

CULTURAL HERITAGE UNDER THE THREAT: NEW CHALLENGES AND NEW OPPORTUNITIES FOR INTERCULTURAL COMMUNICATIONS (THE CASE OF BORODYANKA AND IVANKIV IN UKRAINE)

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Abstract. The article claims that the issue of cultural heritage as a component of the phenomenon of culture is at the center of social processes and the attention of active actors of these processes. Attention is drawn to one of the cardinal problems of this context — the preservation of cultural heritage in conditions of catastrophic threats, primarily environmental and military, in particular related to the challenges they generate and the impact they have on intercultural communications. It is analyzed the specific background of the situation with the artifacts of two small Ukrainian towns — Borodyanka and Ivankiv, whose cultural heritage twice fell into turbulent situations: during the Chernobyl disaster in 1986 and Russian aggression (full-scale Russian invasion of Ukraine in 2022). Among this heritage, attention is drawn to the story of the rescue of the paintings of the naitivist artist Mariya Prymachenko and the Borodyanka's cockerel (Borodyanskyi pivnyk) — efforts to preserve them provided an example of the conscious attitude of Ukrainians to the cultural heritage of their people and its role, and therefore Ukrainian culture in general, in intercultural communications. It is noted that the appearance of graffiti by the British street-artist Banksy on the walls of destroyed houses in Borodyanka became a sign of Ukrainians' interest in the art of other nations and a kind of invitation to intercultural communications.

Episodes of consolidation at the national and international levels aimed at preserving the cultural heritage of peoples and the development of intercultural communications and intercultural interaction are shown.

Keywords: cultural heritage, intercultural communications, Borodyanka, Ivankiv, international cooperation, facilitators of intercultural communications

Introduction

The diverse cultural landscape of today's world actualizes social and scientific interest in such its component as cultural heritage and its opportunities in intercultural communications. Let me remind you that today, according to experts' estimates, there are more than 7,000 different languages; in Europe, for example the peoples are spoken 290 languages. It is very difficult to establish their number in detail, since individual corners of the world are not sufficiently studied linguistically [9]; in addition, there is also a long series of dialects.

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I mention languages, dialects in connection with the fact that, on the one hand, they are part of this or that culture (I will especially emphasize, part of the cultural heritage of this or that nation or of this or that ethnic community), and on the other hand, according to the Cambridge Dictionary, language is a communication system [17]. With the help of languages (in addition to visual arts), their speakers reproduce the mosaic of cultural identity of peoples and human communities.

As for the number of cultures, it is believed that there are more than 3,800 of them officially known; and a significant number still require clarification. There are countless cultures and subcultures in the world incorporating elements of language, religion, literature, art, music, poetry, philosophy. Therefore, it is not surprising that there are actually a large number of definitions of the very concept of «culture» and the phenomenon of the same name. In 1952 American anthropologists Alfred Kroeber (1876 — 1960) and Clyde Kluckhohn (1905-1960) identified over 164 definitions of cultures (Kroeber & Kluckhohn, 1952). The well-known Ukrainian philosopher Viktor Andrushchenko gives the number 800 [1, P. 21]. The question of finding out the number of cultures and subcultures in the world remains always relevant [10]. It is important to remember that «Cultures aren't restricted to territories of the countries: one region alone could have dozens of communities with their unique system of beliefs. Understanding what a culture entails is useful in several ways at once. For one thing, it's highly appreciated in professional linguistic circles: when people look for software localization services, they require specialists who understand all the intricacies of another world culture. Such translations should be done in a manner that the target audience won't find offensive. Knowing about cultures is rewarding on a personal basis, too: a whole new world could open in front of you. You could never study them all, but diving into the ones you find most exciting could be an unforgettable experience» [5].

Cultural heritage: content

According to accepted interpretations in scientific discourses and social practices, cultural heritage is defined as «the heritage of tangible and intangible heritage assets of a group or society that is inherited from past generation... Cultural heritage includes tangible culture (such as buildings, monuments, landscapes, archive materials, books, works of art, and artifacts), intangible culture (such as folklore, traditions, language, and knowledge), and natural heritage (including culturally significant landscapes, and biodiversity) [Cultural heritage].

There are different forms (I call them containers) of preservation of cultural heritage: physical (architectural and monumental works, museums, libraries, archives, specially equipped storages), linguistic and mental (artistic and scientific literature, film libraries, oral folk creativity), virtual (cloud technological spaces).

