

Cultural management: analysis of strategies, policies, and practices in Ukraine and the EU countries



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Abstract The focus of this article is on the evolution of cultural policy and strategy within Ukraine in the context of its integration with the European Union. A historical investigation into the shared origins of the Ukrainian population and European peoples is conducted, emphasizing Slavic heritage and communal settlements. The regulatory framework governing the progress of Ukrainian culture in its independent state is delineated. The primary hypotheses and trajectories for the advancement of Ukrainian cultural policy, as articulated in the "Long-term Strategy for the Development of Culture until 2025," are expounded upon. In aggregate, it is ascertained that the outlined objectives within the Strategy currently fall short of addressing the imperatives incumbent upon the nation to affirm its national identity and align with the attainments of European civilization. It is discerned that the absence of a cultural diplomacy framework in Ukraine stands in stark contrast to the substantial outcomes achieved through this paradigm across the majority of European Union member states. Additionally, an exploration of both shared features and distinctions in cultural policy and strategy between the European Union as an entity and select member countries is undertaken. The European Union's strategy, characterized by its dynamic and targeted approach, is notable for its commitment to preserving the integrity of nations and ethnicities. This strategy places considerable emphasis on respecting the distinct national identities and traditions of each country and its constituent nations. Of particular significance is the instance of the Republic of Poland, the Republic of Italy, and Finland, wherein the cultivation of cultural diplomacy has been a focal point. These examples underscore the diverse routes undertaken to achieve cultural recognition and formulate distinct cultural strategies for each nation. This serves as an indication that cultural policy ought to evolve into a responsibility shared among the state, diplomatic representatives, and cultural stakeholders within Ukraine. The ongoing conflict instigated by Russia underscores once again the multi-dimensional trajectory characterizing Ukraine's cultural evolution. It underscores Ukraine's heightened dedication to unity and the rejuvenation of the European principles that were proclaimed during the twentieth century.

Keywords: cultural policy, cultural strategy, cultural diplomacy, culture of Ukraine, culture of the European Union, national identity

1. Introduction

Ukrainian culture boasts a rich and extensive history that has been molded through a confluence of internal evolution and the assimilation of cultural legacies from diverse peoples and lands that encompassed its territories. Scholars have diligently traced the profound origins of Ukrainian culture to the communal dynamics and divergences in ancestry and territorial establishment among ancient Slavic populations. As a result of this scholarly investigation, two prevailing theories concerning the settlement and progression of Ukrainian Slavic communities have emerged. The first theory, known as the migration theory, was pioneered by Shakhmatov (Shakhmatov, 1947). This theory is underpinned by the historical accounts found in the chronicles of Nestor, particularly his seminal work "Tale of Bygone Years." Through careful analysis and interpretation of these sources, historians have identified two distinct paradigms that delineate the developmental path and dispersion of Ukrainian Slavic societies. After these initial propositions, scholars such as Soloviev (Soloviev, 1879), Klyuchevsky (Klyuchevsky, 1904), Šafařík (Šafařík, 1842), Polyuga (Polyuga, 2000), and others expanded upon these ideas. According to this



theory, "Slavicism arose in the Baltic region" (Historical Background of the Emergence of Ukrainian Culture, 2010), therefore it is considered by the mentioned researchers to be the homeland of all Slavs. According to their arguments, later "they began to move to the south to the Visly basin, and later to the east, that is, to the middle Dnieper basin. As a result of this migration, the Slavs were divided into Western and South-Eastern Slavs (Historical Prerequisites for the Emergence of Ukrainian Culture, 2010). In contrast, the autochthonism theory, espoused by Hrushevsky (Hrushevsky, 1988), Drahomanov (Drahomanov, 1991), Kostomarov (Kostomarov, 1994), claims that "Slavs have been constant inhabitants of the same territory since Neolithic times. Cultures changed, but the ethnic group remained the same. So, the Slavs are autochthonous aborigines, and their ancestral homeland was the confluence of the Odra and Vistula rivers, or the middle Dnieper region" (Historical prerequisites for the emergence of Ukrainian culture, 2010). This theory serves as the foundational framework for comprehending and categorizing the evolutionary stages of Ukrainian culture into distinct phases, namely the Trypillian-Aryan, Early Slavic, and Late Medieval epochs.

