genres and styles that have emerged in different parts of the world are vivid examples of cultural diversity. They reflect the unique historical, geographical and social contexts in which they originated. For example, European classical music, American jazz, regional folk traditions of Africa and Latin America, as well as contemporary popular music, which often combines elements of different cultures, all illustrate the richness and diversity of musical culture. Thanks to globalisation, musical art is becoming increasingly international, contributing to the mutual enrichment of cultures and the development of new musical forms.

Because of globalisation and the spread of different cultures' musical art, it is possible to talk about a term such as world music (Deschenes, 2021). World music embodies the musical traditions of absolutely all national minorities. In addition, this concept includes music created through intercultural projects, thanks to the influence of one musical tradition on another and the resulting creation of something new. World music encompasses a variety of genres and styles that are popular in different parts of the world, including classical music, pop, rock, hip-hop, jazz, electronic music, etc., as well as elements of folk music from each culture. The concept of "world music" became widespread in the second half of the 20th century, against the backdrop of globalisation and growing interest in cultural diversity. In the 1960s and 1970s, when musicians from different parts of the world began to actively experiment with combining their national styles with popular Western music, ethnic elements became widespread in the world music scene. This period was marked by a growing interest in the musical traditions of Africa, Asia, Latin America and the Middle East, which led to the emergence of new genres such as afrobeat, reggae, Latin American salsa and others. The mixing of elements from different cultures became the basis for the creation of new musical directions, which impressed with their exoticism and sounds unusual for Western listeners. World music plays an important role in cultural exchange, as it contributes to the popularisation and preservation of musical traditions that might otherwise remain little known or even disappear. World music has become not only a means of preserving cultural heritage, but also a tool that promotes cultural dialogue and mutual understanding between peoples. Thus, the concept of world music brings together different musical traditions and styles from around the world, reflects cultural diversity and uses different instruments, melodies and rhythms characteristic of certain peoples and regions, creating unique soundscapes.

The concept of soundscape is the totality of all sounds in a given place, regardless of their origin. The term "soundscape" was first introduced by Canadian composer R. Schafer in the 1970s. The scientist described a soundscape as a collection of sounds that create an acoustic picture of a particular place. These sounds can include natural elements such as birdsong, wind noise or water sounds, as well as anthropogenic sounds such as car traffic or construction noises (Schafer, 1993). The soundscape is reflected in the musical traditions of different countries around the world. In India, for example, the soundscape is deeply

integrated into classical music, which is divided into two main traditions: Hindustani and Carnatic. Hindustani music, characteristic of the northern regions of India, often uses sounds that reflect the natural environment, from the calm murmur of water to the piercing song of birds. Musical instruments such as the sitar and tabla create sound textures that resonate with the ecological conditions characteristic of the northern region (Viramgami *et al.*, 2022). African musical traditions also demonstrate a significant sonic influence from their natural environment. African rhythmic systems, such as the West African jeli style (songs about heroes and stories), use percussion instruments such as the dundun and djembe, which mimic the natural sounds and rhythms of the environment (Agawu, 2023). The soundscape here is shaped by rhythmic patterns that resemble natural phenomena such as the sounds of rain, wind or animals.

#### **DEVELOPMENT OF THE CULTURAL ENVIRONMENT AND PROMOTION OF CREATIVE INDUSTRIES WITHIN THE FRAMEWORK OF INTERNATIONAL ART PROJECTS**

International art projects allow different musical traditions to be combined. The synthesis of traditional instruments, genres, and performance characteristics of different cultures plays a key role in creating new trends in art, contributing to the formation of new forms of self-expression. Multicultural music projects often form inclusive artistic platforms, which enrich local cultural musical characteristics and broaden the creative horizons of project participants. Another feature of international art projects is their contribution to cultural diplomacy. Communication between artists from different cultural backgrounds strengthens international ties, allowing cultural values and worldviews to be shared between different nationalities, which in turn leads to more tolerant communication between different ethnic groups. Creativity is one of the central aspects of the development of creative industries, and international art projects play an important role in stimulating this process. Collaboration between artists from different cultural backgrounds allows them not only to exchange ideas, but also to create new, innovative forms of art and ways of self-expression. Through the process of interaction, artists have the opportunity to go beyond their own cultural traditions and moral beliefs and experiment with new styles, techniques and approaches to creativity, particularly in the field of music.

International cooperation promotes the development of critical thinking and improves the professional level of participants. Artists participating in the project have the opportunity to learn from each other, adopting the best practices and trends in music from different cultures around the world. This process not only enriches their own creative arsenal, but also contributes to the overall improvement of the quality of the cultural product they create. Participants in international projects have the opportunity to interact with representatives of different cultures, which often means rethinking their own beliefs and approaches to problem solving. This clash of different points of view stimulates the development of critical thinking, as participants have to analyse and evaluate new information, test their own assumptions and adapt their actions to changing

conditions. In addition, international cooperation requires participants to be able to work with different cultural contexts, which contributes to the development of intercultural competence, which in turn broadens the scope of critical thinking, making it more flexible and multidimensional. Participants learn not only to take different points of view into account, but also to critically evaluate their own cultural and professional practices in the context of international experience.

Writing music or performing it in collaboration with musicians from other cultural environments contributes to a better perception of music by listeners through the presence of ideas and trends that emphasise the national identity of a particular people. In modern globalised world, where cultural exchange and interaction are becoming increasingly intense, musical collaboration between representatives of different cultural environments is an important tool for creating multi-layered musical works that resonate with the audience on a deeper level. National identity is an important component of a musical work because it reflects the cultural traditions and moral values of a particular people. Music that carries elements of national identity can evoke a strong emotional response in listeners because it appeals to their cultural memory and social context. The process of intercultural collaboration can emphasise the national identity of a musical composition or incorporate several traditional features into a single musical canvas. The process of intercultural musical collaboration allows elements of different cultural traditions to be integrated, creating new forms of musical expression that emphasise the national identity of all participants. For example, when writing a joint musical work, composers can use melodies, rhythms and instruments characteristic of their native cultures, allowing to create a unique musical canvas that reflects a multicultural context.

This combination of different musical elements not only enriches the composition, but also makes it more accessible and understandable to a wider audience. As a result, listeners from different cultural backgrounds can find something familiar and understandable in the work, which contributes to a better perception of the music. In addition, emphasising national identity through musical collaboration promotes mutual understanding and respect between different cultures. Music that incorporates different cultural elements can attract new audiences because it appeals to a wider range of listener preferences. Such music becomes a kind of bridge between cultures, promoting cultural exchange and mutual understanding. In this context, music becomes not only a means of artistic expression, but also an instrument of cultural diplomacy aimed at bringing peoples closer together. International art projects often become a source of innovation in cultural industries, as they promote the combination of different approaches and trends characteristic of different musical traditions. This, in turn, allows for the creation of new genres and styles of art that have the potential for further development and contribute to the expansion of the concept of world music. Innovation is also evident in the use of new technologies that are becoming available thanks to international cooperation. Many contemporary projects use digital platforms to create and distribute artistic products, opening up new opportunities for the development of creative industries.

This process is particularly important in the context of the globalisation and digitalisation of the artistic space, where cultural products can be instantly distributed around the world, reaching new audiences and promoting global cultural exchange.

Multicultural music projects contribute to the expansion of the cultural market, creating new opportunities for the commercialisation of artistic products. In particular, international cooperation gives artists access to new markets, allowing to expand their audience and increase their profits. This process is particularly relevant for countries where cultural industries are an important source of income and job creation. In addition, international projects contribute to the competitiveness of cultural industries, as they allow artists to access new resources and technologies, which helps to improve the quality of their products. This, in turn, contributes to strengthening the position of cultural industries in the global market. The impact of international arts projects on the development of the cultural environment and creative industries is key, stimulating creativity, innovation and cultural exchange. Multicultural collaborations contribute to the enrichment of the cultural space, the creation of new forms of artistic expression and the expansion of opportunities for the commercialisation of cultural products. Despite the challenges such projects face, their role in modern world is extremely important, as they help strengthen cultural ties between countries and increase the competitiveness of cultural industries in the global market.

#### **INTERACTION THROUGH MUSICAL ART**

Interaction between cultures through music is an important and fundamental aspect of intercultural artistic activity. Collaboration between representatives of different nationalities contributes to the creation of unique musical projects through the combination of different musical traditions and the comparison of different moral values. Thanks to such projects, new and completely unexpected genres and trends in music emerge. In addition, the collaboration of musicians from different cultures promotes the exchange of values and ideas, contributes to better communication between different cultures, and will ultimately lead to a reduction in conflicts between different national minorities.

