

UDC 101+378

DOI: 10.63009/cac/1.2024.66

Olga Ovcharuk*

Doctor of Cultural Studies, Professor
National Academy of Culture and Arts Management
01015, 9 Lavrska Str., Kyiv, Ukraine
Lincoln University
LN6 7TS, Brayford Pool, Lincoln, United Kingdom
<https://orcid.org/0000-0001-5540-3286>

Humanitarian strategies in culture in forming the newest tendencies in the Ukrainian cultural space

Abstract. The actuality of the study is stipulated by the need to establish appropriate facilities for the humanitarian advancement of the country, to form a favourable cultural space for the disclosure of the personal creative potential of each citizen on the basis of substantiation of priority humanitarian strategies in culture. The aim of the research is to identify the peculiarities of humanitarian strategies in culture as factors in the formation of the most relevant trends in the ongoing development of the modern Ukrainian cultural space. Research methods: method of theoretical analysis comparative method, system method, method of generalisation. The main results of the study are that, from the theoretical standpoint of cultural knowledge, the concept of 'humanitarian strategies in culture' is interpreted as priority areas of humanitarian and cultural development, which are specified by defining the goals, methods, mechanisms and tools for their implementation, aimed at revealing human creativity, forming human capital for creating a creative cultural space. The humanistic nature of the content of art education, its focus on the comprehensive development and creative potential of society is substantiated. It is determined that the actualisation, protection and restoration of the national cultural heritage is a key factor in the formation of national identity. The process of knowledge, research, preservation and restoration of the national cultural heritage is an important humanitarian strategy in culture. Cultural diplomacy is an important resource for the humanisation of culture, an effective tool for establishing intercultural communication among the main agents – artists from different countries, creative teams, civil society institutions, and the expert community. The creative industries are a platform for the country's economic recovery. The importance of certain humanitarian strategies in culture for the creation of an innovative, competitive Ukrainian cultural space in the post-war recovery of the country is proved. Through innovation and the introduction of the latest technologies, a creative humanitarian space can be formed based on common cultural and humanistic values

Keywords: art education; cultural heritage; cultural diplomacy; creative industries; creative economy; creative personal development; cultural innovations

INTRODUCTION

In any historical period, Ukrainian culture has been a source of preserving the national spirit and an environment for creativity. Its focus on people, their needs and spiritual

development makes culture an integral part of the humanitarian space. This explains the essence of cultural studies as a science of culture within the humanitarian discourse.

Suggested Citation:

Ovcharuk, O. (2024). Humanitarian strategies in culture in forming the newest tendencies in the Ukrainian cultural space. *Culture and Contemporaneity*, 26(1), 66-75. doi: 10.63009/cac/1.2024.66.

*Corresponding author



Modern cultural studies address broad humanitarian issues, identifying key areas of research. Considerable attention is paid to socio-cultural transformations due to Russian armed aggression and the recognition of culture as a weapon of spiritual resistance and a source of national identity. The central focus is on the individual as a creative person, using his or her potential to develop new cultural approaches. It is important to identify and justify priority strategies in culture focused on human development.

It is worth noting that this issue is highlighted in various policy documents, analytical materials, scientific reports, and studies. The humanitarian sphere is seen as a space for the realisation of the spiritual and creative potential of a person and is a key priority of the state policy. Thus, pursuant to the Decree of the President of Ukraine No. 837/2019 "On Urgent Measures for Reforming and Strengthening the State" (2019), the Ukrainian Institute for Policy Analysis and Management developed and submitted to the Verkhovna Rada of Ukraine the "Concept of the Humanitarian Strategy of Ukraine". The main tasks of the Concept are defined at three levels: state, society and citizen. The key approach to solving these tasks is human-centred, which is defined as the basis for ensuring human and civil rights and freedoms.

It should be noted that similar analytical materials are developed by state institutions in many countries to create a strategic vision for the development of important areas for the country, including humanitarian and cultural areas. For example, the Ministry of Culture, Media and Sport of the United Kingdom presented "The Culture White Paper", a document in which culture is seen as a powerful means of revitalising the development of society and the economy at the national and local levels. In addition, Arts Council England, as the national agency responsible for the prospects of cultural development in the country, has proposed the "Let's Create" Strategy, which formulates a vision for the future development of creativity, creativity, and culture for 2020–2030.

The authors Y. Kaplan & Y. Tyshchenko (2020) analytical report is devoted to the analysis of the main current problems in the humanitarian sphere of Ukraine: cultural, educational and scientific. The issues of strategic priorities of the modern cultural policy of Ukraine as an important cultural factor in the implementation of the tasks of consolidating society, developing human potential and creativity, introducing innovations and establishing a productive, meaningful dialogue are considered in the context of the leading humanitarian policy strategies of the country (Kaplan & Tyshchenko, 2020).

The collective monograph "Cultural and Humanitarian Strategies for the Development of University Education in the Context of Dynamic Social Transformation" by I.V. Stepanenko *et al.* (2018) is devoted to the problem of forming a modern system of high education in Ukraine that meets the current needs of the country's socio-cultural development. The researchers note that high education should have cultural and humanitarian content and be

implemented on the basis of personal growth. The monograph emphasises that cultural and humanitarian strategies are crucial for the future development of educational politics and the humanisation of education.