Both paradigms concerning the genesis of the Slavic peoples converge on a fundamental point: Ukrainian Slavs maintain a profound connection with the Slavic communities residing within contemporary Europe. Moreover, their cultural legacy permeated European nations due to the influential agency of ruling dynasties within entities such as Kievan Rus, the Kingdom of Galicia-Volhynia, the Cossack state, and the evolutionary trajectory of the Hetmanate. This diffusion occurred through multifaceted mechanisms including matrimonial alliances, the assimilation of religious reinterpretations among the populace, active engagement in conflicts, and accomplishments secured through both mercenary service and self-funded endeavors.

2. Literature review

Cultural evolution and the assessment of cultural capacity in both Ukraine and the European Union member states are extensively portrayed across the corpus of scientific literature. Our inquiry finds its foundation in Ukraine's normative frameworks concerning cultural advancement, alongside the scholarly contributions of distinguished historians such as Drahomanov, Hrushevskyi, and Kostomarov. Further supplementation stems from writings found within periodicals authored by individuals including Polyuga (2020), Fedoryshyn (2020), Vozovich and Yurchenko (2020), Kovalchuk (2009), Kostyrya and Soloshenko (2021), and others.

The observations elucidated above underscore the substantive and robust foundation underpinning the shared Slavic cultural heritage among European populations. This foundation merits not only remembrance, rekindling, and archival preservation but also ongoing cultivation. In light of these considerations, a scholarly exploration into contemporary strategies and policies concerning cultural status and development within Ukraine and the European Union nations becomes imperative. This investigation defines the core objectives of this research endeavor.

3. Methods

The study incorporates a range of methodological approaches including comparison, empirical selection, historiographic analysis, graphical generalization, analytical scrutiny, and chronological assessment. The comparative and empirical methods were instrumental in investigating the historical antecedents of Ukrainians and their shared cultural attributes with European populations. The juxtaposition of theories alongside historical evidence facilitated the identification of common origins.

The historiographical framework is pervasively interwoven throughout the entirety of this scientific investigation. It pertains to the systematic presentation and chronology of historical events shaping the evolution of Ukraine's cultural policy and strategy since its secession from the USSR to the contemporary phase marked by efforts to recalibrate priorities and surmount the ramifications of Russification within its borders. Concurrently, the historical trajectory of cultural policy and cultural diplomacy in the EU member states is delineated, with due consideration given to the sequential progression of events. Employing methodologies encompassing information analysis, its descriptive explication, and graphic representation in the form of diagrams, enables a comparative examination of the fundamental tenets underlying Ukraine's cultural policy and the divergent orientations observed within the cultural policies of European nations.

4. Results

The fundamental underpinning for comprehending state-to-state interactions within the framework of the prevailing international political landscape lies in the recognition that the focal point of examination often extends beyond isolated phenomena and occurrences. Instead, the focus shifts to the responsive measures adopted by states about these phenomena, along with their adeptness in devising coherent behavioral strategies. Such strategies must be effectively operationalized within the prevailing contextual framework during distinct time intervals. Profoundly appreciating and delineating the attributes of social constructs provides a significantly expanded aperture, not solely confined to comprehending specific phenomena. This broader perspective, for instance, facilitates a heightened recognition of the underpinning principles guiding certain behavioral models.

The strategic culture concept, as contextualized within the constructivist theories of international relations, serves as a pivotal instrument for the scrutiny of foreign policy dynamics, encompassing matters of state security. This framework

accentuates the intrinsic significance of ideas, norms, identity, and perspectives, all of which are inherently shaped by historical, political, cultural, and geographic determinants. These multifaceted elements play a pivotal role in the calculus of foreign policy decision-making. In essence, the impact transcends mere quantitative metrics like troop deployment, economic capacity, or possession of nuclear arsenals. Consequently, not all instances of conflict or amicable relations, nor the overarching trajectory of state conduct, can be exclusively elucidated by adhering to the fundamental parameters dictated by the realist paradigm.

The concept of strategic culture effectively identifies and expounds upon the presence of a certain level of non-rationality ingrained within state policies within the realm of international affairs. This elucidation extends to the exploration of the causative factors that engender such tendencies, as well as the extent to which this non-rationality serves as both an impetus for action and a constraining force. Moreover, strategic culture provides a comprehensive and sufficiently comprehensive framework to address the query concerning the rationale behind states making disparate foreign policy determinations under analogous circumstances.