Throughout history, there have been numerous remarkable musical collaborations that have led to the emergence of genres without which modern music would be unimaginable. However, not all such “collaborations” were voluntary or mutually desired. Often, the birth of new genres and the integration of one culture into another occurred under coercive circumstances. One notable example is the emergence of the blues. Blues has its origins in the African Yoruba culture. It was from this culture that the British forcibly took people, made them slaves and took them to the United States. Yoruba culture involves a tonal language, meaning that their speech has a specific pitch. The blues scale was created based on these three sounds. In the United States, representatives of the Yoruba culture learned about a European invention: chords. (Chords are several sounds connected vertically.) Some of the first bluesmen of the early 20<sup>th</sup> century simply “spoke” the lyrics in their native tonal language and used European chords for

accompaniment. This led to the fusion of African and European cultures and the emergence of blues, which became the beginning of jazz, rock and most trends in the popular music industry (Fadipe & Salawu, 2022). The integration of tonal language into European musical culture contributed to the development of a special manner of performance, without spreading the very idea of tonal language, for example, in everyday life.

Hip-hop, a genre that is extremely popular today, emerged as a result of the interaction of representatives of different cultural environments in New York in the 1970s. Hip-hop was formed in the context of difficult socio-economic conditions, in particular poverty, racial discrimination and urban decline, which contributed to the emergence of a unique musical and cultural movement that later spread globally. Industrialisation in New York led to mass unemployment, which in turn contributed to rising crime rates and social discontent. At the same time, the Bronx was undergoing intense cultural mixing due to the presence of various ethnic groups, including African Americans, Puerto Ricans and other Latin Americans. These communities became key players in the formation of hip-hop. Hip-hop emerged as a synthesis of various musical and cultural influences. One of the key elements was funk, which was popular among the African American community in the United States. It was funk that influenced the rhythmic foundation of hip-hop. In addition, hip-hop borrowed the characteristics of bass lines from funk. The formation of hip-hop was clearly influenced by African rhythms and traditions of verbal self-expression, which are based on oral rhythmic forms of storytelling that became the prototype for rap. Another important influence on the formation of hip-hop was Jamaican reggae culture and its rhythmic features, in particular rhythmic recitatives, which played an important role in the development of hip-hop. The formation of the new genre in New York was influenced by the musical traditions of the Latin American community, which played an important role, especially in the early manifestations of hip-hop.

Hip-hop remains one of the most influential musical genres, not only defining contemporary popular music, but also actively influencing fashion and art. Its multi-layered nature, combining trends from the musical traditions of different cultures, influences the perception of the genre by listeners from different cultural backgrounds. The interaction between musicians in contemporary projects is loyal and focused on cooperation that is beneficial to both parties. In general, contemporary artistic projects in music usually involve collaboration between musicians from different cultural and genre backgrounds, allowing to exchange ideas and techniques and adapt their creative processes to new contexts. For example, the popularity of genres such as jazz and electronic music with ethnic influences reflects a trend towards the integration of elements from different musical traditions. Technological advances have had a significant impact on contemporary music projects, allowing musicians from different parts of the world to collaborate remotely via online platforms and digital communication tools. This creates new opportunities for creative exchange and development, particularly through the use of remote recording, video conferencing, and other technological tools. In this way, musicians can work

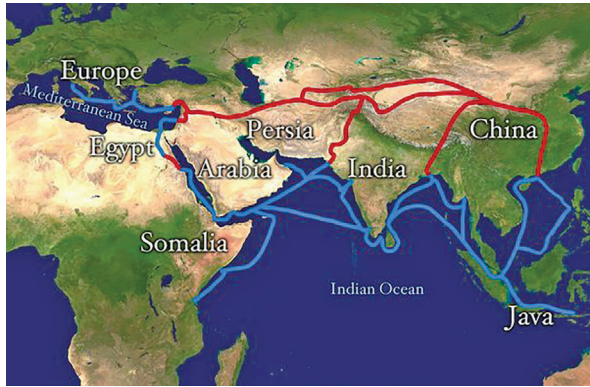
together regardless of geographical barriers, increasing the flexibility and efficiency of collaboration.

Cooperation between musicians from different cultural backgrounds has an important impact on cultural exchange and mutual understanding. Music can be used to convey cultural values and traditions, as well as to promote a deeper understanding of other cultures. Projects that combine different musical traditions help to break down cultural barriers and encourage intercultural dialogue. Music contributes to the development of a global cultural identity. An important aspect of musical art is its ability to influence social processes. Music can be a means of protest or social criticism, as well as a tool for uniting and mobilising people to achieve common goals. There are many examples in history where musical works have played an important role in political movements or social change. In scientific research, musical art is considered an important aspect of cultural anthropology (Kendrick, 2024), sociology (Karlsen, 2021), psychology (Woody, 2021) and other disciplines that study human behaviour and society. Music is often analysed as a product and reflection of cultural processes, which helps to understand the complex interrelationships between art, culture and society. Thus, musical art is not only a reflection of cultural traditions, but also an active participant in their transformation and development.

The idea behind creating a large intercultural art project is to exchange creative ideas and cultural practices that promote mutual understanding and cooperation between different cultures. Such projects not only bring together artists from different cultural contexts, but also create a platform for joint research and enrichment of cultural experience. The main goal of the projects is to promote a deeper understanding of intercultural differences and commonalities through art. This is achieved by creating joint creative works, organising cultural exchanges and holding joint events that showcase cultural richness and diversity. The projects allow artists and audiences to experience and appreciate the unique features of other cultures, as well as to find common ground that can foster further cooperation and development. Joint creative activities are also important for strengthening intercultural ties at the global level, as they help to overcome stereotypes and prejudices, promoting constructive dialogue and mutual understanding between different cultural groups. Musicians, especially women, invest emotional and social resources in their activities (Barna, 2022). As a result, intercultural arts projects can have a long-lasting impact on social and cultural structures, helping to build a more integrated and harmonious society.

#### **ECHOES OF THE SILK ROAD: Y.-Y. MA AND THE GLOBAL MUSICAL DIALOGUE WITHIN THE SILKROAD PROJECT**

The Silkroad Project is one of the most ambitious cultural initiatives of the 21<sup>st</sup> century, founded by renowned Chinese cellist Y.-Y. Ma in 1998. The project is inspired by the historic Silk Road, a network of trade routes that connected East and West, facilitating the exchange of goods, ideas, art and culture. The Silk Road was one of the most important trade networks in human history, promoting economic, cultural and scientific exchange between Europe and Asia (Fig. 1).



**Figure 1.** The Great Silk Road – a bridge between East and West

Source: The Great Silk Road... (n.d.)

Beyond its economic significance, the Silk Road played a key role in the development of intercultural interactions. Thanks to this route, not only goods were spread, but also ideas, religions, technologies, and scientific knowledge. The significance of the Silk Road goes beyond trade relations, as it became an important factor in shaping the cultural landscape of Eurasia. (Xiangrong, 2022).

The founder of the project, cellist Y.-Y. Ma, sought to create a modern equivalent of this route that would bring together artists and cultures from around the world. Recognising the influence of the Silk Road on the historical development of cultural and economic ties between Europe and Asia, Y.-Y. Ma decided to apply these ideas to the modern context by creating the Silkroad Project. The project aims to connect different musical traditions and cultural practices into a single global network. The idea behind the project is to create a new musical language based on the differences between various musical traditions. In other words, to combine vastly different things. As the head of the Silkroad Project, R. Giddens, notes: "...when we create music together, we listen to our differences, uniting and creating meaning from them" (Silkroad, 2024). The idea of creating new music that would represent all cultures and musical traditions and reflect the musical world of the 21<sup>st</sup> century is the main concept of Y.-Y. Ma. This concept not only reflects the desire for cultural integration, but also has the potential to have a broad impact on the contemporary musical and cultural landscape. Creating music that combines different cultural elements can serve as a tool for overcoming cultural barriers and promoting intercultural understanding (Tian & Su, 2023). Musical art allows artists and listeners to experience commonalities and avoid the stereotypes that often arise in interactions between different cultures. Y.-Y. Ma's project represents an innovative approach to musical art. The combination of different traditions and styles creates a new musical landscape that not only preserves traditional elements but also introduces innovative techniques and forms. This approach allows musicians to explore new possibilities in creating sound textures and compositions, which in the future may lead to the development of new genres and styles in music.