The role of art education as a creative environment for the self-development of a modern personality and the basis for sustainable humanitarian development of society is considered in the article by I. Lyashchenko (2020) "Art Education as a Direction of Sustainable Development". The author substantiates the idea of the need to form a new person of the 21st century, the need to educate a creative personality. The strategic direction for this is art education, the main tasks of which are considered through the prism of the concept of sustainable development.

The key trends in the development of the system of modern art education in the context of globalisation and cultural transformations are considered in the study by Zh. Denysiuk (2023) "Art education in the context of globalisation and cultural transformations of modernity". The new opportunities and challenges that arise in the context of globalisation create the preconditions for the modernisation of art training and provide opportunities for the growth of the creative abilities of each individual. This creates the preconditions for further transformations of the cultural space.

N. Musienko (2021) focuses on the value and communicative dimensions of cultural heritage that contribute to the consolidation of society. In the author's interpretation, cultural heritage appears as a basis of commonality in both the European and Ukrainian contexts.

In the context of revealing the culture-creating potential of cultural diplomacy, it is important to refer to the works devoted to the study of this phenomenon. The article by A. Tatarnikova (2023) proves that cultural diplomacy is an effective tool for disseminating the achievements of Ukrainian culture and its traditions, playing an essential role in the formation of intercultural relations, and thus acts as a powerful humanitarian strategy.

Creative industries are a promising humanitarian strategy in culture. This is pointed out by researchers T. Vlasenko & M. Pozniak (2020). The authors emphasise that cultural industries promote the economic advancement of society through the use of digital technologies in the field of culture, and stimulate the revelation of the creative capacity of the individual.

The development of humanitarian strategies in culture should focus on restoring culture, overcoming the traumas of society and engaging the potential of creative industries. It is necessary to create a favourable cultural space for unlocking the creative potential of every citizen, which justifies priority humanitarian strategies as a basis for developing conceptual provisions of the state's humanitarian and cultural policy.

The aim of the research is to justify the prospects for the evolution of humanitarian strategies in the context of the current trends of the modern cultural space of Ukraine. Tasks of the study:

- to substantiate the role of modern art education in the development of creative and intellectual potential of society;
- to characterise the humanistic essence of cultural diplomacy;
- to reveal the role of creative industries in creating an innovative, competitive Ukrainian cultural space.

The scientific significance of the study is that for the primary time in Ukrainian cultural studies the essence of the concept of 'humanitarian strategies in culture' is interpreted.

MATERIALS AND METHODS

At the stage of studying the degree of research of the problem, the method of theoretical analysis was used to study theoretical concepts that reveal the essence of humanitarian strategies in culture, interpretation of scientific theories and conceptual provisions of scientific works, as well as information documents and analytical materials aimed at developing the content of the concept of humanitarian development. Based on the method of theoretical analysis, the author analysed the legal acts regulating the principles of forming humanitarian strategies in culture.

For this purpose, the study used important provisions of the Law of Ukraine No. 3152-IX (2023) and Law of Ukraine No. 3136-IX (2023). On their basis, the definition of key concepts for the study such as "art education", "cultural industries", "cultural heritage" was substantiated. The analysis of these phenomena allowed to identify further directions of their development as humanitarian strategies.

The regulatory functions in the field of culture are performed by such important legal documents as Decrees of the President of Ukraine, Orders of the Cabinet of Ministers of Ukraine, and Orders of the relevant ministries. In order to determine the main tasks and goals of the proposed humanitarian strategies in culture – art education, national cultural heritage, creative industries – the study analysed the Order of the Cabinet of Ministers of Ukraine No. 265-r (2019), the Order of the Ministry of Culture of Ukraine No. 686 (2018).

The comparative method is used to compare different approaches to understanding the phenomenon of the humanitarian in culture. The method was used to study and compare approaches to the application of humanitarian strategies in Ukraine and other countries. This allowed us to identify common and distinctive features of humanitarian strategies, to expand our understanding of further ways to improve and implement humanitarian strategies in the cultural space of Ukraine.

The systemic method was used to analyse the links between different humanitarian strategies and their impact on cultural development. This method was used to identify possible ways of implementing various programs based on humanitarian strategies, and to determine the prospects for their application. To this aim, the study analysed the "Long-term Strategy for the Development of Ukrainian culture – Strategy of Reforms" (2016), which

outlines the essence of the country's priority reforms in the field of culture. To determine the prospects for the development of the humanitarian sphere in Ukraine, the study examined the "Concept of the Humanitarian Strategy of Ukraine" (2019), developed by the Ukrainian Institute for Policy Analysis and Management. The presented documents became the basis for analysing the strategies presented, potential application, and determining the further development of cultural subsystems.

The method of generalisation is used to systematise information on various aspects of humanitarian strategies in culture, to identify key areas for the development of humanitarian and cultural policy. Based on the method of generalisation, conclusions are drawn about the results and further directions of the study of humanitarian strategies in culture.

RESULTS AND DISCUSSION

The development of the Ukrainian state fundamentally new conditions of civilisational change necessitates the search for cultural foundations and value orientations of Ukrainian society. The global challenges it faces require fundamental changes in many areas – economic, social, political, and legal – as key to the implementation of the conditions necessary for the intellectual and creative potential of a person. Based on this approach, the Ukrainian state needs a comprehensive humanitarian development policy that will meet the current modernisation challenges and promote the realisation of the intellectual and creative potential of its citizens as the basis for the state and nation's competitiveness in the world.