Through its accession to numerous international legal frameworks centered on cultural matters, Ukraine has embraced a substantial array of commitments to the realization of citizens' cultural rights, the fostering of cultural diversity, and the safeguarding of cultural heritage. In turn, these commitments impose a series of obligations upon the Ukrainian state, obligating it to formulate and execute a suite of policy measures tailored toward the fulfillment of these obligations.

Several guiding principles underpinning the cultural policy of the Ukrainian state include the following (as illustrated in Figure 1).



Figure 1. Principles of the cultural policy of Ukraine (current state).

Source: (Fedoryshyn, 2022).

Ukrainian legislative frameworks encompass a comprehensive spectrum of norms and stipulations delineating matters of culture and the cultural evolution of the nation as a whole, in conjunction with specific territorial domains. The Constitution of Ukraine serves as a foundational directive guiding cultural development. Additionally, the "Law of Ukraine on Culture" (On Culture, 2011) delineates the objectives, trajectories, and roles inherent to cultural dynamics. Complementing these instruments within the strategic context are pivotal documents including the "Long-term Strategy for the Development of Culture in Ukraine until 2025" (Long-term Strategy, 2015), the "Library Business Development Strategy for the Period up to 2025" (Library business development strategy, 2016), and the "Concept of Reforming the System of Providing the Population with Cultural Services" (The concept of reforming the system of providing the population with cultural services, 2019). Furthermore, notable contributions include the Presidential Decree of 24.11.2005 No. 1647/2005 "On Priority Measures for the Enrichment and Development of Culture and Spirituality of Ukrainian Society" (Decree of the President of Ukraine, 2005); "The Dignity Pact for Sustainable Development, Ukraine 2025" (Nestoriv Group, 2015), and the "European Program of Cultural Policy Reviews - Cultural Policy in Ukraine" (Experts' Report. CoE, 2007).

Within the context of European integration and progress, the leadership of Ukraine demonstrated a comprehensive understanding of the imperative to showcase the nation's cultural accomplishments and advancements. This endeavor extended beyond customary permissive and supportive approaches, instead embracing a strategic formulation. As a testament to this approach, the "Long-term Strategy for the Development of Culture in Ukraine until 2025" was enacted in 2015 (Long-term Strategy for the Development of Culture until 2025, 2015).

After 2015, several cities including Lviv, Ivano-Frankivsk (Fedoryshyn, 2022), Rivne, Lutsk, Zhytomyr, Odesa (Vozovich, Yurchenko, 2020), Chernivtsi, Kharkiv, Dnipro, Kyiv, Vinnytsia, and Zaporizhzhia have crafted their own Local Cultural Development Strategies. Likewise, certain communities within various Ukrainian regions have undertaken similar initiatives. These strategies encompassed a comprehensive evaluation of accomplishments, errors, and losses incurred by the communities, as well as the identification of strengths and vulnerabilities. This entailed the formulation of SWOT and PEST

analyses, which served to shape the tactical and strategic development of the cultural landscape within their respective domains (Petrenko et al., 2022).

It is imperative to underscore that the "Concept of Reforming the System of Provision of Cultural Services to the Population" delineates remarkably pertinent methodologies for overhauling the cultural service provisioning apparatus to the citizenry. These methodologies are adeptly aligned with the decentralization initiatives in Ukraine. This concept inaugurates a distinct comprehension of the socio-cultural influence exerted by the state upon regional development and individual territorial communities. This understanding hinges upon a nuanced acknowledgment of their ethnic composition, historical trajectories, cultural customs, traditions, normative frameworks, religious affiliations, and cultural accomplishments, as well as the attendant gains and losses, all while considering the requisite expenditures associated with these endeavors.

In the year 2022, a new epoch was inaugurated within the annals of Ukrainian culture, triggered by Russia's comprehensive incursion into Ukraine, encompassing aerial, terrestrial, and maritime domains. Notably, this incursion transpired without the formal declaration of war and was conducted in defiance of established norms of warfare, underscoring Russia's disregard for international protocols. The egregious nature of the conflict was further accentuated by its targeting of civilian populations. This distressing context catalyzed a notable shift in the linguistic preferences of many Russian-speaking Ukrainians towards favoring the Ukrainian language. It concurrently elicited societal objection and prompted corresponding reactions from the state apparatus. This response included the imposition of bans on Russian content across diverse mediums such as broadcasting, interpersonal communication, social networks, music, cinema, radio, and television, all enacted at the national level (Mia et al., 2022).

