

## SECTION 3. WORLD CULTURE AND INTERNATIONAL CULTURAL RELATIONS

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### THE UKRAINIAN VOCAL AND INSTRUMENTAL CULTURE IN THE EUROPEAN SPACE AND ITS INFLUENCE ON THE AUDIENCE OF THE XXI CENTURY (SUBJECT TO THE PARTICIPATION OF NATIONAL PERFORMERS IN THE EUROVISION SONG CONTEST FROM 2003 TO THE PRESENT)

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The Eurovision Song Contest was officially launched in 1956, when countries across the European continent began to compete for the best musical composition that demonstrated national ideas, trends, styles, etc. The limited number of participating countries did not provide a complete view of the phenomena that were offered to the audience by the development of the television project. However, the festival was gaining quite rapid momentum among the observant actions of state leaders and music producers, thanks to the concept of presenting their own cultural industry, new and already well-known vocalists, which led to a gradual increase in participants in the late twentieth and first quarter of the twenty-first century.

The first methods of researching the Eurovision Song Contest were tested by a very narrow circle of scholars, and among practitioners, there were no real treatises describing the participation of domestic representatives and their impact on European society. Of course, production companies and large-scale multimedia corporations were constantly monitoring the changing trends and directions of sound design. However, all the rules

considered were based on the principles of the axiological model as a form of obtaining super-profits for the artist and they «label» for participating in the international audio competition.

The specificity of the Eurovision research is rather low for 2024. A limited number of scholars were involved in certain theoretical and practical research trends, including M. Druzhynets [1], who examined the specifics of the vocal show and its impact on the European particular. Another postulate was the study of Y. Kyrylenko [2], who analysed the stage actions and their development concepts that led to the victory in the song festival of Ukrainian artists (Ruslana, 2004; Jamala, 2016; Kalush Orchestra, 2022).

Ukraine has been participating in the festival since 2003, but it took a long time for the European audience to hear our authentic phrases before performing them in the national traditions. At present, Ukrainian phonographic culture lacks scientific approbations that would carry out comprehensive studies of the Eurovision Song Contest, which would activate the role of ethnic and patriotic music in the European space. Most scholars choose the ways of easy analysis of recording and audiovisual practices, focusing on the characteristics of the show program, expressed through the communicative nature of the performer and the listener (thanks to television editing), socio-cultural specificity (setting priorities and imposing audio material, according to active television and radio broadcasting) and ontological dimensions (intertwining popular art with folklore traditions inherent in each country).

Throughout the years of Eurovision's existence, most performers have not had the opportunity to actively publish and sell discographic materials. The change in the system of song rotation and entry was triggered by multimedia technologies. Until the 1960<sup>s</sup>, the contest was shown exclusively on television, and the recordings were recorded on discs in limited quantities (collector's editions); from the 1960<sup>s</sup> to the 1990<sup>s</sup>, the performances were broadcast not only on television but also on radio. The number of discographic products increased, and collections on discs, reels, and cassettes were created. From the 1990<sup>s</sup> to the 2000<sup>s</sup>, the release of songs by the participants on CD and DVD discs intensified, and multimedia processes of distributing audio material were introduced. In the twenty-first century, the festival is now more and more focused on online platforms (development of social networks such as: YouTube, Spotify, Shazam, iTunes; the official ESC website, smartphone and tablet applications, and digital programmes of the Eurovision Song Contest), etc [3].

It is worth noting that the show's producers and executive directors did not ignore the proposal to release discographic materials, various collectible and souvenir items (scarves, T-shirts, magnets, cards, etc.). Ukraine has hosted the show three times, but the hostilities in 2022 made it necessary for

the 2023 Eurovision Song Contest to be held in Liverpool (UK). And the 2005 and 2017 Eurovision Song Contests were held in Kyiv. Thus, collections were presented that included recordings by Ukrainian artists participating in the festival, as well as different audio materials dedicated to Ukrainian folklore, academic and popular culture. A significant share of Ukrainian vocal and performing arts was offered and presented to European citizens, and most European citizens got acquainted with artists promoting national creativity (culture, language, style segment). And it seems that this is enough, but there is a certain obstacle – our nightingale language was heard quite little from Ukrainian representatives, most of the compositions were performed in English.

So, the Eurovision Song Contest development vector has partially influenced Ukrainian art, although the representatives of nationality performed much more in foreign languages (mostly English (British lexicology or American), but there are exclusive performances of our performers who sang in their native language. The European audience was quite sincere and loyal to our culture and its mentality, and since 2016 they have become interested in Ukrainian art. Of course, we cannot talk about 100% coverage of the European space by means of Ukrainian content, if this share is still quite unstable and ambiguous. However, looking at the performances and their results, we can say that the achievements and level of Ukrainian song have firmly established their niche in Western show business.

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