The key area where the necessary conditions for this should be created is the cultural sphere. By combining the humanitarian and cultural aspects, the cultural needs of individuals and opportunities for their creative expression can be met. The humanitarian aspect of culture in its practical dimension also allows for the participation of the general public in building regional creative centres, developing social cultural initiatives and cultural practices.

In the scientific space, the turn of research interests to the concept of "humanitarian" is associated with the expansion of the discursive field of cultural studies, its humanistic essence, as well as the expansion of modern knowledge about culture as a creative environment of human existence. In the context of study, it is important to combine the concept of "humanitarian" with the definition of cultural strategy, which involves the elaboration of the concept of humanitarian development and thus promotes the growth and realisation of the creative potential of a person as a subject acting in a cultural environment. The entry of modern independent Ukraine into the global post-industrial space also leads to the study of the possibilities of expanding international cultural relations as a means of dialogue between cultures in the space of the multicultural world (Tymoshenko, 2015).

The unity of humanitarian and cultural factors determines the format of the activities of state institutions –

central legislative and executive bodies. Thus, among the wide range of areas in which the legislative work of the Verkhovna Rada Committee on Humanitarian and Information Policy is carried out, worth noting cultural and educational activities, cultural and artistic activities, protection of cultural heritage, information and information security, as well as the protection of children, families, freedom of conscience and religious organisations (Official website of Committee of the Verkhovna Rada of Ukraine, 2024). In general, despite the fact that previously this Committee of the Verkhovna Rada was directly involved in issues of culture and spirituality, state's humanitarian policy now includes the sphere of culture, as well as issues of children's rights, family protection, language preservation, and freedom of conscience and religious organisations.

The Ministry of Culture and Information Policy of Ukraine is the central executive body coordinated by the Cabinet of Ministers of Ukraine and aimed at implementing humanitarian strategies in the cultural space. The main areas of activity of the Ministry are the implementation of government policy in culture, restoration and preservation of national memory, arts, protection of cultural heritage, museums, import and return of cultural property, as well as in the media, information and publishing sphere.

The key function of the Ministry as an executive body is to formulate urgent strategies for the improvement of

these areas, organise and implement the required activities, and manage processes aimed at fulfilling priority tasks that provide opportunities for creative development of both individuals and entire systems and industries that are affected by the humanitarian situation in the country. The document that defines the strategy for the growth of Ukrainian culture and thus outlines its prospects is the Order of the Cabinet of Ministers of Ukraine No. 119-p (2016). The adoption of this Long-Term Strategy is based on an understanding of the role of culture in the realisation of human rights, and the desire for creative expression and self-realisation: "The sphere of culture is the most sensitive indicator of the realisation of human rights, in particular, the right to identity, national memory, self-esteem and social harmony. It is the culture that encourages the most diverse forms of creative expression and, at the same time, the study and renewal of traditions, that promotes the development of a creative economy, innovation policy and active public participation in building a modern and democratic state" (Order of the Cabinet of Ministers of Ukraine No. 265-r, 2019). The adoption of this document by the Government of Ukraine was a recognition of culture as a centre of state interests and national policy, and of the role of culture in the socio-economic development of Ukraine. Thus, the Long-Term Strategy identified the main directions of reforms in the field of culture (Table 1).

Table 1. The main directions of reforms in the field of culture

1	Strengthening the interaction and responsibility of state bodies for the state of culture, as well as international cooperation and intercultural dialogue
2	Improvement and modernisation of legal, structural and financial instruments to support culture
3	Ensuring access to culture through traditional and new forms of cultural activity; ensuring state support for Ukraine's cultural diversity
4	Ensuring state support for the national cultural product and the leading role of artists and cultural managers in the creation, dissemination and preservation of the national cultural product
5	Support for innovations, new knowledge, creative industries that meet the challenges of the 21 st century

Source: based on Order of the Cabinet of Ministers of Ukraine No. 119-p (2016)

Thus, the development and adoption of strategies at the state level – documents that outline prospects and priorities in various important sectors for the country – indicates the need to develop a vision of goals, plans and stages of their achievement, taking into account specific tasks formed at a certain stage of the country's historical, economic, social and cultural development.

In Ukraine's cultural sector is undergoing active innovation processes driven by conceptual technological innovations, reaching new boundaries of interdisciplinary interaction between different creative practices, active artistic experimentation and the development of new levels of creativity. All this, in a global context, opens up the horizons of technological possibilities. On the other hand, it requires understanding of the humanitarian factor as a key factor in the formation of a new type of culture. Thus, the integration of the humanitarian and cultural is becoming crucial in guiding future cultural development and thus

actualises substantiation, both in theoretical and practical terms, of the defining humanitarian strategies that can significantly change the landscape of the Ukrainian cultural space in the near future.

To solve these problems, it is necessary to formulate their theoretical basis and provide a terminological justification for the concept of 'humanitarian strategies in culture'. It should be noted that the concept of 'strategy' is widely used in the works of theorists and practitioners representing various scientific fields. Thus, by origin, it is a military terminology, but it has acquired different connotations. So, the definition of strategy is presented by scholars in many variants and interpretations, which are determined by the context in which this concept is used.