R. Giddens notes: "We are a collective; we do not speak with one voice, but we are united by one goal – humanity, peace and love for all" (Silkroad, 2024). The project,

founded by Y.-Y. Ma, brings together musicians from different cultural traditions, so their musical language differs, but this diversity is not an obstacle, but an advantage for the project. In addition, their main goal is to work together to convey their moral values, such as humanity, peace and love for all. The project participants see music as a powerful tool for expressing and spreading these universal values. They view music not only as an art form, but also as a way to connect people from different cultures, creating new bonds. The project participants note: "Every chord strummed, every drum beat, every string plucked, every foot tapping sends notes of healing into this terribly broken world" (Silkroad, 2024). This perfectly reflects the main idea of the project, which is to convey moral values. The musicians who have joined the Silkroad Project strive to bring light into this world with every sound.

The project also uses music as a way to overcome cultural barriers and stereotypes. The interaction between musical styles and traditions helps participants and listeners see more common ground in human experiences and values, allowing to form new cultural images and develop a deeper understanding of other cultures, particularly through the emotional (Picado *et al.*, 2023) and intellectual experiences that music can offer. The Silkroad Project uses its musical diversity as an advantage to achieve greater cultural unity. The musical compositions created as part of the project serve as a bridge between cultures, promoting peace and mutual understanding in a globalised world. The Silkroad Project was inspired by the globalisation of the artistic space, which has radically changed the ways in which music is created, performed and perceived. Information technology has made the world less distant, and cultural and artistic practices have begun to actively interact with each other. This new context created a need for platforms that would not only unite different musical traditions, but also contribute to their mutual enrichment.

The Silkroad Project, founded by the outstanding cellist Y.-Y. Ma, is a response to these changes, seeking to find new forms of musical expression in the context of cultural diversity. Its concept involves creating music that combines elements from different cultural traditions, including Asia, Africa, the Middle East and the Western world. This approach not only broadens the horizons of musical perception, but also promotes cultural dialogue between different communities. In the context of globalisation, local musical traditions are no longer confined within their own cultures but are becoming part of a global cultural exchange. The Silkroad Project actively explores how these traditions can be adapted and integrated into new musical forms that reflect the contemporary globalised world. The Silkroad Project includes the Silkroad Ensemble, which brings together musicians from different parts of the world, such as China, India, Iran, Turkey, Europe and North America. The ensemble performs works that combine traditional musical elements with contemporary interpretations. The ensemble features phenomenal contemporary musicians: talented performers and brilliant composers. The Silkroad Ensemble has released several albums that have received critical acclaim and awards, including a Grammy Award. Their music is a striking example of how traditional musical styles can be combined with contemporary ones to create new forms of artistic expression (Fig. 2).



**Figure 2.** American Railroad Silkroad Ensemble with Rhiannon Giddens

Source: Calperformances (n.d.)

The Silkroad Project represents an important initiative which, much like the historical Silk Road, promotes global cultural exchange. By uniting musical traditions and cultures through educational programmes, cultural research, and modern media technologies, the project aims to create new forms of cultural integration that foster deeper understanding and mutual appreciation among different peoples. The Silkroad Project has become an important cultural phenomenon, demonstrating that music has the power to unite people, overcoming cultural and geographical barriers. It emphasises the importance of cooperation and mutual understanding in a globalised world, promoting the ideas of tolerance and respect for cultural diversity. The project has gained international recognition and remains one of the most influential initiatives in the field of world music and intercultural dialogue in the 21<sup>st</sup> century.

#### INTERCULTURAL MUSICAL COLLABORATION AS A KEY ASPECT OF THE PLAYING FOR CHANGE PROJECT

One of the most striking examples of the use of music as a means of cultural unification is the international project *Playing for Change*, launched in 2002. The project has become one of the most ambitious and influential musical initiatives seeking to reduce and, in the long term, eliminate barriers between cultures and promote world peace through collaborative musical creativity. The *Playing for Change* project was created by American film director and musician M. Johnson and W. Kroenke as a concept designed to use music to unite people from all over the world. The idea for the project came about during M. Johnson's travels, where he saw street musicians performing a variety of musical compositions, captivating listeners with their sincerity and emotionality. Street musicians are an important part of the urban soundscape (Bennett & Rogers, 2014), and what he saw during his travels inspired M. Johnson to create a series of videos in which musicians from different countries performed the same song, adding their own cultural elements and interpretations to it.

The first and most popular video in the project was the song "Stand by Me," performed by street musicians from different continents. The video went viral on the Internet,

garnering millions of views on YouTube and showing that music has the ability to transcend any boundaries. The success of this video inspired the creators to continue working on the project and develop it on a global scale. The process of creating the video for the song "Stand by Me" began in 2005 under the leadership of the project's founder, M. Johnson. The American producer and sound engineer wanted to show how music can unite people around the world. The idea was to record musicians in different countries playing and singing the same song and then combine these recordings into a single track. The recording of "Stand by Me" began with street musician R. Ridley in Santa Monica, California. Known for his powerful voice, R. Ridley performed the main vocal part of the song, and his recording became the basis for the entire video work. M. Johnson and his team travelled the world recording other musicians who added their instrumental parts and vocals, enriching the song with their own musical traditions. Musicians from various countries joined the project, including the Netherlands, Italy, Brazil, France, South Africa, and Congo.

"Stand by Me", originally written by B.E. King in 1960, has become a symbol of unity and support, which perfectly matched the ideology of the *Playing for Change* project. The video for this song embodied the idea that music is a universal language that can unite people, regardless of their geographical location or cultural background. Each musician who participated in the recording added their own unique elements to the song, bringing their own musical style, traditional instruments, performance characteristics, and more. The combination of different cultural elements created a harmonious yet colourful musical track that went beyond the traditional format of a studio recording, becoming a true cultural phenomenon.

The video for "Stand by Me" quickly went viral after its release in 2008, garnering millions of views on YouTube. It was the first work that brought the *Playing for Change* project to the attention of a wide audience, making it famous around the world. The success of this song helped the project attract more musicians and supporters, thus expanding the *Playing for Change* project. Technically, the recording process for "Stand by Me" required a high level of skill in

editing and sound engineering, as it was necessary to combine recordings made in different conditions, with different sound levels and instrumental parts. Despite these challenges, the end result was extremely successful, demonstrating the possibility of creating a high-quality musical product even in such unconventional conditions (Fig. 3).



**Figure 3.** Some participants recording the song “Stand by Me”

**Source:** Some participants recording the song “Stand by Me” (n.d.)

Playing for Change is not just a music project, but a kind of social movement that emphasises the importance of cultural diversity and interaction. The project participants are musicians from different parts of the world, from North and South America to Africa, Asia and Europe. Each of them brings their own unique musical tradition to the project, allowing them to create new, unique versions of well-known compositions. The project continues its activities and contributes to the preservation and popularisation of traditional music from different cultures, which often goes unnoticed in the context of globalisation. Performing traditional songs in new arrangements not only preserves their authenticity but also makes them accessible to a wider audience. One of the key features of Playing for Change is its unique approach to music creation. Instead of traditional studio recording, where all musicians gather in one place, the project uses mobile recording studios, which allows musicians to be recorded directly in their environment, preserving the authenticity of the sound and atmosphere of the place. Musicians from different countries record their parts separately, and then they are combined into the final music track. For example, a song may begin with African drums in Mali, then a guitar from Spain, a violin from India, and vocals from the United States are added. In total, more than 1,000 musicians from over 50 countries took part in the project. This approach not only showcases cultural diversity, but also emphasises the unity of musical language.



**Figure 4.** Musicians from the Playing for Change project

**Source:** Playingforchange (n.d.)

Each new Playing for Change project is the result of a complex and creative process involving dozens of musicians, sound engineers and producers. Every element of the composition is carefully selected to maintain a balance between different musical styles and cultural influences. Over the years, Playing for Change has created many outstanding musical works that have become popular around the world. In addition to the song “Stand by Me,” compositions such as “One Love” by W. Marley, “Imagine” by

J. Lennon, and “What’s Going On” by M. Gaye have also been very successful. The uniqueness of the Playing for Change project lies in the interaction between musicians, which is a complex and multifaceted process that involves both advantages and challenges. Modern models of collaboration promote cultural exchange, the development of new genres and forms, and stimulate intercultural dialogue. To achieve success in this project, cultural differences were taken into account and open and productive

communication between musicians was ensured, which is important. Thanks to this, the music recorded as part of the Playing for Change project has become a powerful tool for strengthening global cultural ties and promoting social change (Chilvers & Liu, 2023).