An important factor in ensuring the preservation and formation of the platform for the functioning of ethno-cultural heritage is the legislative framework. It includes a number of international agreements and laws. Legislative efforts and practices aimed at implementing these efforts are concentrated within the United Nations, UNESCO and Blue Shield International [4].

Contexts of cultural heritage in Ukraine

A very important part of the contexts that shape and fill the meaningful content of the cultural heritage of Ukraine the ethnocultural diversity of its population is. The other part consists of visual forms of its reproduction (sights) — at the national level, regional level and local level. Of course, not all of them are registered, also at different levels. Thus, there are about 170,000 immovable sites of cultural heritage of national and local importance on the state register; according to preliminary records, there are more than 34,000 objects under protection (2018) [15]. Many interesting facts about treasures of cultural heritage of Ukrainian people one can find in the book published in London [16], 2022.

The most significant complexes of cultural sites have been declared state historical and cultural reserves. As of 2021, 65 such nature reserves operated in Ukraine, of which 24 are national. Historical and cultural reserves and open-air museums are institutions for the promotion of historical knowledge, the formation of a modern national identity, they have a significant perspective for the development of domestic and foreign tourism. Tourism, in my opinion, can be considered as a peculiar form of intercultural communications.

The best complexes and ensembles of the cultural and natural heritage of Ukraine, which are of universal importance for all mankind, are included in the List of UNESCO World Heritage Sites. Such in Ukraine — six historical and cultural and one natural: «Kyiv: Saint Sophia Cathedral and adjacent monastic buildings, Kyiv-Pechersk Lavra»; «Ensemble of the historical center of Lviv»; «Struvé geodesic arc» (network of triangulation points, stretching across Europe; joint series nomination); «Primitive beech forests and ancient forests of the Carpathians and other regions of Europe» (joint serial nomination); «Residence of the Metropolitans of Bukovina and Dalmatia in Chernivtsi»; «The ancient city of Chersonesus Tavri and its choir» (Sevastopol, now temporarily occupied territory); «Wooden churches of the Carpathian region of Poland and Ukraine» (joint serial nomination). However, since 2014 (the beginning of Russia's aggression against Ukraine), not a single immovable monument of Ukraine has been included in the UNESCO World Heritage List. No Ukrainian object is included in the List of World Heritage Sites under threat. However, monuments located in temporarily occupied territories need to be assigned the status of endangered for the purpose of further organization of international monitoring.

The protection of cultural heritage in Ukraine is regulated by the relevant legislative framework, primarily the following laws: Law of Ukraine «On Protection of Cultural Heritage», Law of Ukraine «On Protection of Archaeological Heritage», Law of Ukraine «On Culture». To this it is worth adding a number of international conventions on cultural heritage, which Ukraine has ratified: «The Convention on the Protection of the World Cultural and Natural Heritage»; «The European Convention on the Protection of Archaeological Heritage»; «The European Landscape Convention»; «The Convention on the Protection of the Architectural Heritage of Europe»; «The Convention on the Protection and Promotion of the Diversity of Cultural Expressions»; «The Council of Europe Framework Convention on the Importance of Cultural Heritage for Society» [15].

Intercultural communications: content

Thus we present several working definitions as starting points for exploring this topic: 1) intercultural communications are communications in which bearers of various ethno-cultural traditions are active actors and who exchange ethno-cultural information with communication partners. They take place according to the scheme of ethnic interaction [26, P. 48–53] directly and indirectly; in the first case, when these speakers meet directly in various social spaces, for example, during cultural festivals (domestic or international), visiting each other for different reasons; in the second case — thanks to the media, fiction, publications on the history of homelands, their cultures. including the cultural traditions of diasporic communities. In both cases, an important role belongs to the so-called accumulators of cultural memory due to the preservation of artifacts («witnesses of history») [29], or information about them, monuments of oral creativity related to the culture of homelands and introducing them from time to time into everyday cultural activities, especially during cultural festivals or similar events; 2) intercultural communication refers to the communication between people from two different cultures [3]; 3) intercultural communication is a symbolic, interpretive, transactional, contextual process, in which people from different cultures create shared meanings [18]; 4) intercultural communication refers to the effects on communication behavior, when different cultures interact together. Hence, one way of viewing intercultural communication is as communication that unfolds in symbolic intercultural spaces and here a significant role an intercultural competence plays [2; 7].