Artistic engagements have ascended to prominence, with notable events encompassing the landmark exhibition "The Captured House" serving as a significant juncture. This exhibition amalgamated over 200 creations by Ukrainian artists. Additionally, the eminent Museum of Modern Art (New York) hosted the gallery showcase "In Solidarity," spotlighting works crafted by Ukrainian artists. Simultaneously, the inauguration of the Museum of Paraska Plytka-Horytsvit in Kryvorivnia village, alongside the establishment of the Ada Rybachuk and Volodymyr Melnichenko Museum in Kyiv, underscored the cultural milieu's dynamism. Ukrainian director Olga Turutya-Prasolova ventured to Braga, Portugal, to contribute to a theatrical production of *The Forest Song*. This endeavor served as a conduit through which the Portuguese audience not only encountered the elevated level of directing proficiency in Ukraine but also acquainted themselves with the works of Lesya Ukrainka and the broader Ukrainian cultural panorama. In a parallel vein, Ukrainian actresses Nina Batovska and Katya Vasyukova were engaged at the *Zagłębia w Sosnowcu* Theater, where they were duly impressed by the caliber of their artistic acumen. Meanwhile, the Italian Teatro Massimo Vittorio Emanuele in Palermo resonated with the performances of Ukrainian pianist Oleksandra Morozova. This collective artistic expression has notably propelled Ukrainian artists onto the international stage, effectively disseminating our nation's cultural identity and artistry (Leonova, 2022; Akimova et al., 2022). The Ukrainian Modern Renaissance has inherently steered the country towards an orientation characterized by the pursuit of cultural congruence with fellow Slavic nations of historical Europe, as well as the contemporary European Union member states.

The process of cultural institutionalization within the European Union commenced with the enactment of the European Cultural Convention in 1954. The ratified framework delineated the realization of three primary political objectives: first, to foster the acknowledgment of a shared cultural heritage by citizens across all European nations; second, to cultivate mobility and exchange among individuals to enhance mutual understanding; and third, to foster extensive pan-European cultural collaboration (Kovalchuk, 2009). The driving impetus behind the adoption of the European Cultural Convention was the conceptual underpinning of a collective cultural heritage theory. This theory encompasses an array of values, symbols, historical edifices, traditions, and other cultural constituents that the entirety of the European community is predisposed to partake. This conceptual foundation has served as the bedrock for the popularized concepts of "European heritage," "Europeanization," and "European values." Having traversed through five successive stages of institutional progression, the European Union has substantiated its strategy of forging a cohesive cultural and political entity encompassing Europe. This strategy, in turn, aspired to yield socio-economic stability and regional security.

Elucidating the significance of culture and cultural policy within the context of European integration is crucial. A comprehensive explication of this role was aptly presented by Mazurik. His insights can be distilled into several cardinal theses (as illustrated in Figure 2).

The notion of European citizenship emerged as a significant cultural facet in this context. This delineated a manifestation of public awareness regarding the crystallization of a European identity, which stood on par with the civic variant of national identity (Kovalchuk, 2009). The Treaty of Rome's Article 36 introduced stipulations concerning "limitations on national ownership of items of historical, artistic, or archaeological significance". Moreover, the Treaty of Maastricht marked a pivotal juncture, as it "inaugurated the European community's explicit involvement in the realm of cultural policy" (Hasanova, 2015, pp. 344-345). Nevertheless, the intricacies of national identities, country-specific developmental trajectories, and the intrinsic diversity within the internal cultures of European nations have impeded the convergence and formulation of a unified strategy and policy on culture within the European Union. For instance, A. D'Appollonia aptly underscores that for the European Union to burgeon into a tangible social construct, it necessitates not solely an institutional identity, but fundamentally a societal essence characterized by a novel and distinct pan-European political culture (D'Appollonia, 2004).