The Playing for Change project also aims to reduce cultural barriers that may arise as a result of the globalisation of the artistic space. Bringing together musicians from different cultures and organising different trends and genres into one video work helps to create a common platform for cultural exchange and cooperation. In turn, the multiculturalism and diversity of musical traditions avoids a culturally monolithic approach, where some traditions dominate others, and instead promotes the idea of equal dialogue between cultures. The project has an important social aspect. One of the main missions of Playing for Change is to use music as a means for social change. Musicians express a desire to work with artists from other cultural environments, which promotes intercultural dialogue, which in the long run can lead to a more tolerant attitude towards nationalities in communication. In addition, the project aims to promote peace in the world and show that music and art in general are something more than conflicts. Musical art contributes to world peace and the reduction of political conflicts (Espinosa *et al.*, 2023) through its ability to bring together people from different cultures and social groups, creating a platform for dialogue and mutual understanding. The Playing for Change project demonstrates how music can become an inclusive and safe space for interaction between different cultures, bringing together musicians from different parts of the world to perform a single composition. The project by film director and musician M. Johnson not only showcases cultural diversity, but also perceives it as a powerful resource for global peace.

### CONCLUSIONS

Research into global soundscapes and cultural diversity in world music has significantly influenced the understanding of the development of contemporary world music and the characteristics of the soundscape. Analysis of global trends,

cultural exchanges and innovations has shown that music is not only an art form, but also a powerful social tool that shapes and reflects cultural and social change. Music is an important component of intercultural projects due to its ability to facilitate non-verbal communication between representatives of different cultural environments. The results of the study showed that despite the differences in the musical traditions of different nationalities, there are international projects that are based on the differences in musical language and use them as a basis for creating musical compositions that reflect the musical world of the 21<sup>st</sup> century.

According to the results of the study, the Playing for Change project is a vivid example of how music can become a means of overcoming cultural barriers and uniting people from different parts of the world. The project shows that, despite all the differences, music remains a universal language that can contribute to social change, in particular the promotion of world peace. Overall, the Playing for Change project is not only a musical initiative, but also a significant cultural project that aims to reflect and promote global cultural exchange and understanding by offering new ways for their integration and development. Future research directions may relate to innovations in world music in the context of interdisciplinary research, particularly through the prism of psychology. It would be interesting to explore how people raised in different musical traditions perceive a particular work created through international collaboration between artists. In addition, it would be useful to investigate the influence of global soundscapes on the formation of the musical national identity of representatives of a particular culture.

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## Глобальні звукові ландшафти: культурне розмаїття та інновації у світовій музиці

**Анотація.** Метою дослідження було вивчення специфіки міжкультурної взаємодії музикантів у процесі співпраці в межах спільного мистецького простору. Методологія дослідження передбачала вибір мистецьких проєктів та порівняльний аналіз впливу міжкультурних колаборацій музикантів на світову музичну традицію. Був проведений аналіз результатів міжнародних мистецьких проєктів, таких як “Silkroad Project” (засновник Y.-Y. Ma, Китай) і “Playing for Change” (засновник M. Johnson та W. Kroenke, США). Основні результати дослідження показали важливість співпраці музикантів, вихованих в різних культурних та музичних традиціях. Музика вважається мовою, яка є зрозумілішою за букви та слова, проте варто враховувати широке культурне розмаїття музичної мови, відтак європейська музика сильно відрізняється від африканської музичної традиції, або ж індіанськими особливостями використання мікрохроматики. Проєкт “Silkroad Project” показав, що взаємодія митців із різних культурних середовищ призводить до вдалої музичної колаборації, яка виконує свою мету популяризувати академічну музику та залучити ще більшу кількість людей до виконання, прослуховування, пізнання та відкриття для себе нових музичних композицій. Результати підкреслили необхідність міжкультурних мистецьких, а зокрема музичних проєктів для обміну досвідом та творенням нової світової музики, яка буде насичена елементами різних музичних традицій. Крім того, такі проєкти сприяють міжнародному спілкуванню, співпраці різних етнічних груп, що в перспективі має забезпечити відносно мирне існування світу. Отже, мистецькі колаборації можна розглядати не лише як творення нових музичних жанрів, течій, композицій, а й встановлення міжнародних зв'язків та спілкування представників різних націй. Результати дослідження можуть стати в пригоді музикантам, продюсерам і кураторам міжнародних проєктів для створення живих форматів міжкультурної співпраці, що поєднують різні музичні традиції та відкривають нові шляхи для творчого діалогу між культурами

**Ключові слова:** колаборації митців; мистецькі проєкти; традиційні інструменти; фольклор; оркестр; композитор



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## Interdisciplinary dialogues: Combining science and art in contemporary cultural production

**Abstract.** The aim of the study was to examine the collaboration between artists and scientists. The research methodology involved an interdisciplinary approach, which allowed for a detailed analysis of the processes occurring at the intersection of scientific and artistic practices and the identification of new forms of cultural production. The main results emphasised the importance of interaction between scientists and artists for the creation of new forms of self-expression. It was found that science and art are closely related spheres of human activity. Historically, for example, music was long regarded as a mathematical science; thus, the division between art and science is rather blurred. The study found that interdisciplinary collaboration between scientists and artists contributes to the emergence of innovative forms of cultural expression that go beyond traditional models of both science and art. An analysis of specific projects, namely “Arts at CERN” and “Beyond Quantum Music”, showed that such projects often stimulate new approaches to solving socially important problems, stimulate interest in scientific topics among a wider audience, and create a platform for creative experimentation. It was found that the key factors for the success of such projects are open dialogue between participants, mutual enrichment of knowledge, and a willingness to experiment. Therefore, interdisciplinary dialogues have significant potential for strengthening cultural capital and developing creative industries, especially in the context of the contemporary challenges of globalisation and digitalisation. The results of the study provided new perspectives for understanding contemporary cultural processes, emphasising the importance of dialogue between different fields of knowledge for the development of innovation in cultural production

**Keywords:** project; collaboration; artist; self-expression; creativity; culture; space

### INTRODUCTION

Interdisciplinarity is one of the key elements of cultural production in the 21<sup>st</sup> century, marked by the integration of various fields of science and art. The interaction between science and creativity contributes to the creation of new forms of cultural expression and the discovery of new horizons for innovative ways of self-realisation. This phenomenon is particularly noticeable in the context of globalisation and digitalisation, when traditional boundaries between disciplines are blurred and new approaches become necessary for the correct use of modern technologies.

The study by L. Cheng *et al.* (2022) examined how such integration of elements of science, technology, engineering, art, and mathematics can promote the development of innovative thinking in students. The authors emphasised the importance of practical learning, which allows students to actively apply their knowledge in practice and develop interdisciplinary skills. O.I. Higuera Martínez *et al.* (2021) investigated trends in promoting creativity in science and engineering. The researchers focused on how creativity can be integrated into curricula and research

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practices to improve the innovative abilities of students and professionals.

Scientific and creative collaboration inspires discoveries in science, which is why many researchers have emphasised the importance of art in interdisciplinary projects and the creative process when working on important scientific issues. Author F. Lysen (2023) analysed creative-scientific collaboration within the Maastricht Brain Stimulation and Cognition Laboratory, exploring how such interdisciplinary projects can influence the scientific and artistic environment. The author emphasised the importance of supporting and developing creative-scientific collaborations to stimulate innovation and expand the boundaries of scientific and artistic research. Researcher R. Crowell (2023) examined the challenges and opportunities of collaboration in interdisciplinary projects in the fields of mathematics and art. The article emphasised the importance of diversity of experience and skills within a team to achieve innovative results. Scientists K.-Y. Ku and L.-K. Yu (2022) discussed how art, science and ecology interact and enrich each other, creating new approaches to understanding nature and society.