Diversity of cultural traces for intercultural communications in Ukraine

This plot deals with the factors of culture, which are active actors of intercultural communications in the internal and external domains. The main message of this context — the cultural heritage of Ukraine is deeply rooted in its history and in its poliethnical landscape (representatives of more than 100 ethnicities — bearers of different cultural traditions — are living in Ukraine) [28]. For more details about the ethnicities whose representatives live in Ukraine, see: [30]. Each of the ethnicities has made its mark in the cultural history of the Ukrainian nation (nation-state). True, in the ethno-cultural space of Ukraine at the national level, integral components of the cultures of the Ukrainian, Russian, Crimean Tatar communities and, to a certain extent, the Bulgarian, Hungarian and Romanian communities are quite noticeable. Cultural elements of other ethnic communities are observed at the regional and local levels [27]. In the context of the participation of ethnic communities (their cultural heritage) in intercultural communications, it is worth considering two points: 1) the level of interethnic tolerance (in the internal domain — the social space of Ukraine) and 2) the activity of representatives of ethnic communities in communications, in particular cultural, with original homelands. The monitoring of social changes, which has been carried out by the Institute of Sociology of the National Academy of Sciences of Ukraine since 1992, gives reasons to assert that a fairly high level of interethnic tolerance has a positive effect on ethnic interaction, and therefore on intercultural communications, in Ukrainian society

[24, P. 478–484]. Our observations testify to the active interaction of representatives of different communities of Ukraine with the country of origin or with the countries of residence of a part of their community (as in the case of the Crimean Tatars).

Causes of threats to cultural heritage in Ukraine

Today, there are several circumstances that give reasons to say that cultural heritage of Ukraine were and still are under the threats: 1) there were many sights of the imperial policy of the former Soviet Union, included Ukraine until 1991, which were manifested in the neglect of cultural heritage, which was located in territories outside the Russian space; 2) insufficient financing of measures to preserve and restore sites of cultural heritage during the time of Ukraine's independence; 3) the impact of environmental elements and disasters, primarily the accident at the Chernobyl nuclear power plant (1986); 4) Russian aggression against Ukraine (the start of the war in 2014 and a full-scale invasion of the territory of Ukraine in February 2022).

The last two circumstances have the most noticeable force that destroys cultural heritage sites. They will be discussed in detail on the example of Borodyanka and Ivankiv.

The situation of Borodyanka and Ivankiv

(Concerning diversity of cultural traces and intercultural communications)

Borodyanka (about 13 000 inhabitants) and Ivankiv (about 10 000 inhabitants), the two small towns in the Northern part of Kyiv region with a deep and interesting cultural heritage connected with Orthodox church, Catholic chapel, Jewish synagogue, prayer houses of different confessions.

Cultural symbols of Borodyanka: a monument to Ukrainian poet and painters Taras Shevchenko (1914-1961); a statue of Archangel Michael with a cross and a sword; there is a local history museum with about 3,000 exhibits; there are 5 religious communities in the village — the Ukrainian Orthodox Church of the Moscow Patriarchate, the Orthodox Church of Ukraine, the Baptist Church, the Word of Faith Full Gospel Christian Church, and the Seventh-day Adventist Church. Religious buildings are represented by the Church of Evangelical Christian Baptists and the Orthodox Church of Archangel Michael who adhere to certain religious and cultural traditions and practices.

Cultural symbols of Ivankiv: a monument to the victims of the accident at the Chernobyl nuclear power plant at the entrance to the village from the Kyiv side; sculpture in the form of an egg installed on a flower bed on the district road near the «Ivankiv» bus station (speaking about intercultural communications we have to remember that this sculpture was presented to the town by the German architect Armin Kolbi as a symbol of the life and fertility of the earth, which should be reborn after the severe «Chernobyl disease»; monument «Bell of Chernobyl»; memorial sign in honor of the 400th anniversary of Ivankiv settlement; museum of water managers participating in the liquidation of the

consequences of the accident at the Chernobyl nuclear power plant.

Ivankiv Historical and Local History Museum deserves special attention. It was opened 1981, remarkable, it is housing in a former manor estate where in the X-XIII centuries an Ancient Rus' settlement was located. The Museum has a really impressive (for local dimensions) collections of materials and objects from the history, culture and personalities of the Ivankiv district (Ivankivskyi istoryko-kraeyeznavchyi musei). In addition to exhibition work, the museum performed another important function — cultural and educational, which contributed to the education of a careful attitude to cultural heritage — the museum held meetings with famous compatriots, museum lessons, literary classes, historical and local history conferences.