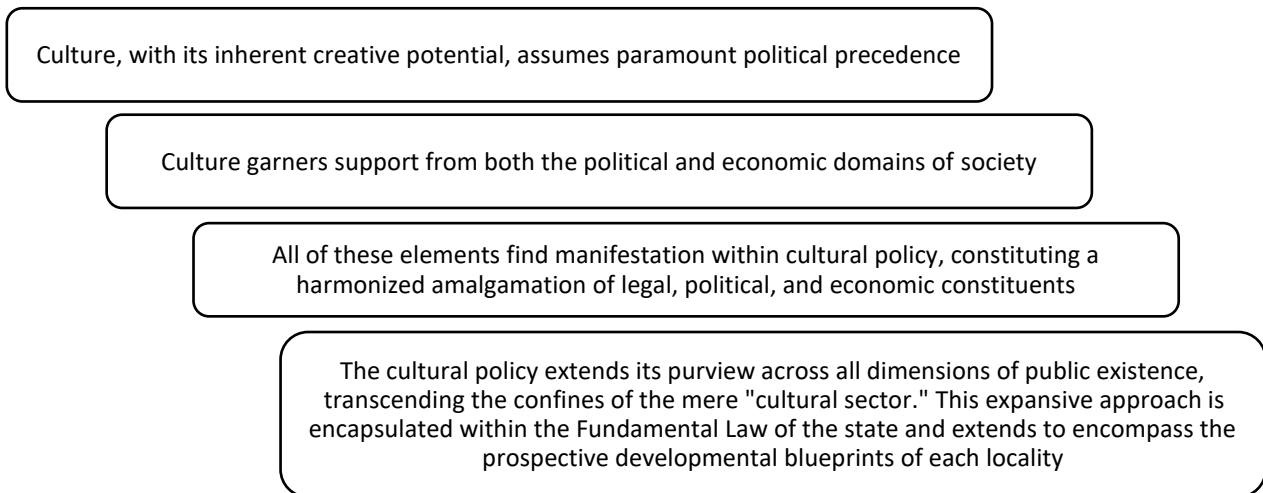


Figure 2. The principles of the European Union's cultural policy.
Source: (Vostryakov, 2020).

Within the context of shaping a pan-European cultural identity grounded in democratic civic culture's political ideals, norms, and standards, Kovalchuk underscores the emergence of significant challenges. These challenges stem from the differing interconnections of cultural identities within the countries comprising the unified European landscape, further configuring the framework of their respective national identities (Kovalchuk, 2009). Concurrently, Kovalchuk posits that while the prospect of establishing a pan-European body tasked with regulating cultural matters remains largely unexplored, discernible strides have been taken to oversee the execution of cultural policies. Notably, "scientific and informational hubs centered around European culture have already been established, fostering an environment conducive to aligning national European cultural policies" (Kovalchuk, 2008). In a similar vein, Kostyrya, Shevchenko, and Yanchenko assert that "the cultural policy on the European Union level operates on the principle of subsidiarity" (Kostyrya et al., 2021, p. 12). "The institutional facet of cultural policy at the European Union level is primarily represented by the Directorate-General for Education and Culture of the European Commission. This entity, serving as the executive arm of the EU, lends support to the execution of diverse culture-related projects. Moreover, the Council of the European Union holds specific competencies within the domain of culture. Notably, the role of the European Commissioner for Education, Culture, Multilingualism, and Youth also prevails in this context" (Kostyrya et al., 2021, pp. 12-13). However, spanning the past three decades, a discernible shift has taken place wherein European Union residents have progressively cultivated a heightened sense of European identity. In 1996, merely 51% of EU inhabitants identified themselves as Europeans, whereas this metric escalated to 66% in 2013 (Soloshenko, 2017, pp. 51-52). This transformative trajectory is attributable not only to the collective and orchestrated endeavors of pan-European establishments but also to the independent initiatives and cultural-political programs of individual European nations. An illustrative case can be found in Poland, where a pivotal juncture in comprehending culture's import as a driving force for societal advancement, national progress, and the elevation of international stature transpired in the year 2000. This watershed moment was encapsulated by the adoption of the "Information on the Reform of Polish Cultural Diplomacy," a pronouncement formally documented by the Ministry of Foreign Affairs (Ilczuk, 2000). The Program for the Reform of Cultural Diplomacy, propounded by the Ministry of Foreign Affairs of the Republic of Poland, encompassed the following dimensions:

- 1) Elaboration of a comprehensive blueprint encompassing the fundamental tenets and focal points of cultural policy's promotional initiatives beyond the nation's borders.
- 2) Definition of the guiding principles governing collaboration with other stakeholders vested in the execution of global cooperation initiatives in the domains of culture and education.
- 3) Formulation of both the substantive content and the organizational framework underpinning the propagation of Polish culture (Baladynska, 2019, p. 211).