Creativity, compared to science, is an important aspect of human activity. The influence of creativity on leading scientific discoveries and, conversely, the influence of science on important artistic achievements can be traced. Therefore, scientists are considering the creation of a single space where art and science will be equally important and equally used as means for creating new forms of self-expression and cognition of the surrounding world. D. Doyle *et al.* (2023) explored the concept of a third space in the context of creative-scientific projects, focusing in particular on successful methodologies of STARTS (Science, Technology, and the Arts) projects. The authors analysed how the integration of art and science can create new spaces for innovation and the development of creativity. The researchers emphasised the importance of creating a third space where art and science can interact and develop together.

Art, particularly visual art, is often used to disseminate important scientific data and concepts. Specifically, S. Paolletti and P. Paolucci (2019) investigated the use of art as a means of presenting scientific concepts within the framework of an educational project for a high school. The main findings showed that art can be an effective tool for increasing student interest in scientific disciplines, promoting a better understanding of complex ideas through visual and creative approaches. M.K. Halpern and H.S. Rogers (2021) explored the complexities and challenges that arise in collaborations between science and art. The authors focused on various aspects of interdisciplinary projects, in particular how such collaborations can create new forms of knowledge and influence public understanding of science.

G. Inchingolo *et al.* (2023) studied the transformation of space data into visual art, emphasising the importance of interdisciplinary collaboration. The authors stressed that such integration can make astronomical data more accessible and understandable to a wider audience. Thus, the use of art to popularise scientific concepts contributes to raising public awareness.

The aspects of interaction between artists and scientists and the process of their joint activity aimed at developing new forms of self-expression are understudied. The aim of this study was to examine in detail the interaction

between representatives of science and art and to analyse the results of their collaboration. The research methodology involved several complementary methods that made it possible to explore both the scientific and artistic aspects of interdisciplinary collaboration between artists and scientists. Content analysis was used to identify the main trends and ideas that are discussed and actively implemented in the academic scientific and artistic spheres. The study of the interaction between science and art in different cultural contexts was based on a comparative analysis of several interdisciplinary projects. Musicological analysis was used to study musical compositions created through collaboration between scientists and musicians. The selection of projects for analysis was based on the innovativeness of the concept and the relevance of the idea, i.e. whether the project is currently active, since a huge number of projects that are important from both a scientific and artistic point of view have ceased their activities due to a lack of funding.

### THE HISTORICAL CONTEXT OF THE DEVELOPMENT OF INTERDISCIPLINARY PROJECTS

The interaction between art and science is an important process in the context of human development as *Homo sapiens*. It is arguably the ability to express oneself through creativity that distinguishes humans from other living creatures (Morin, 2022). Science, in turn, contributes to the creation of completely unexpected forms of art and the realisation of creative concepts. The development of interdisciplinary projects has deep roots leading back to antiquity, when science and art were inseparable components of human cognition. In the Middle Ages, science and art often intertwined, particularly in the context of religious art, where artists combined knowledge of theology, astronomy, and physics to create their works. However, with the onset of the Renaissance, science and art began to separate, leading to the formation of distinct disciplines. Nevertheless, it was during this period that active collaboration between artists and scientists took place. A striking example is Leonardo da Vinci, who merged art, anatomy, mathematics, and more. The genius of Leonardo da Vinci, for example, in his artistic works, lay in the fact that the scientist meticulously studied human anatomy, notably conducting 30 dissections, which led to the most realistic depiction of the human being (Martins e Silva, 2008). For the Renaissance, such a feature in paintings was innovative, and Leonardo da Vinci's work gained immense popularity.

The following centuries introduced new challenges related to industrialisation and urbanisation. Numerous scientific discoveries in various fields led to the emergence of new technologies that changed the life of society. Interdisciplinary projects began to be viewed as essential for progress and new discoveries, as the limitations of individual disciplines in explaining complex phenomena were recognised. The 20<sup>th</sup> century became a key stage for the development of interdisciplinarity due to the growth of social and environmental issues that demanded new approaches for their resolution. Specifically, following World War II, there was active cooperation between various scientific disciplines, which manifested in the creation of new fields of knowledge, such as neurobiology and biosecurity. Research by S. Han *et al.* (2023) established that the

effective development of biosecurity requires the integration of knowledge from biology, medicine, computer science, law, and social sciences. Consequently, disciplines that require expertise not just in one specific field, but in several scientific spheres, became widespread. Universities began to implement interdisciplinary programmes, which fostered the formation of new academic communities engaged in joint research, yielding conclusions that could not be reached using only a single science.

The development of technology, particularly information technology, has fundamentally changed the nature of scientific research. Computerisation and process automation have significantly accelerated data collection and processing, tasks which previously required substantial time and resources. Moreover, scientists and the public now have access to a large volume of contemporary research, which promotes the more active realisation of certain scientific ideas. Access to vast amounts of data and its shared use by researchers globally has led to the growth of global research networks, where data from different regions can be integrated and analysed in real-time. Alongside technological progress, new methods and approaches to research have become widespread, allowing scientists a deeper understanding of complex systems. One such method is machine learning, which enables the analysis of enormous datasets to reveal patterns that are not always obvious to humans. The use of machine learning algorithms is increasingly popular across various fields of science, from physics to economics.

In bioinformatics, machine learning is used to predict the functions of proteins based on their structure, and to identify potential drug candidates. In economics, such methods allow for the modelling of market behaviour and the forecasting of economic crises. Consequently, machine learning is effective and useful across multiple domains. With the development of technology and new research methods, scientific projects are becoming increasingly interdisciplinary. To address certain scientific questions and confirm hypotheses, it is necessary to combine knowledge from diverse spheres of art and science. Interdisciplinarity allows scientists to view problems from different angles and find solutions that would be unavailable within the confines of a single discipline. Despite all the advantages of technologies and new research methods, collaboration between representatives of different disciplines is not without its problems, especially when considering joint projects between scientists and artists, who often have varying worldviews and perspectives. Even setting aside the personal qualities of creative individuals and scientists, interdisciplinarity still presents certain limitations. It requires not only technical resources but also a paradigm shift within the scientific community. For instance, scientists and artists specialising in a particular field may find it difficult to collaborate with representatives of other disciplines due to differences in terminology, methodology, and problem-solving approaches.

Another challenge is the need for new skills. To work on joint projects, scientists must possess knowledge not only in their own field but also at least a basic understanding of allied disciplines. These challenges create a demand for new forms of education in universities, which would incorporate interdisciplinary methods of professional

training and allow future researchers to work effectively in interdisciplinary teams. However, a certain limitation arises here as well: the world is currently overloaded with information. On one hand, this is beneficial, as any scientist, or merely an interested individual, has access to a large volume of research, data, facts, and so on. Yet, the vast amount of information simultaneously brings certain complications, as it is impossible to process all the information from a given scientific field, considering the average human lifespan. Considering the growing trend towards interdisciplinary faculties and the training of interdisciplinary specialists, it becomes virtually impossible to possess a perfect command of several scientific domains simultaneously. Despite these challenges, scientists and artists working within the sphere of interdisciplinary research serve as mediators and generators of ideas, helping to approach problems from radically new perspectives. Technologies continue to evolve, and new research methods open up ever greater opportunities for collaboration across diverse scientific disciplines.

#### **INTERDISCIPLINARY PROJECTS: SCIENCE AND ART**

The importance of interdisciplinary projects that combine science and art is growing significantly in the 21<sup>st</sup> century. This form of collaboration opens up new horizons for creativity and innovation, as it combines different approaches, methods and concepts. It allows scientists and artists to work together, exchange ideas and create new formats that cannot be achieved within a single discipline. Art is a complex and multifaceted concept that encompasses various forms of expression of human thoughts, feelings and experiences. Art is an important element of cultural heritage and national identity, as well as one of the most significant tools of communication in society. The value of art lies in the fact that, through various forms of conveying images and emotions, it offers an alternative experience that can be relived. Thus, through art, people have the opportunity to feel emotions and capture non-physical transmissions of feelings simply by looking at a painting or listening to music.

The concept of art has changed throughout history. In ancient cultures, art often had a religious or ritual character. During the reign of theocentrism, it was believed that art was created for religious needs, for example, music was written mainly for worship, painting was concentrated on church walls, etc. The concept of art as an independent category began to spread during the Renaissance, when artists began to gain recognition as individual creative personalities. Aesthetics, as a philosophical discipline, studies the nature of art, its essence and meaning. According to aesthetic theories, art should evoke emotions, stimulate thoughts and encourage reflection. One of the most famous philosophers, I. Kant, defined art as a product of “subjective perception,” emphasising that the value of art can change depending on individual perception. This is very important because each person can perceive a particular work of art in their own way, based on their life experience and their own emotions.