Two collections of works of art are the pride of the Museum: 1) the collection of works of art of the Ukrainian folk artist in the genre of «naive art», laureate of the National Prize of Ukraine, known beyond Ukraine Mariya Prymachenko (1908—1997); 2) textile works by well-known Ukrainian master of artistic weaving Hanna Veres.

As to the waves of destructive effect on the cultural heritage in the towns. There were two global waves that disrupted the harmony of intercultural interaction and intercultural dialogue in these populated areas: The Chernobyl disaster (Borodyanka and Ivankiv were in the very center of its impact) and Russian military invasion (2022, the main route of the Russian offensive on Kyiv passed through Borodyanka; during the Russian invasion of Ukraine Ivankiv was occupied by Russian troops from the end of February to April 1, 2022).

Efforts to save and to preserve the atrifacts of towns (amazing stories)

Practically all of the listed cultural monuments, which were (and still are) iconic for Borodyanka and Ivankiv, suffered significant damage as a result of Russian military aggression, especially the Historical and Local History Museum in Ivankiv. However, thanks to the efforts of local residents, it was possible to save its valuable exhibits, in particular the paintings of Mariya Prymachenko.

The situation of the rescue of her paintings deserves a separate story, because it absorbed a whole bunch of emotions and behavioral reactions that revealed the essence of the Ukrainian spirit and, in my opinion, a sensitive attitude to the cultural heritage of people and the reaction of the citizens of a civilized country. Let me remind you that the central building of the Museum was completely burned down — not even the plaques remained. From the story of Anatoliy Kharytonchuk, the guard of the Museum: «When the museum, located in the village park, caught fire, a dozen people rushed to it. Shells tore around. And by the river below, and in the meadow behind it, and at the old stadium. One, a small one, broke in the middle of the asphalt path in front of the museum. And the other hit the gable of the building from the south side. It was from there that the room caught fire. My house is nearby, so my wife and I rushed to extinguish the flames. But it quickly flared up on the roof.

When two more young people came (one of them is the athlete Ihor Niko-layenko, I don't know the other), we decided to break the bars on one of the

windows and save the exhibits. It is good that on the morning of February 24, when it became known about the beginning of a full-scale war, I, on the instructions of the head of the culture department, Nadiya Biryuk, removed the paintings of Mariya Prymachenko from the wall and put them in a large wooden box in another hall. Therefore, when the three of us climbed inside, the first people who were outside began to serve Mariya Prymachenko's paintings. And behind them — everything that could be removed from the walls and taken out of the windows...» [20].

All the surviving exhibits were taken out of other rooms of the Museum, including Mariya Prymachenko's paintings. They were hidden several times by local residents from place to place so that their location could not be fixed. In September 2022, the rescued paintings of Mariya Prymachenko were exhibited in the Ukrainian House. Let me remind you that Prymachenko drew 800 pictures, her style goes back genealogically to the oldest Ukrainian art: the Paleolithic «two-part» depiction of animals with a defined boundary between the head and the body, pagan images of fantastic monsters and birds that were reflected in Slavic mythology.

By the way, Mariya Prymachenko's work has many fans both in Ukraine and abroad. Her works were exhibited with consistent success at exhibitions in Paris, Warsaw, Sofia, Montreal and Prague. In the World Encyclopedia of Naive Art, she is recognized as a star of the first magnitude, on a par with Henri Rousseau, Henri Matisse and Niko Pirosmanishvili. Her works were admired by Marc Chagall, and Pablo Picasso recognized her works as genius. In honor of the 100th anniversary of the artist's birth, 2009 was declared by UNESCO as the year of Mariya Prymachenko [Ivankivskyi istoryko-krazeznavchyi musei]. At the auction, which took place in Kyiv on the eve of the tragic event, her paintings were sold for incredibly large sums, in particular, the painting «Flowers Grew Around the Fourth Power Unit» — for 500 thousand dollars, and the painting «My House, My Truth» — for 110 thousand Euros. I would like to mention that the proceeds in the first case were given to the Armed Forces of Ukraine, and in the second case — to support Ukrainian culture [13].