In the theory of management, the term "strategy" is defined as a model of action, as a system of principles and methods that help achieve the long-term development aims of an organisation (Porter, 1990). M. Porter (1990), one

of the most authoritative scholars in strategic management, using the idea of a value chain, proposes to consider strategy as an analysis of internal processes and interactions between different components of an organisation in order to determine how and where value is added. At the same time, the strategy, according to the scientist, is the positioning of the organisation in relation to the industry environment.

Experts in various fields – management, economics, foreign policy, etc. – have made attempts to exhaustively define the term “strategy”. According to Ukrainian experts in the field of strategic management Z. Shershniova & S. Oborska (2004), “strategy is a long-term direction of the development, a way of achieving the goals that it sets for itself, based on its own considerations within the framework of its politics”. In the authors’ opinion, the essence of the strategy is determined by the presence of the following components: determination of directions for achieving goals; establishment of interaction with the external environment; determination of the complexity of the internal structure; formation of strategic plans and changes in the organisational structure of management; constant refinement in the course of the enterprise’s activities. From the point of view of M. Martynenko & I. Ignatieva (2006), “economic strategy is a general strategy of activity and behaviour of an organisation that defines the rules and methods of ensuring the effective achievement of strategic goals. Such a strategy is aimed at developing rules and techniques for the implementation of strategic goals, which are based on the interest of all participants in the process of developing and implementing strategic programmes in their effective achievement”. Presenting the comprehensive Foreign Policy Strategy of Ukraine, Foreign Minister D. Kuleba stressed that the Strategy is an important tool that structures thinking and perceptions of the world (Official website of Ministry of Foreign Affairs of Ukraine, 2020). However, the main thing is that it structures, first of all, actions. The presented definition of strategy implies that strategy is not so much the result of planning as the result of understanding strategic goals and objectives.

Thus, a strategy is a set of priority long-term goals, directions and developed tools by which the defined goals are achieved. The strategy can also be seen as a certain core around which the defined goals, essence and content are concentrated, which depends on the scope and conditions of the strategy implementation, specific opportunities that ensure its successful implementation.

The need to develop and implement humanitarian strategies is driven by the need for new approaches to the realisation of human potential and the reproduction of the country’s human capital. This is due to the fact that, as a European nation by its civilisation, the Ukrainian nation must rely on the European human-centred system of values, which has repeatedly proved its effectiveness. It is in the context of the European worldview that intelligence, education, professional experience, and social mobility are recognised as the main component of national wealth

and the main resource for the country’s socio-economic development. These traditional indicators of competitiveness have been supplemented by the ability to be creative, to attract innovations, and to develop the intellectual and creative potential of society.

These humanitarian factors are decisive both in the overall humanitarian development of the country and in its integral component – the cultural sphere. In view of this, humanitarian development will be considered as a model of development that is focused on maximising the potential of each individual and society as a whole, and provides for the creation of decent conditions for the realisation of all intellectual, cultural, and creative capabilities of a person and a nation. Thus, the humanitarian sphere ensures the realisation of the spiritual potential of the human personality and its development in the time-space of modern culture.

The need for a new understanding of culture, namely as a phenomenon that actualises the development and application of the latest information technologies, shapes the creative potential of the cultural economy, ensures the preservation of the national identity of a person and a citizen – all this contributes to the integration of human development in its cultural dimension. In this sense, humanitarian development means: ensuring the disclosure of human creativity and broad access to cultural heritage; actualisation of historical and cultural heritage; preservation of cultural diversity, etc. However, the development of humanitarian strategies in culture has a more global scope of implementation and defines the key areas of humanitarian development in the field of culture.

In these conditions, humanitarian strategies are diverse not only in various forms of actions, media presentations, and communication practices, but also by the sequential implementation of events designed to support and intensify the humanitarian development of society: ensuring the growth of human creativity, expanding the activity of human consciousness, and shaping spirituality in relation to the priorities and national goals of the state. Thus, humanitarian strategies in culture should be understood as priority areas of humanitarian and cultural development, which are specified by defining goals, methods, mechanisms and tools for their implementation, aimed at unlocking human creativity, forming human capital to create a creative cultural space.

Humanitarian strategies in culture define a concept of human development that ensures the ultimate convergence of the processes of culture creation and human creation in the special value and meaning dimensions of culture. Among the key humanitarian strategies at this stage of the country’s socio-cultural development are: art education, national cultural heritage, cultural diplomacy, and creative industries.

Art education is one of the leading humanitarian strategies in culture, the implementation of which, in the context of global economic transformations, the increasing role of new technologies, and in a multicultural

world, is becoming the main means of forming new generations capable of rethinking, preserving and enriching the world's cultural heritage. In general, education that meets the needs of society plays a powerful role in human development, as it helps to develop the ability of each person to quickly adapt to modern socio-economic realities and ensure an adequate quality of life. Art education is becoming a unique environment for the comprehensive creative development of the individual. The skills, values, and competences promoted by art education are more important than ever. According to UNESCO, creativity, work, and creative problem-solving build resilience, foster an appreciation of cultural diversity and freedom of expression, and develop innovation and critical thinking skills (Official website of UNESCO, 2024). Being a vector of dialogue in the highest sense, art and art education accelerate social integration and tolerance among multicultural societies. With this in mind, the 36th session of UNESCO's General Conference in 2011 proclaimed the fourth week of May as the International Arts Education Week (UNESCO International Weeks, 2024).