Science is a system of knowledge that arises from the study of phenomena in the surrounding world using certain methods. Science is not a static structure; it is a dynamic system that constantly adapts to new challenges

and changes in society (Hjørland, 2022). The main goal of science is to understand the surrounding world and the rules that govern nature and society. Science uses a systematic approach known as the scientific method, which includes formulating hypotheses, experimenting, observing, and analysing the data obtained. The history of science spans millennia and is closely linked to the development of human civilisation. The origins of science and the first known experiments can be traced back to the civilisations of Ancient Egypt and Mesopotamia, where the elements of astronomy, mathematics and medicine were born. Science in antiquity was not only a practical activity but also a profound philosophical quest that laid the foundations for the further development of science in Europe (Lawson, 2021). Modern scientific research is increasingly becoming interdisciplinary, bringing together knowledge and professionals from different fields, which allows not only to expand the scope of projects, but also to solve complex problems such as climate change, epidemics, globalisation and other challenges facing humanity (Stadnik, 2024).

The combination of science and art is appropriate because these two fields share a common goal: to promote the search for truth and knowledge about the environment and ourselves. Science, through a methodical approach and experimental verification, seeks to find objective truth about the physical world. It is based on research that allows to understand the laws of nature, the mechanisms of functioning of systems, and the properties of material objects. Art, on the other hand, uses subjective and emotional approaches to express human experiences and perceptions of the world. It offers new perspectives and visualisations that help to reflect the deeper aspects of human existence. In addition, the combination of science and art is an important aspect of contemporary cultural production, presenting the synergistic potential between two seemingly different fields of activity. Contemporary society faces numerous challenges that require an interdisciplinary approach, where science and art can complement each other, creating new forms of cultural expression. This combination promotes not only innovation but also new approaches to solving complex issues that arise in various fields.

The combination of science and art also has a significant impact on the psychological and cultural development of society. Art based on scientific ideas can help expand the boundaries of human perception by stimulating creativity and critical thinking. For example, interactive installations that combine science and art can engage viewers in active exploration and interaction, providing new experiences and a deeper understanding of scientific, often abstract concepts. From a cultural perspective, the synthesis of science and the arts promotes interdisciplinary dialogue and the development of cultural innovation. This process allows artists and scientists to work together, exchange ideas, and develop new forms of expression and knowledge. In turn, such collaboration leads to the creation of new cultural forms and practices that contribute to progress in both fields. The combination of science and art is necessary for the expansion of human understanding and experience. Through the integration of scientific and artistic approaches, a comprehensive understanding of the world can be achieved, which in turn contributes to the development of both science and art.

Innovations arising at the intersection of science and art play an important role in the development of cultural production. This process reflects the desire to experiment and search for new forms of expression that meet the challenges of today. The combination of science, technology and art opens up new opportunities for the creation of cultural products that go beyond traditional genres. In contemporary cultural production, there is a tendency to expand the boundaries of traditional forms, manifested in the emergence of new genres and styles that combine elements from different disciplines. For example, digital art is a striking example of how technology allows the creation of new forms of expression that go beyond traditional painting or sculpture. New forms of expression open up new horizons for artists and scientists, allowing to experiment with new materials, techniques and ideas. Such projects often require a high level of technical competence, which emphasises the importance of collaboration between artists and scientists. An interdisciplinary approach allows scientists and artists to collaborate to create unique cultural products that respond to contemporary challenges. Science and art are two equal and closely related fields, so collaboration between artists and scientists is successful despite numerous difficulties and challenges.

One of the key aspects of contemporary cultural production is inclusiveness. It allows different social groups that previously did not have such an opportunity to be included in the cultural dialogue. This process is particularly important in the context of globalisation, when cultural products become accessible to a wide audience, regardless of their social status, nationality or place of residence. Accordingly, interdisciplinary projects help to attract new audiences and new participants who may not have been involved in traditional forms of cultural production before. This happens because interdisciplinary projects allow different forms of expression to be combined, making them more accessible and interesting to a wider audience.

#### **“ARTS AT CERN” PROJECT (2012 – PRESENT)**

The artist residency at the Large Hadron Collider was launched in 2012 by the European Organisation for Nuclear Research (CERN). The “Arts at CERN” project brings together artists and scientists, providing them with a platform for collaboration at the intersection of science, art and technology. The programme aims to create new cultural products that integrate scientific knowledge and artistic expression, promoting innovation and new approaches to world perception in general. “Arts at CERN” was created to promote interdisciplinary collaboration between artists and scientists working at CERN. The programme’s goal is to explore new ways of expressing complex scientific concepts through art in order to popularise science among a wider audience. Scientific experiments and research at CERN, such as particle physics and space exploration, are a source of inspiration for artists, who in turn broaden the understanding of these concepts through their artworks. Since the establishment of the artist residency at CERN, more than 250 artists from around the world have taken advantage of this opportunity. The artists had the opportunity to freely communicate with about 1,000 scientists and observe their activities. Science inspires art, and art inspires new discoveries - this is the message conveyed by the “Arts at CERN” project.

The “Arts at CERN” project programme was based on creating an inclusive space for artists and scientists, but this interdisciplinary collaboration has gained widespread publicity and grown significantly. The “Arts at CERN” project includes numerous art exhibitions at leading global art events, as well as a large number of online exhibitions. The main goal of the “Arts at CERN” programme was to create an environment where scientists and artists can communicate, exchange ideas and work on joint projects. Scientists working in fields such as physics or cosmology provide artists with access to the latest scientific achievements and concepts. Scientists share complex concepts and abstract ideas related to physics or space exploration. Such knowledge inspires artists to create new creative compositions, often using unconventional approaches. For example, physical experiments studying elementary particles or the structure of the universe can be transformed into art installations that show the complexity and beauty of scientific processes.

On the other hand, artists involved in the programme bring new approaches to understanding and explaining phenomena to the world of science. Artistic interpretations of scientific concepts can help scientists look at their research in a different way, revealing new aspects or approaches to their work. Artists and scientists, as representatives of different fields, often think and perceive the world in slightly different ways. This difference inspires artists to take unconventional approaches to creativity in the context of scientific concepts, and inspires scientists to undertake new and extraordinary research that would not have been obvious to them without communication with artists. This exchange of ideas stimulates innovation in both science and art, creating conditions for the emergence of new cultural products. Participants in the “Arts at CERN” programme go beyond their specialisations, trying to find common ground that can form the basis for joint projects. This approach allows to create works that combine elements of science, art and technology, creating new forms of cultural expression (Fig. 1).



**Figure 1.** Swiss artists Andrea Anner and Thibault Brevet (AATB) with scientist Laura Lambert at the MEDICIS facility during their residency with “Arts at CERN”

**Source:** Arts at Cern (n.d.)

The interaction between scientists and artists within the framework of “Arts at CERN” has a significant impact

on the development of contemporary culture and society by promoting new forms of art that combine science and technology and creating unique cultural products that reflect the current state of knowledge and technology. In addition, such cooperation contributes to the dissemination of scientific knowledge and technological achievements among a wide audience, making them more accessible and understandable.

Ch. Warakaulle, Director of International Relations at CERN, noted that art and science are important pillars of society, and that artists and scientists share common core values: curiosity and a passion for understanding the world at a deeper level. At CERN, it has always been believed that these two fields can develop together through creative interaction, and this is the basis of art at CERN (CERN, n.d.). The “Arts at CERN” project is a source of inspiration for scientists and artists who seek to create new forms of cultural expression and contribute to the development of modern society. One of the latest “Arts at CERN” projects was created by J. von Bismarck and B. Maus in 2023, entitled “Round About Four Dimensions” (Fig. 2).