Another amazing story that illuminates the attitude of Ukrainians to items of cultural heritage. I am talking about the Borodyanka's cockerel, a decorative product of the Vasylykiv majolica factory (Vasylykiv is a small town near Kyiv), which survived in a locker after the shelling in Borodyanka. Despite the fact that the Russians completely destroyed a part of the high-rise building, the locker with utensils surprisingly survived. On this locker, despite the shelling and bombing, a pitcher in the shape of a cockerel (symbol of indomitability) survived. Let me remind you that the product was manufactured at a factory in the town of Vasylykiv in the period from the early 1960s to the 1980s; majolica is a type of pottery made from fired clay with a painted glaze. Actually, in Vasylykiv, the factory produced about 60 samples of artistic ceramic products: plates, bowls, makitas, jugs, etc.

The Borodyanka's cockerel, together with the locker, became a symbol of the resilience of Ukrainians in the conditions of the war against the Russian invaders.

Borodyanka, Ivankiv and Benksy as facilitators of intercultural communications

Today, we are witnessing how the cultural heritage of Borodyanka and Ivankiv and the creations of Banksy's innovative technologies (street-art) have become facilitators of intercultural communication. This is evident in the reaction of the actors of international activities, in particular in the field of culture. I will give several examples that confirm this hypothesis: the Pranas Hudyas Center for the Restoration of Museum Values of the Lithuanian National Art Museum is undertaking the restoration of 100 paintings by Mariya Prymachenko [19].

The decorative product of the Vasylykiv majolica factory, which survived in a locker after the shelling in Borodyanka, called the Borodyanka cockerel (cock). It, together with the locker, became a symbol of the resilience of Ukrainians in the conditions of the war against the Russian invaders and now is traveling around the world under the motto «Be strong like this kitchen cabinet» [21]: it was presented to the then Prime Minister of Great Britain Boris Johnson during his visit to Kyiv; the product of the Vasylykiv majolica plant «Borodyanskyi pyvnyk» was handed over to the Ecumenical Patriarch Bartholomew during a meeting with the delegation of the Kyiv Orthodox Theological Academy; the Prime Minister of Ukraine presented the «Borodyanka cockerel» to the Pope of Rome; in 2022 the main Christmas trees of a number of countries around the world were decorated with toys in the form of a Ukrainian cockerel from Borodyanka (the capitals of Belgium, Chile, Estonia, Germany, France, Japan, Lithuania, the Netherlands, Norway, Poland, Slovenia, Switzerland, USA); in addition, Christmas trees in the headquarters of NATO and the Council of the EU were decorated with a Ukrainian «Borodyanka cockerel» too. It has become a popular souvenir at many fairs in Europe and America.

The appearance of Banksy's graffiti (a collection of British artists) in Borodyanka aroused the extraordinary interest of not only local residents, but also residents of other cities and villages of Ukraine, and not only [8]. People of all ages flock to Borodyanka to look at the graffiti, especially the graffiti with a young gymnast, which is perceived as a symbol of the indomitability of Ukrainians, and even more, hope for a peaceful future. In my opinion, Banksy's graffiti open a wide window to the knowledge and understanding of the culture of other peoples, which in such a concrete expression becomes part of the awareness of Ukrainians' connection to the European community.

Efforts to preserve cultural heritage in Ukraine

The situation with cultural heritage in Ukraine under the war (full or partial damage — as of 12 June 2024, UNESCO has verified damage to 412 sites since 24 February 2022 — 137 religious sites, 201 buildings of historical and/or artistic interest, 31 museums, 27 monuments, 15 libraries, 1 archive) [6] sharpened the issue of the need to build system of cultural security [25] and system of preservation of cultural heritage in turbulent circumstances. The campaign to protect Ukrainian cultural heritage involves museums, archives, galleries, libraries and other organizations across the country. Given the exist-

ing legal framework at the international and national levels (this was discussed in previous part of this article), international cooperation plays a special role — both official actors and public initiatives should be in the field of view here.