Italy's cultural diplomacy framework began to take shape in the early years of the twenty-first century. Only in 2013 that Italy arrived at a comprehensive realization of the imperative to delineate a well-defined cultural strategy for the nation, one that would be rooted in its profound historical legacy and underscored by its rich array of archaeological and architectural artifacts, as well as artistic creations. The pivotal juncture occurred in 2013, when, backed by the Senate and in collaboration with the Institute for Cultural Diplomacy and the Dante Alighieri International Community, a significant gathering was convened. High-ranking officials actively participated in the inaugural Symposium on Cultural Diplomacy (Hlibova, 2016, p. 91). This symposium was instrumental in charting the fundamental trajectories governing both the internal and external evolution of Italian culture within the purview of the European and global milieu.

A pivotal breakthrough in the formulation of cultural policy was distinctly exemplified by Finland. Commencing in the late twentieth and early twenty-first centuries, Finland embarked upon the establishment of a novel ideology termed "innovative openness." This innovative approach intricately intertwined culture with the realm of informatization and digitalization. The consequence of this endeavor yielded significant accomplishments that encompassed the following domains:

1. The convergence of educational institutions and library associations into a coherent system, thereby facilitating not only the expedient acquisition of information but also the proactive engagement and creation of innovative resources.
2. The inception of a unified virtual university, amalgamating twenty Finnish universities into a singular entity.
3. The wide-scale integration of information technologies within the pedagogical sphere, encompassing remote laboratory assignments and the utilization of virtual platforms for conducting experiments.
4. The implementation of a comprehensive framework of courses designed to cultivate network literacy across all segments of the populace.
5. The establishment of an array of initiatives aimed at introducing new information technologies to elderly individuals through a centralized service center.
6. The consolidation of individual cultural centers into a unified collective (Skorodumova, 2008, p. 41).

Ukraine's divergence from the trajectory of European and national identity is rooted in a protracted period of Soviet Union membership. This phase encompassed the erosion of the notion of national self-identification, considered antithetical to communism, socialism, and collectivism. The systematic elimination of Ukrainian artists who advocated for a national cultural agenda, the manipulation of historical narratives, and the artificial cultivation of confrontational sentiments towards communities sharing ancestral connections with Ukrainians in Europe (such as Poles, Latvians, Czechs, Slovaks, and Hungarians) further exacerbated this dissociation. The resultant tension between these divergent developmental trajectories culminated in the eruption of Russia's incursion into Ukraine in 2014, precipitating the annexation of Crimea and the occupation of Donetsk and Luhansk oblasts. In contrast to the Crimean population, which steadfastly retained its national identity and historical consciousness through the preservation of traditions and cultural discipline across generations, the occupied regions of Greater Ukraine pursued an agenda of comprehensive cultural erasure. This encompassed not only the repudiation of the Ukrainian national ethos but also the marginalization of the Russian narrative, which received only scant attention within the educational curricula and scarcely influenced the mindset of the average populace in Donetsk and Luhansk regions. The presence of cultural Ukrainian enclaves within these occupied territories served as ornamental gestures and veiled displays, rather than genuine commitments aimed at fostering a unified cultural sphere, safeguarding and revitalizing historical memory, and championing the conservation of cultural diversity.

Amidst its artistic endeavors, Ukraine, marked by the scars of partial destruction, temporary displacement, and resettlement, is embarking upon its European integration journey, fortified by a tapestry of cultural accomplishments. This transformative trajectory is exemplified by various milestones, including:

1. The triumph of the Kalush Orchestra at the 2022 Eurovision Song Contest.
2. Serhiy Zhadan's address upon receiving the German Booker Peace Prize.
3. Ukrainian films securing esteemed accolades at premier film festivals globally, including Sundance, Cannes, and Venice.
4. Notably, the feature film "Klondike," directed by Maryna Er Gorbach, secured a spot on the longlist for the 2023 Oscars, while the documentary "House of Splinters" was shortlisted.
5. A landmark occurrence took place when the Ukrainian Minister of Culture and Information Policy participated in the 2022 meeting of the European Union's culture ministers (Leonova, 2022).
6. Spring 2023 ushered in a remarkable revelation, as Kazimir Malevich was officially recognized as a Ukrainian artist, prompting the signing of his paintings at the Stedelijk Museum in Amsterdam (Prosyanyk, 2023).
7. The illustrious Metropolitan Museum of Art, a pinnacle of cultural prominence in New York, recalibrated the artistic affiliations of three luminaries - Ilya Repin, Ivan Aivazovsky, and Arkhip Kuindzhi - from Russian to Ukrainian citizenship. This pivotal step was grounded in the acknowledgment that works attributed to I. Repin and I. Aivazovsky were indeed crafted by Ukrainian artists, with the birthplace of Ilya Repin, renowned for iconic pieces like "Cossacks Write a Letter to the Turkish Sultan," "Cossacks on the Black Sea," and "Ivan the Terrible Kills His Son," tracing back to the city of Chuhuiv in the Kharkiv province (Prosyanyk, 2023).
8. Further exemplifying this transformative shift, the Metropolitan Museum rechristened Edgar Degas' painting "Russian Dancers" to "Dancers in Ukrainian Dress" (Prosyanyk, 2023).

Embedded within the annals of folklore, folk traditions, steadfastly upheld across centuries, are now undergoing a profound process of national metamorphosis. As observed by D. Prosyanyk, the contemporary landscape of nativity scenes and Christmas shops is being enriched by the presence of novel protagonists, notably Ukrainian military personnel and volunteers, harmoniously interwoven into the fabric of traditional biblical narratives. The evolution extends to the narrative structure of verteps, where new scripts are being composed in a manner that departs from established norms (Prosyanyk, 2023).

Simultaneously, amidst the backdrop of the Russian invasion, territorial occupation, perpetration of Russian war crimes, and the tragic toll inflicted upon civilians through missile bombardments, European nations persist in an unsettling tolerance, ambiguously equating Ukrainian and Russian artists on the same artistic plane. In response, Ukrainian artists find themselves compelled to delicately articulate their stance to event organizers, endeavoring to avoid an overtly radical posture. Their argument asserts the inherent infeasibility of fostering artistic reconciliation with Russian counterparts while Ukrainian lands remain under occupation and are subjected to relentless hostilities (Leonova, 2022). Cognizant contemporaries, resonating with the prevailing sentiment of an enlightened society, highlight a significant facet: the absence of a cohesive strategy adopted by the Ukrainian cultural community, fortified by a unified narrative extending to public declarations on international platforms. This collective absence, it is underscored, has perpetuated such perplexing situations, accentuating a substantial deficiency in the realm of cultural diplomacy (Leonova, 2022).

It is notable that contemporary Ukraine, while actively countering Russian aggression not solely on the physical battlefield, has demonstrated its resilience in upholding the ideals of "European values," "European cultural tolerance," and "European national identity." This resilience emerges despite the pervasive shroud of national oblivion, the propagation of Russian propaganda, and the distortion of historical truths. In doing so, Ukraine has elevated these foundational principles to a new echelon of comprehension and apprehension. In essence, the bedrock of Old Europe provided the foundational bedrock and impetus for the exploration of Ukrainian national identity, while the turbulence of the Russian war against Ukraine unshackled the national cultural essence from myriad stages of substantiation, advocacy, and dissemination within the constructs of various artificially concocted establishments across Old Europe. Consequently, this dynamic calls upon European nations to engage in a substantial reevaluation of their cultural and political agendas, necessitating the formulation of an overarching guiding framework—a task that has yet to coalesce into a unified paradigm. This transformative responsibility entails the safeguarding of national identity by their respective governments and the fostering of European identity through their contingent, quasi-federal institutional governance. The emergence of a revitalized Ukraine, characterized by heightened standards of national self-determination, is poised to catalyze analogous introspective shifts within the realms of the peoples, nations, and national minorities within the European Union.