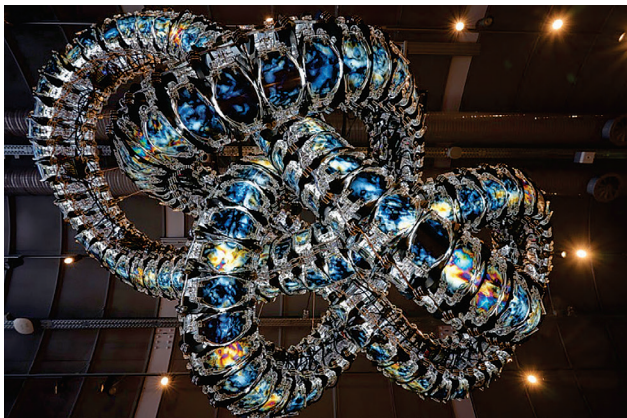
**Figure 2.** “Round About Four Dimensions”

**Source:** Arts at CERN... (2024)

Understanding four-dimensional space is a challenge for the average person. For this reason, J. von Bismarck and B. Maus created the sculpture “Round About Four Dimensions” to help people understand the essence of four-dimensional space. In mathematical and physical concepts, such a sculpture is called a “hypercube”. The sculpture shows a rotational movement in three-dimensional space, which is a projection of four-dimensional space. Four-dimensional concepts are important in understanding physics (Rahaman, 2022). However, the phenomenon of four-dimensional space is currently beyond human spatial perception, so the work of J. von Bismarck and B. Maus attempts to show a trend that will eventually lead to a correct understanding of the characteristics of four-dimensional space.

The main idea behind the sculpture “Round About Four Dimensions” is to expand the perception and understanding of space and time through art. The project shows that even abstract mathematical and physical concepts can be visualised, allowing viewers not only to broaden their understanding of scientific theories, but also to enjoy the beauty and complexity of four-dimensional forms. The art presented in “Round About Four Dimensions” acts as a

bridge between science and culture, prompting reflection on the nature of reality and the concept of the structure of the universe as a whole. The work of J. von Bismarck and B. Maus shows how complex concepts can be transformed into exciting visual experiences that raise awareness and interest in science and art. Another interesting project within the framework of “Arts at CERN” is the work of artist and composer Y. Kim entitled “Chroma VII” (Fig. 3).



**Figure 3.** “Chroma VII”

**Source:** Arts at CERN... (2024)

“Chroma VII” is a sculpture that represents a unique synthesis of science and art, using CERN’s scientific achievements as the basis for its concept. The sculpture reflects the connections between space, energy and matter through its structure. “Chroma VII” consists of 324 separate parts made of transparent polymers. The composition of the parts allows to change their colour and pattern (Nemoto *et al.*, 2019) as a result of any kinetic movement, friction and pressure changes. The idea behind the sculpture is to reflect the variability of the universe and focus attention on its complexity and unexplored nature. The main idea of the “Chroma VII” sculpture is to attempt to visualise the complexity and grandeur of science through art. It is designed to open up new perspectives for viewers on scientific concepts that are usually complex and abstract. “Chroma VII” invites viewers to immerse themselves in reflections on the nature of matter and the forces that shape universe. This work is not only an expression of a creative approach to science, but also an inspiration for further exploration of the limits of what is possible in art and science.

Another work of art, “Broken Spectre”, was created as part of the “Arts at CERN” project by R. Mosse with the support of J. Shainman and C. Gebauer. In the video, R. Mosse raises an important issue concerning the ecological disaster near the Trans-Amazonian Highway. The uniqueness of the work lies in the fact that environmental problems are shown through the prism of different views on the situation, namely through cultural, historical, socio-political and anthropological perceptions of the situation. The video shows the problem in its various manifestations, which helps to broaden awareness of the possible consequences of environmental problems. R. Mosse shows the process of deforestation and its negative impact on people’s lives. Through rapid changes in scale in the video, the work highlights the negative aspects of human intervention, namely:

deforestation in the Amazon, mass burning, colonisation of virgin lands, etc. (Fig. 4).



**Figure 4.** R. Mosse, “Broken Spectre”

**Source:** Arts at CERN... (2024)

To understand the extent of the environmental problem of deforestation in the Amazon, scientists have long used remote sensing images. R. Mosse’s video work “Broken Spectre” goes even deeper, using three separate filming techniques. A special camera was created to capture images of the burning Amazon rainforest, with the support of a company specialising in spectroscopy. Ultraviolet light was used to capture certain scenes in close-up, making it possible to show the forest’s biomass. In order to present man’s crimes against nature, scenes were shot using infrared film.

R. Mosse worked on the “Broken Spectre” project for a long time, conducting research in the field of ecology and the latest visualisation technologies. The title of the project, “Broken Spectre”, refers to the atmospheric phenomenon of the Brocken spectre, which reflects the artist’s conceptual approach to exploring the relationship between the visible and the invisible, reality and its reflection, actions and consequences. In the case of R. Mosse’s project, the “spectre” represents the ecological crisis, which remains unnoticed or ignored by the general public, despite its catastrophic consequences. For video work, R. Mosse used an approach that allows to capture images beyond the visible spectrum, thus enabling the artist to show the processes of forest destruction in a new, more dramatic context. R. Mosse used these images to highlight the scale of environmental destruction and show it in conditions that are not normally visible to the human eye.

The thermal images created as part of the project are a powerful visual tool that conveys the seriousness of the environmental crisis in the Amazon. The images, saturated with shades of red, orange and yellow, evoke associations with fire, heat and destruction, thus drawing attention to the anthropogenic impact on nature. The “Broken Spectre” project is an important part of the discourse on global environmental issues, particularly deforestation and biodiversity loss. The Trans-Amazonian Highway, near which the project is unfolding, is one of Brazil’s main transport arteries, serving both as a factor in the region’s economic development and a serious threat to the environment. Large-scale deforestation for agriculture, mineral extraction and other anthropogenic purposes leads to irreversible changes in the ecosystem, which in turn affects the planet’s climate balance. The “Arts at CERN” project, which involves collaboration between scientists at the Large

Hadron Collider and invited artists, has made and continues to make a significant contribution to the popularisation of science and the rethinking of certain approaches to the study of the universe and particle physics. Thanks to the communication between representatives of different, yet related fields – science and art – a large number of valuable artistic ideas have been realised, which in turn bring science to the masses and help even more people get involved in research.

### **“BEYOND QUANTUM MUSIC” PROJECT (2015 TO PRESENT)**

The “Beyond Quantum Music” project combines two diverse fields: music and quantum physics. The project resulted in a tour by the team with a large-scale show consisting of music based on scientific concepts of quantum physics, visual imagery, lectures by leading 21<sup>st</sup>-century physicists, and numerous roundtable discussions. The tour as part of the “Quantum Music” project took place in 2016, and in 2019-2022 an updated show called “Beyond Quantum Music” was developed. The foundations of quantum music lie in the principles of quantum mechanics, which describes the behaviour of particles at the subatomic level. One of the key concepts is superposition, which allows particles to exist in several states at the same time. An approach to musical composition based on quantum theory allows for the simultaneous existence of several harmonic states. In the musical sphere, this phenomenon can be interpreted as the ability to create sounds that exist in several musical states at the same time. Thus, quantum physics provides composers with a tool for constructing more complex and varied musical textures. Quantum data and calculations have been used by musicians to create and analyse music, opening up new horizons in musical composition and sound design (Miranda, 2022).

Quantum music finds its embodiment in various experiments with electronic music, where composers use quantum algorithms to generate sounds. For example, the creation of complex soundscapes that change in real time based on the principles of quantum superposition. This process opens up the possibility of creating music that never repeats itself, as it is constantly changing. In general, the integration of concepts, data, calculations, etc. from quantum physics into music, particularly in the field of composition, significantly changes the concepts of harmony and music theory in its classical sense. Quantum data can be applied to musical composition and analysis, offering new opportunities for creativity and process optimisation (Chuharski, 2022).

Quantum music, as a new direction, influences contemporary culture, stimulating the development of new forms of musical expression and interaction with the audience. With the advent of quantum technologies in music production, there is a need to rethink traditional concepts of music theory and composition, which may lead to the emergence of new genres and styles of music that will be different from anything that has existed before. Quantum music can become an important tool in educational programmes aimed at popularising quantum physics. Thanks to music, complex scientific concepts can be explained in a more accessible and understandable way to a wide audience, which will contribute to the development of scientific interest among young people. This is the idea behind the

“Quantum Music” project.

Quantum music offers an innovative approach to teaching, allowing teachers to explain complex quantum concepts through musical analogies, making abstract concepts more accessible and understandable to a wider audience. One of the biggest challenges in teaching quantum physics is that many concepts in this science have no direct analogues in everyday human experience. Therefore, for the average person, understanding and comprehending certain concepts is a difficult task. The principles of quantum mechanics, such as superposition or quantum entanglement, are difficult to comprehend without special training. However, through quantum music, these concepts can be presented in a form that appeals to auditory sensations and emotions, promoting deeper understanding and memorisation. Quantum music can reproduce quantum phenomena such as oscillation between several states (analogous to superposition) or the simultaneous influence of two parts of a musical piece on each other (analogous to quantum entanglement). Such examples allow students not only to read or hear about these phenomena, but also to experience them on an intuitive level through musical interpretations.