The Law of Ukraine No. 3152-IX (2023) defines art education as "specialised education in the fields of culture and arts". However, the main provisions of the functioning of the art education system in Ukraine are regulated by a number of legal acts as well as Resolutions of the Cabinet of Ministers of Ukraine and Orders of the Ministry of Culture and Information Policy. For example, according to the Order of the Ministry of Culture of Ukraine No. 686 (2018), an art school is an institution of out-of-school education in the field of culture and carries out its activities in the areas of out-of-school education: artistic and aesthetic, which ensures the improvement of creative abilities and the gaining of practical skills by students, the acquisition of knowledge in the field of national and world culture and arts. The artistic direction of out-of-school education ensures that students acquire special artistic performance competencies in the process of active artistic activity. In the opinion of the authors O. Bezghin *et al.* (2019), understanding the ability of art education to transform the humanitarian space defines the tasks for modern humanities and allows professional art education as a social institution of society to carry out educational activities in intellectual and general cultural directions, to act as a channel for the transmission of hereditary forms and a factor in the development of cultural innovations.

The art education system of Ukraine has an extensive and developed structure and is divided into educational levels: primary art education, specialised art education, vocational pre-university art education, and higher art education. At each of these levels, students acquire skills in various types of art: music, visual arts, decorative arts, choreography, circus, theatre, film/television, and multimedia. It is important to note that the educational process involves the acquisition of professional competences, personal creative development of each student of art education, the formation of their worldview and value

orientations, and the ability to comprehend the value of the cultural heritage of mankind. Thus, the system of art education as a subsystem of culture, due to the humanistic nature of the content of education, ensures the formation of the creative potential of society, performs an important function of human creation, and determines innovative directions for the development of humanitarian and cultural policy of the state.

National historical and cultural heritage is another important humanitarian strategy in culture. The policy documents of the UNESCO World Heritage Centre state that "heritage is the heritage of the past that we live with today and that we will pass on to future generations. The global scope of application is what makes the idea of World Heritage exceptional. World Heritage sites belong to people all over the world, regardless of where they are located" (Official website of UNESCO, 2024).

The Law of Ukraine No. 3136-IX (2023) states that cultural heritage is a set of cultural heritage objects inherited by humanity from previous generations. It is important to reassess the role and importance of Ukraine's cultural heritage, as it is the historical and cultural capital of the nation, on the basis of which its national self-identification and national and cultural self-determination are built. The destruction of cultural monuments, cultural values, objects of national cultural heritage, its material and spiritual assets, and damage to cultural institutions that perform the function of preserving the national cultural heritage pose a threat of losing the national historical cultural roots and national cultural memory.

In the context of Russian armed aggression, when 1062 cultural heritage sites in Ukraine, including monuments of architecture and urban planning, history and archeology, monumental art, architecture and landscape gardening, have been affected, a new level of awareness of the importance of cultural heritage is being formed, which is becoming the object of a civilisation war aimed at destroying a stable system of worldview values, destroying the collective historical and cultural memory of the Ukrainian nation, and levelling the established mechanisms of self-identification (Official website of Ministry of Culture and Information Policy of Ukraine, 2024). This is yet another attempt in the historical development of Ukrainian culture to destroy its heritage, historical evidence of its existence and identity, and thus deny the very existence of Ukrainian culture. This violates the foundations of national spiritual unity and leads to the threat of losing cultural identity, and with it Ukrainian statehood. This is emphasised in the article "Protection of immovable objects of cultural heritage in the conditions of aggressive war: Theoretical and practical aspects" by researcher M. Mishchenko (2023).

The actualisation and restoration of the national cultural heritage, including through the use of modern digital technologies, contributes to its transformation into a key factor in the shaping of national identity, teaching of young people on the basis of knowledge of the historical

memory, and the awareness of the originality and identity of Ukrainian national culture. As T. Horbul (2024) notes, the digitalisation of cultural heritage makes it possible to preserve it for future generations and the world community. All of this allows us to consider the process of learning, research and restoration of the national cultural heritage as an important humanitarian strategy in culture that ensures the development of the creative potential of both individuals and the entire Ukrainian society.

In the context of Russia's full-scale armed aggression (2014–2024), cultural diplomacy has proved to be not only an effective weapon, but also an important strategy of the state cultural policy for shaping the image of the state in the international arena. At the same time, cultural diplomacy has become an instrument of communication and information policy within society. This has led to a paradigm shift in the understanding of culture and an awareness of its importance in the fight against the enemy on the information and cultural front. Thus, the internal and external vectors of cultural diplomacy together form a powerful humanitarian strategy that is implemented through the activities of artists, experts, cultural critics, curators of creative events, cultural managers, heads of cultural institutions, etc.

Cultural diplomacy as a state policy received a special impetus with the recognition of the fact that the potential of culture is capable of addressing important state interests. On the one hand, it is a product and, on the other hand, a mechanism for ensuring the functioning of foreign policy instruments, since it is not only applied at all levels, but also has a unique ability to shape the world's opinion about the culture of a particular state, its national cultural traditions and cultural development strategies in general. Studies of this issue have revealed not only the importance of cultural diplomacy as a "soft power", but also its problems and prospects. M. Kushnariova (2023) emphasises the need to attract new forms and directions of popularisation of Ukrainian culture.