Prosyanyuk underscores significant considerations regarding the de-Russification and radicalization of Ukraine, which should serve as pivotal driving forces for the ongoing progression of Ukrainian culture. This trajectory commenced amid the occurrences of the Revolution of Dignity in 2013-2014. The subsequent conflict in 2014 not only severed Ukraine from Russia but also functioned as a catalyst for distancing itself from the cultural imprint that Russia had exerted upon its domain for an extended duration. Vyacheslav Chornyi, a historian well-versed in this context, conveyed to Elle that "de-Russification involves more than a mere renunciation of Russian cultural elements. It signifies the culmination of the postcolonial syndrome phase and the metamorphosis of a populace into a nation" (Prosyanyk, 2023; Popovych et al., 2022).

Regarding the response of state authorities and the establishment of a cohesive framework for Ukraine's national strategy and cultural policy during and post-conflict, delineating a definitive state stance and strategy proves challenging. The disarray in public governance, exacerbated by revelations of corruption, constrained or insufficient financial resources earmarked for specific cultural initiatives, coupled with the active involvement of exceptional artists on the frontlines and in safeguarding Ukraine's territorial integrity and sovereignty, their casualties, injuries, and rehabilitation, collectively suggest that Ukraine lacks a cultural figurehead capable of harmonizing and articulating imperatives essential to the nation's cultural domain.

5. Discussion

The current context suggests that Ukraine is currently encountering setbacks in the cultivation of its cultural reservoir due to several factors. Foremost, the ongoing Russian conflict on Ukrainian soil, spanning nine years and morphing into a violent standoff between divergent ideologies, stands out. The difference in the ideological confrontation is currently manifested in many realities of the destruction of the cultural bloom of Ukrainian bohemia in the 20th century. Here it is worth mentioning the seizure of territories by the Soviet authorities, the ban on the Ukrainian language and the printing of many periodicals, especially in the eastern regions of Ukraine, the Shooting Renaissance. Thus, the telegram of the Union of Ukrainian Writers "Slovo", which was sent from New York on December 20, 1954, says the following: "Moscow, USSR, to the Second All-Union Congress of Writers. Ukrainian political émigré writers welcome the congress and express their condolences to the writers of all the enslaved peoples of the USSR. In 1930, 259 Ukrainian writers were published. After 1938, only 36 of them were published. We ask the MGB to find out where and why 223 writers disappeared from Ukrainian literature?" (Ukrainian literature of the 20th century, 2014). Adepts of Russian culture are currently trying to defend the slogan "culture beyond politics", but the actions of the occupying power of Russia already in the 21st century, which are expressed in the burning of books in the Ukrainian language, the rearrangement of educational programs according to Russian legislation, the killing of Ukrainian cultural figures who do not want to cooperate with the occupying power, the destruction of UNESCO monuments by rockets show that culture, education, and language are in the first place in the confrontation.

The long-term lack of recognition of the national traditions of a multicultural and multinational country is of great importance. In Ukraine at the beginning of the 21st century, there were about 130 nationalities and peoples. All of them have

the right to self-determination and the preservation and multiplication of their cultural heritage and traditions. Taking cultural diversity into account, which should be expressed in a clear state policy at the level of codified legislation, such a strategy should be implemented in Ukraine and this issue should be on the agenda even in a warring country. The dispute arises during the distribution of funds for the preservation of the country's defence capabilities during the war and the maintenance of cultural centres and the financing of programs for the development of the culture of national minorities at this time. Currently, there are no national minority development programs recognized and accepted by Europe in Ukraine. All this, nevertheless, acts as the foundation on which the future cultural diplomacy of Ukraine should be built.

6. Conclusions

Thus, it can be asserted that the current formulation of the Ukrainian cultural strategy is in its nascent stage, embodying a comprehension of national identity derived from historical recollections and a contemporary liberation from the dominion of occupation, first imposed by the Soviet Union and subsequently by Russia. The document "Long-term Strategy for the Development of Culture until 2025," endorsed in 2015, falls short of meeting present societal demands and cannot establish a comprehensive and effective national cultural policy. To cultivate a distinctive cultural policy and strategy, the Ukrainian government should seek guidance from European practices in molding the nation's cultural diplomacy. This approach will aid in spotlighting the internal strengths and potentials of the country and representing them adeptly within the European Union and on the global stage. This endeavor aims not only to sustain the ongoing transformational and socially significant ideological and nationalist shifts but also to construct a novel vision of Ukrainian and European values grounded in these foundations.

Ethical considerations

Not applicable.

Conflict of Interest

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