These are, in particular: 1) *at the international level* — UNESCO announced that they were working to mark any possible key historic monuments and sites across the country; International Council of Museums began to document artifacts and pieces that law enforcement might come across if they were moved illegally across national borders; cultural institutions in Poland offered aid through the Committee for Aid to Museums of Ukraine created shortly after the invasion; the Czech Ministry of Culture commissioned the National Museum of Prague to send packing materials along with safety equipment etc. 2) *at the national level* — initiative by the Ministry of Digital Transformation of Ukraine to help preserve the statehood and history of Ukraine, Ukraine's Heritage Emergency Response Initiative, Asortymentna kimnata (Assorted Room), based at the Ivano-Frankivsk Contemporary Art Center, created several bunkers and worked with galleries in Kyiv, Mariupol, Odesa, Zaporizhzhya; Lviv Foundation for the Preservation of Architectural and Historical Monuments of wooden frames and boards; the Ukrainian Cultural Foundation launched an interactive map called the «Map of Cultural Losses» etc.

Some examples of international cooperation to preserve the cultural heritage in Ukraine: The Backup Ukraine project in partnership with Virtue Media Group VICE, Blue Shield Danmark and the Danish National Commission for UNESCO was announced in May 2022. The project asks volunteers to use an app to scan objects in Ukraine, which are then turned into a 3D model and uploaded into a cloud database to be backed up; SUCHO began after three academics from Stanford University, Tufts University and the Austrian Center for Digital Humanities and Cultural Heritage connected on Twitter in late February 2022. «SUCHO (Save Ukrainian Cultural Heritage Online) is an initiative of over 1,500 international volunteers who are collaborating online to digitize and preserve Ukrainian cultural heritage. Since the start of the invasion, SUCHO has web-archived more than 5,000 websites and 50TB of data of Ukrainian cultural institutions, to prevent these websites from going offline. The websites range from national archives to local museums, from 3D tours of churches to children's art centers» (Saving Ukrainian cultural heritage online; Stephenson, 2022) etc.

Instead of conclusion

Challenges for cultural heritage. Stating the challenges for the cultural heritage and culture in general in the conditions that have developed as a result of the Russian aggression against Ukraine, we must first of all pay attention to the following points: 1) the cultural heritage of the Ukrainian people will constantly be under the aggressor's attempts to suppress its influence on the consciousness of Ukrainians with the fact that to reduce (and on the part of the aggressor, completely eliminate) the role of cultural heritage in the consolidation of Ukrainian society in the resistance to the ideological invasion of Russia's imperial aspirations; 2) destruction, and where this is not possible, maximum damage of cultural sites; 3) appropriation of artifacts of the cultural heritage

of the Ukrainian people and their presentation as the property of Russia (for example, in the case of claims for Scythian gold products from the Crimean Peninsula, which was on display «Crimea — gold and secrets of the Black Sea» in Amsterdam and did not have time to return to Ukraine before the start of the Ukrainian-Russian war in 2014).

New opportunities for cultural communications. The most important points in this context are the following: 1) Russia's military aggression against Ukraine and attacks on the cultural heritage of the Ukrainian people sharpened attention to the importance of culture as a powerful consolidator of society, both in the space of Ukraine and in the spaces of other countries; 2) the result of this process was an increased interest in Ukrainian art due to specific artifacts that were, or could be, distrusted and damaged, or could be removed from cultural circulation and, therefore, from intercultural communications as bearers of specific (Ukrainian) cultural information; 3) the circulation of information, confirmed primarily visually, about the fate of the Ivankiv Historical and Local History Museum, in particular about the paintings of Mariya Prymachenko and the Borodyanka cockerel, introduced these individual artifacts into the European and world cultural spaces, arousing interest in Ukrainian culture as a phenomenon that deserves greater attention, than it was before; 4) the appearance of Banksy's graffiti in Borodyanka became a special moment of manifestation of the intensification of intercultural communications through visual art; this feature is that thanks to social networks and mass communication media, which spread information about graffiti, the interest of Ukrainian citizens in the phenomenon of Banksy as a special representative of the British street-art (and we remember that this is a collective image) has grown wildly, as to British culture and in general as to the whole country — Great Britain (this is evidenced by numerous publications in the Ukrainian mass media, excursion streams to Borodyanka with the aim of being included in the European cultural space); 5) it is possible to predict (this is evidenced by the reaction of the actors of the international cultural space, official — UNESCO, the Council of Europe, initiatives of state governments, public organizations) that thanks to the revealed facts of aggression, in particular against culture, and the desire of Ukrainians to protect their cultural heritage the possibilities of intercultural communications will expand, as well as the international cooperation of the bearers of various ethno-cultural traditions and the strengthening of socio-cultural cohesion on the European and international arena.

Ultimately, this will contribute to mutual understanding and cooperation in overcoming the challenges of contemporary socio-cultural development.

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