Music, as a universal language, can help lower the barrier to entry into complex scientific topics, including quantum physics. In educational programmes, quantum music can be used as a teaching tool in both traditional lectures and interactive workshops. For example, during a lesson, students can be asked to listen to musical works based on quantum principles and then discuss how these works reflect specific physical phenomena. In addition, the integration of quantum music into educational programmes may include the creation of musical installations where visitors can interact with musical elements that correspond to quantum processes. This approach makes learning more interactive, which is especially important for engaging young people in science.

The concert “Beyond Quantum Music” was based on the idea of transforming traditional musical structures using quantum principles. Using the achievements of quantum mechanics, composers sought to create soundscapes that represent complex and dynamic interactions between different musical elements. The main concept was to engage listeners in an interactive musical experience where sound and musical structure constantly changed according to the principles of quantum superposition and entanglement. The approach chosen for this project was based on the use of the latest technologies in combination with traditional instruments. Composers and performers used quantum computers and algorithms to create and process sounds, which made it possible to achieve greater variability and unpredictability in musical compositions (Fig. 5).

The technical implementation of the “Beyond Quantum Music” project involved the use of both hardware and software. The main tool for creating quantum music was quantum computers capable of performing complex calculations and generating sound forms based on quantum algorithms. The use of quantum computers made it possible to create unique musical textures and soundscapes that would have been impossible to achieve using traditional methods. Another important aspect was the use of specially designed musical instruments that allowed interaction with quantum algorithms. These instruments were equipped

with sensors and interfaces that allowed musicians to control quantum processes by playing the instrument. This process not only expanded the musicians' capabilities in creating sound, but also allowed to actively participate in the creation of quantum compositions.



**Figure 5.** European capital of culture

**Source:** Beyond quantum music (2022)

The “Beyond Quantum Music” concert had a significant impact on listeners, offering them a unique audiovisual experience. Concertgoers noted that the music created using quantum principles had an unusual, almost meditative sound that differed from traditional musical performances. The meditative nature of quantum music is explained by the smoothness and simultaneous sounding of several harmonic structures, thanks to which listeners are immersed in a state of calm and relaxation. Quantum music uses concepts from quantum physics, such as superposition and entanglement, to create sound structures that are not common in traditional music. This phenomenon involves parallel melodies, dynamically changing harmonies, and complex rhythmic structures that overlap each other. Listeners experience a sense of uncertainty when listening to quantum music, as the sound elements are constantly changing and interacting, which affects the perception of music as a dynamic and unstable environment.

Quantum music often uses dissonance and non-standard electronic timbres to create an emotionally rich experience, which is generally the main purpose of writing music. Therefore, the value of music lies in the fact that it offers an alternative emotional experience. During a quantum music concert, listeners can experience a wide range of emotions, from anxiety and tension to excitement and calm. Complex sound textures and the unpredictability of compositions can make listeners feel like they are entering a new sound world, prompting deeper emotional engagement. Music based on quantum principles can create increased cognitive load due to its complexity and unpredictability. Listeners need to constantly adapt to changing sound and rhythmic patterns, which can activate various cognitive processes, including attention, memory, and spatial thinking. This property of quantum music can contribute to the development of auditory perception and analysis, as well as stimulate intellectual interest.

Quantum music, as the main part of the “Beyond Quantum Music” project, presents opportunities for innovation in music, expanding listeners' perceptions of what music is. The application of quantum physics concepts has prompted listeners to rethink musical forms and genres, as well as encouraging experimentation in their own musical practice. The integration of quantum concepts into music opens up new aesthetic possibilities and cultural perspectives. Listeners have the opportunity to experience a new type of musical experience that combines elements of science and art, contributing to cultural development and innovation in the field of music (Fig. 6).



**Figure 6.** Concert “Beyond Quantum Music”

**Source:** Beyond quantum music (2022)

Quantum music, as an interdisciplinary field, combines the principles of quantum mechanics and musical composition. Using fundamental concepts of quantum physics such as superposition, entanglement, and the uncertainty principle, this field challenges traditional notions of sound and harmony, introducing new ways of understanding and perceiving music. The potential of quantum physics as a tool for expanding possibilities in music theory is extremely important (Arya *et al.*, 2022). The integration of quantum theory into music not only expands the boundaries of musical creativity, but also opens up new opportunities for technological innovation in sound production and composition. At the same time, the use of quantum principles in music may remain difficult for a wide audience to understand, especially those with no experience in quantum physics. Despite this, the “Beyond Quantum Music” project has become an important milestone in the development of quantum music as a new form of musical art that combines science and art.

## CONCLUSIONS

Interdisciplinary projects represent collaboration between different fields of knowledge, which is critical for the progress of society. The study found that interdisciplinarity has always been a driving force behind the development of science and art, opening up new horizons for innovation and creativity. The evolution of science in the 21<sup>st</sup> century is the result of the development of technologies and new research methods that have made more complex and integrated projects possible. The study found that interdisciplinarity is accompanied by new challenges, such as the

need to integrate knowledge and skills from different disciplines, but at the same time opens up new perspectives for scientific research.

As the study showed, interdisciplinary projects combining science and art are extremely important because they open up new opportunities for creativity and innovation. Such projects allow scientists and artists to work together, exchange ideas and obtain new data that cannot be achieved within a single discipline. The “Arts at CERN” project promotes the importance of the scientific basis of artistic works and initiates collaboration between creative people and various scientific and research spaces. The study emphasised that within the “Arts at CERN” project, communication between scientists and artists takes on a unique character that goes beyond traditional interdisciplinary interactions. This initiative is an example of how creative and scientific approaches can be combined to create new forms of cultural expression and innovative approaches to knowledge. The collaboration between scientists and artists at CERN demonstrates how different methods and perspectives can enrich each other, contributing to the development of new ideas and approaches.

The “Beyond Quantum Music” project highlighted the enormous potential of quantum concepts in creating new forms of music. The results of the study showed that the use of quantum algorithms, superposition, entanglement and the uncertainty principle enabled composers within the “Beyond Quantum Music” project to create unique soundscapes and interactive compositions that go beyond traditional music and have a meditative effect on listeners. In the future, it would be worth expanding the range of projects studied, drawing on more examples from different fields of science and art to gain a more complete understanding of the role and significance of interdisciplinary dialogue in contemporary cultural production.

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## Міждисциплінарні діалоги: поєднання науки та мистецтва в сучасному культурному виробництві

**Анотація.** Метою дослідження було вивчення співпраці між митцями та науковцями. Методологія дослідження передбачала міждисциплінарний підхід, який дозволив детально проаналізувати процеси, що відбуваються на межі наукових та художніх практик, і виявити нові форми культурного виробництва. Основні результати підкреслили важливість взаємодії науковців та митців для створення нових форм самовираження. Виявлено, що наука і мистецтво є тісно пов'язаними сферами реалізації людини. Якщо звернутися до історії, то до прикладу, музика довго вважалася математичною наукою, отже розподіл мистецтва та науки є доволі не чітким. У результаті проведеного дослідження було встановлено, що міждисциплінарна співпраця між науковцями та митцями сприяє виникненню інноваційних форм культурного вираження, які виходять за межі традиційних моделей як науки, так і мистецтва. Аналіз конкретних проєктів, а саме «Arts at CERN» та «Beyond Quantum Music» показав, що такі проєкти часто стимулюють нові підходи до розв'язання суспільно важливих проблем, активізують інтерес до наукових тем у ширшій аудиторії та створюють платформу для креативних експериментів. Було виявлено, що ключовими факторами успіху таких проєктів є відкритий діалог між учасниками, взаємне збагачення знаннями та готовність до експериментів. Відтак, міждисциплінарні діалоги мають значний потенціал для зміцнення культурного капіталу та розвитку креативних індустрій, особливо в контексті сучасних викликів глобалізації та цифровізації. Результати дослідження надали нові перспективи для розуміння сучасних культурних процесів, підкреслюючи важливість діалогу між різними сферами знання для розвитку інновацій у культурному виробництві

**Ключові слова:** проєкт; співпраця; митець; самовираження; творчість; культура; космос

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