Thus, cultural diplomacy is an effective humanitarian strategy in culture. An important resource of cultural diplomacy is the establishment of intercultural communication among the main agents of cultural diplomacy – artists from different countries, creative teams, cultural institutions, and the expert community. In the opinion of a well-known researcher on cultural diplomacy, O. Rozumna (2016), the artist should become a mediator between different cultures, and his or her art should act as a guide to the latest views on the directions and ways of art development. Such artistic interaction through various forms of cultural exchange will contribute to the formation of the humanitarian essence of cultural diplomacy. The humanitarian development of the nation is ensured through the involvement of various forms of its implementation – popularisation of Ukrainian culture, promotion of the national cultural product of Ukraine, and

expansion of creative contacts of Ukrainian artists. The post-war development of Ukraine will require the use of both economic and cultural capital. In this regard, the use of creative strategies is of great importance, as they will define the success of the country's socio-economic recovery and the prospects for the formation of its creative economy. The basis of these processes is the ability to propose original ideas and turn them into a cultural product that is in demand. Despite the fact that the creative industries sector suffered a catastrophic drop in creative output with the onset of Russian armed aggression, the further development of the country's creative economy depends on its recovery (Hryhorenko, 2023).

Cultural industries are a key component of the creative economy, as they have the strategic potential to attract investment, develop creative projects, and create innovative laboratories for the development of cultural products. In the modern economic system, it is the creative industries that can become an important component of the economy, ensuring the production of cultural products and services (Marukhovska-Kartunova, 2023).

The Law of Ukraine No. 3152-IX (2023) defines creative industries as follows: "Creative industries are types of economic activity aimed at creating added value and jobs through cultural (artistic) and/or creative expression". The types of economic activity that belong to the creative industries are defined by the Order of the Cabinet of Ministers of Ukraine No. 265-r (2019).

The creative industries sector is an important driver of innovation. The creative industries foster innovation through the implementation of creative ideas, which allows for the generation of new products, creative goods and services. In this way, they encourage the production of fundamentally new artistic directions, thereby increasing their productivity and competitiveness. They promote the development of flexible, mobile networks for the implementation of contemporary cultural and artistic projects. This is also facilitated by the spread and use of artificial intelligence in the cultural industries.

At the same time, the promotion of creative industries requires a wide range of cultural product creators – artists, cultural managers, and organisations focused on creating original ideas. Their availability is ensured by a long process of forming human capital and creative problem-solving skills through the provision of competitive education, including art education, modernisation of cultural policy, and promotion of social and civic activity. It is the level of creative and intellectual potential of society that determines the success of the development of creative industries. All of this allows us to define cultural industries as a powerful humanitarian strategy that shapes the latest trends in the modern Ukrainian cultural space.

The Ministry of Culture and Information Policy (2024) has identified the following as promising areas for the creative industries (Fig. 1):

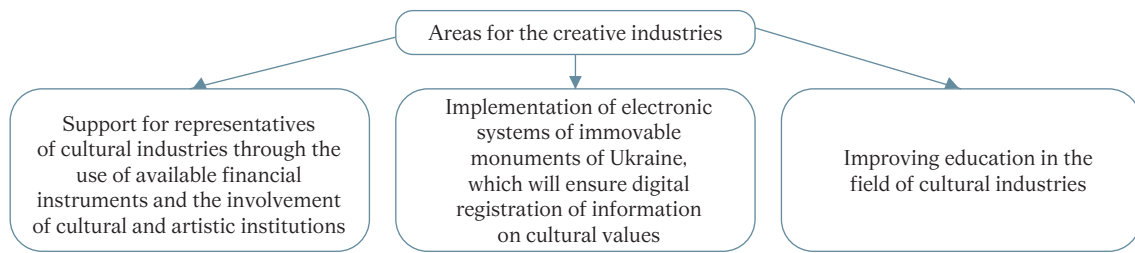


Figure 1. Main areas of the creative industries

Source: developed by the author based on The Ministry of Culture and Information Policy (2024)

Thus, providing financial, organisational and institutional conditions can become a platform for the country's economic recovery through the development of the creative economy, thereby contributing to the formation and realisation of the creative potential of representatives of the Ukrainian artistic environment. All of this proves that through the potential of creativity, innovation, development of creativity, and the use of the latest technologies, a creative humanitarian space can be formed based on common cultural values.

CONCLUSIONS

Humanitarian strategies in culture are the determining factors that shape the conceptual vision of the directions of development of the state's humanitarian and cultural policy. In the theoretical aspect, from the standpoint of cultural knowledge, humanitarian strategies in culture are interpreted as priority areas of humanitarian and cultural development, which are specified by defining the goals, methods, mechanisms and tools for their implementation, aimed at unlocking human creativity, forming human capital to create a creative cultural space. It is substantiated that humanitarian strategies define a concept of human development that ensures the ultimate convergence of the processes of culture creation and human creation in the special value and meaning dimensions of culture.

It is proved that the system of art education as a subsystem of culture, due to the humanistic nature of the content of education, ensures the comprehensive development of the creative potential of society, performs an important function of human creation, and determines innovative directions for the development of humanitarian and cultural policy of the state. Updating, preserving and restoring the achievements of the national cultural heritage is a key factor in the formation of national identity. This is facilitated

by educating young people on the basis of knowledge of the historical past, awareness of the originality and identity of Ukrainian national culture. The process of learning, research, preservation and restoration of the national cultural heritage is an important humanitarian strategy in culture. Cultural diplomacy, as an important area of the country's cultural policy, carries out the function of humanising culture. The tools of cultural diplomacy help to establish intercultural communication, develop creative contacts between artists from different countries, creative teams, civil society institutions and the expert community. Such artistic interaction contributes to the formation of the humanitarian essence of cultural diplomacy, expanding its influence through intercultural communication both within the country and abroad. Creative industries are a platform for economic recovery of the country through the development of the creative economy. This will contribute to the formation and realisation of the creative potential of the Ukrainian artistic community. The introduction of innovations and the newest technologies allows us to form a creative humanitarian space that determines the prospects for the development of cultural and humanistic values.

Promising for the further development of the problem of humanitarian strategies in culture is the substantiation of the role of national cultural memory in the formation of cultural identity, the impact of modern media on the national cultural space, the latest forms and content of the activities of modern cultural and artistic institutions in the conditions of war.

ACKNOWLEDGEMENTS

None.

CONFLICT OF INTEREST

None.

REFERENCES

- [1] Bezghin, O., Kuznetsova, I., & Uspenska, O. (2019). *Artistic culture and art education of Ukraine: Modern manifestations and meanings*. Kyiv: Institute of Cultural Studies of the National Academy of Arts of Ukraine.
- [2] Concept of the Humanitarian Strategy of Ukraine: Ukrainian Institute of Politics, Analytical Centre. (2019). Retrieved from <https://uiamp.org/uk/kontseptsiya-humanitarnoyi-stratchiyi-ukrayiny>.
- [3] Decree of the President of Ukraine No. 837/2019 "On Urgent Measures to Implement Reforms and Strengthen the State". (2019). Retrieved from <https://zakon.rada.gov.ua/laws/show/837/2019#Text>.

- [4] Denysiuk, Zh. (2023). Art education in the context of globalisation and cultural transformations of modernity. *Bulletin of the National Academy of Management Personnel of Culture and Arts*, 1, 23–28. doi: 10.32461/2226-3209.1.2023.277628.
- [5] Horbul, T. (2024). *Digitalisation of cultural heritage in the context of socio-cultural transformations of the XXI century*. (Doctoral dissertation, Kyiv, Ukraine).
- [6] Hryhorenko, G. (2023). [General overview of the situation in Ukraine and prospects for the development of cultural industries](#). In *Creative potential of the cultural economy in the post-war reconstruction of Ukraine: Collection of scientific articles, abstracts of scientific reports based on the materials of the international scientific and practical conference* (pp. 55–60). Kyiv: IC NAM of Ukraine.
- [7] UNESCO International Weeks. (2024). *International week of art education (20–26 May)*. Retrieved from <https://www.unesco.org/en/weeks/arts-education>.
- [8] Kaplan, Y., & Tyshchenko, Y. (2020). *Humanitarian policy in Ukraine: Challenges and prospects (white paper)*. Kyiv: NISS.
- [9] Kushnariova, M. (2023). Ukrainian cultural diplomacy during the war: Experience, problems, prospects. *Scientific Works of the Vernadsky National Library of Ukraine*, 67, 35–53. doi: 10.15407/np.67.035.
- [10] Law of Ukraine No. 3152-IX “On Culture”. (2023, June). Retrieved from <https://zakon.rada.gov.ua/laws/show/2778-17#Text>.
- [11] Law of Ukraine No. 3136-IX “On the Protection of Cultural Heritage”. (2023, May). Retrieved from <https://zakon.rada.gov.ua/laws/show/1805-14#Text>.
- [12] Lyashchenko, I. (2020). Art education as a direction of sustainable development. *Young Scientist*, 12(88). doi: 10.32839/2304-5809/2020-12-88-9.
- [13] Martynenko, M., & Ignatieva, I. (2006). *Strategic management*. Kyiv: Caravela.
- [14] Marukhovska-Kartunova, O. (2023). Development of cultural and creative industries in Ukraine in the context of European integration processes. *Ukrainian Art Historical Discourse*, 28–38. doi: 10.32782/uad.2022.spec.4.
- [15] Mishchenko, M. (2023). Protection of immovable objects of cultural heritage in the conditions of aggressive war: Theoretical and practical aspects. *The Culturology Ideas*, 23. doi: 10.37627/2311-9489-23-2023-1.168-177.
- [16] Musienko, N. (2021). The role of cultural heritage in the European context. *Young Scientist*, 12(88), 40–43. doi: 10.32839/2304-5809/2020-12-88-9.
- [17] Official website of Committee of the Verkhovna Rada of Ukraine “On Humanitarian and Information Policy”. (2024). Retrieved from <https://kompkd.rada.gov.ua/>.
- [18] Official website of UNESCO. (2024). *Heritage for Peace: UNESCO World Heritage Centre*. Retrieved from <https://www.unesco.org/en>.
- [19] Official website of Ministry of Culture and Information Policy of Ukraine. (2024). Retrieved from <https://mcip.gov.ua>.
- [20] Official website of Ministry of Culture and Information Policy of Ukraine. Cultural Heritage. (2024). Retrieved from <https://mcip.gov.ua/kulturna-spadshchyna/novyny>.
- [21] Official website of Ministry of Foreign Affairs of Ukraine. (2020). *Dmytro Kuleba: Strategy of foreign policy of a strong Ukraine*. Retrieved from <https://mfa.gov.ua/news/dmitro-kuleba-strategiya-zovnishnoyi-politiki-silnoyi-ukrayini>.
- [22] Order of the Cabinet of Ministers of Ukraine No. 265-r “On Approval of Types of Economic Activity that Belong to the Creative Industries”. (2019, April). Retrieved from <https://zakon.rada.gov.ua/laws/show/265-2019-%D1%80#Text>.
- [23] Order of the Cabinet of Ministers of Ukraine No. 119-p “On Approval of the Long-term Strategy for the Development of Ukrainian culture – Strategy of Reforms” (2016, February). Retrieved from <https://www.kmu.gov.ua/npas/248862610>.
- [24] Order of the Ministry of Culture of Ukraine No. 686 “On Approval of the Regulation on Art School”. (2018, August). Retrieved from <https://zakon.rada.gov.ua/laws/show/z1004-18#Text>.
- [25] Porter, M.E. (1990). *The competitive advantage of nations*. New York: The Free Press.
- [26] Rozumna, O. (2016). *Cultural diplomacy of Ukraine: State, problems, prospects. Analytical report*. Kyiv: National Institute for Strategic Studies.
- [27] Shershniyova, Z., & Oborska, S. (2004). *Strategic management*. Kyiv: KNEU.
- [28] Stepanenko, I.V., Gorbunova, L.S., Debych, M.A., Zinchenko, V.V., Sikorska, I.M., & Shipko, O.M. (Eds.). (2018). *Cultural and humanitarian strategies for the development of university education in the context of dynamic social transformations*. Kyiv: IWO NAPS of Ukraine.
- [29] Strategy 2020–2030 “Let’s Create”: Arts Council England. (2024). Retrieved from <https://www.artscouncil.org.uk/lets-create/strategy-2020-2030>.
- [30] Tatarnikova, A. (2023). *Cultural diplomacy in the Eastern European space: Cultural aspect, current trends*. *Bulletin of the National Academy of Management Personnel of Culture and Arts*, 3, 15–19.
- [31] The Culture White Paper. (2016). *Department for Culture Media & Sport*. Retrieved from https://assets.publishing.service.gov.uk/media/5a8149efe5274a2e8ab53297/DCMS_Arts_and_Culture_White_Paper_Accessible_version.pdf.
- [32] Tymoshenko, M. (2015). *International humanitarian strategies: Theory and practice*. Kyiv: NAKKKiM.
- [33] Vlasenko, T., & Pozniak, M. (2020). Digitalisation in the creative industry for personal development. *Young Scientist*, 10(86), 14–17. doi: 10.32839/2304-5809/2020-10-86-3.

Ольга Овчарук

Доктор культурології, професор
Національна академія керівних кадрів культури і мистецтв
01015, вул. Лаврська, 9, м. Київ, Україна
Університет Лінкольна
LN6 7TS, Брейфорд Пул, м. Лінкольн, Сполучене Королівство
<https://orcid.org/0000-0001-5540-3286>

Гуманітарні стратегії в культурі у формуванні новітніх тенденцій українського культурного простору

Анотація. Актуальність дослідження зумовлена необхідністю створення належних умов для гуманітарного поступу країни, формування сприятливого культурного простору для розкриття особистісного творчого потенціалу кожного громадянина на основі обґрунтування пріоритетних гуманітарних стратегій у культурі. Мета дослідження – виявити особливості гуманітарних стратегій в культурі як чинників формування найбільш актуальних тенденцій розвитку сучасного українського культурного простору. Методи дослідження: метод теоретичного аналізу, порівняльний метод, системний метод, метод узагальнення. Основні результати дослідження полягають у тому, що з теоретичних позицій культурологічного знання поняття «гуманітарні стратегії в культурі» трактується як пріоритетні напрями гуманітарно-культурного розвитку, які конкретизуються через визначення цілей, методів, механізмів та інструментів їх реалізації, спрямовані на розкриття творчого потенціалу людини, формування людського капіталу для створення креативного культурного простору. Обґрунтовано гуманістичний характер змісту мистецької освіти, її спрямованість на всебічний розвиток і реалізацію творчого потенціалу суспільства. Визначено, що актуалізація, охорона та відновлення національної культурної спадщини є ключовими чинниками формування національної ідентичності. Процес пізнання, дослідження, збереження та відновлення національної культурної спадщини є важливою гуманітарною стратегією у сфері культури. Культурна дипломатія є важливим ресурсом гуманізації культури, ефективним інструментом налагодження міжкультурної комунікації між основними агентами – митцями різних країн, творчими колективами, інститутами громадянського суспільства, експертним середовищем. Креативні індустрії є платформою для економічного відновлення країни. Доведено важливість певних гуманітарних стратегій у культурі для створення інноваційного, конкурентоспроможного українського культурного простору в умовах післявоєнної відбудови країни. Завдяки інноваціям та впровадженню новітніх технологій можна сформувати креативний гуманітарний простір, заснований на спільних культурних і гуманістичних цінностях.

Ключові слова: мистецька освіта; культурна спадщина; культурна дипломатія; креативні індустрії; креативна економіка; творчий розвиток особистості; культурні інновації