

INTERCULTURAL COMMUNICATION IN CRISIS CONDITIONS OF THE NEW WAVE OF UKRAINIAN EMIGRATION

COMUNICAÇÃO INTERCULTURAL EM TEMPOS DE CRISE: ABORDANDO A NOVA ONDA DE EMIGRAÇÃO UCRANIANA

МІЖКУЛЬТУРНА КОМУНІКАЦІЯ В КРИЗОВИХ УМОВАХ НОВОЇ ХВИЛІ УКРАЇНСЬКОЇ ЕМІГРАЦІЇ

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Abstract. The aim of the proposed research is to analyze the dimensions and forms of intercultural communication among figures of musical and theatrical culture within the modern Ukrainian emigration and diaspora, amidst the crisis conditions of the ongoing Russian-Ukrainian war. The focus of this analysis is the creative activity of performers (instrumentalists, vocalists, conductors) – both soloists and ensembles - who play key roles in the process of international communication. The primary timeframe is 2014–2024, covering the various phases of the Russian-Ukrainian war. The study emphasizes terminological aspects of concepts such as “communication”, “culture”, “intercultural communication”, “emigration”, and “refugees”, highlighting their use in contemporary academic discourse. Special attention is given to the strategies and means not only for preserving the national identity of Ukrainian refugees through culture and the arts but also for fostering their intercultural interaction in host countries. In findings, it is emphasized that the Russian-Ukrainian war, even since its hybrid stage from 2014, has resulted in the mass emigration of millions of Ukrainians, marking a new wave of emigration, but artistic professionals in host countries not only preserve their national identity and represent the achievements of Ukrainian culture but also engage in intercultural interaction. Key forms of such interaction include thematic concerts, festivals, theatrical productions, international academic conferences, and collaborative publications.

Keywords: Ukrainian emigration, Ukrainian diaspora, Russian-Ukrainian war, new wave of emigration, intercultural communication, culture, art.

Resumo. O objetivo da pesquisa proposta é analisar as dimensões e formas de comunicação intercultural entre figuras da cultura musical e teatral no contexto da emigração e diáspora ucraniana contemporânea, em meio às condições de crise decorrentes da guerra Rússia-Ucrânia em andamento. O foco desta análise é a atividade criativa de artistas (instrumentistas, vocalistas, regentes) – tanto solistas quanto grupos – que desempenham papéis fundamentais no processo de comunicação internacional. O período principal analisado é de 2014 a 2024, cobrindo as várias fases da guerra Rússia-Ucrânia. O estudo enfatiza os aspectos terminológicos de conceitos como “comunicação”, “cultura”, “comunicação intercultural”, “emigração” e “refugiados”, destacando seu uso no discurso acadêmico contemporâneo. Uma atenção especial é dada às estratégias e meios não apenas para preservar a identidade nacional dos refugiados ucranianos por meio da cultura e das artes, mas também para promover sua interação intercultural nos países de acolhimento. Os resultados enfatizam que a guerra Rússia-



Ucrânia, desde sua fase híbrida em 2014, resultou na emigração massiva de milhões de ucranianos, marcando uma nova onda de emigração. No entanto, os profissionais das artes nos países de acolhimento não apenas preservam sua identidade nacional e representam as conquistas da cultura ucraniana, mas também se envolvem em interações interculturais. Formas principais dessa interação incluem concertos temáticos, festivais, produções teatrais, conferências acadêmicas internacionais e publicações colaborativas.

Palavras-chave: emigração ucraniana, diáspora ucraniana, guerra Rússia-Ucrânia, nova onda de emigração, comunicação intercultural, cultura, arte.

Анотація. Метою пропонованого дослідження є аналіз вимірів і форм міжкультурної комунікації діячів музичної та театральної культури сучасної української еміграції та діаспори в кризових умовах російсько-української війни, що триває. У центрі уваги цього аналізу – творча діяльність виконавців (інструменталістів, вокалістів, диригентів), як солістів, так і ансамблів, які відіграють ключові ролі в процесі міжнародної комунікації. Основний часовий проміжок – 2014–2024 роки, що охоплює різні етапи російсько-української війни. Дослідження наголошує на термінологічних аспектах таких понять, як «комунікація», «культура», «міжкультурна комунікація», «еміграція», «біженці», висвітлюючи їх використання в сучасному академічному дискурсі. Особливу увагу приділено стратегіям і засобам не лише збереження національної ідентичності українських біженців через культуру та мистецтво, а й сприяння їх міжкультурній взаємодії в приймаючих країнах. У висновках наголошується, що російсько-українська війна, навіть починаючи з 2014 року, призвела до масової еміграції мільйонів українців, ознаменувавши нову хвилю еміграції. Професіонали мистецтва приймаючих країн не лише зберігають свою національну ідентичність та репрезентують досягнення української культури, а й долучаються до міжкультурної взаємодії. Ключовими формами такої взаємодії є тематичні концерти, фестивалі, театральні постановки, міжнародні наукові конференції, спільні видання.

Ключові слова: українська еміграція, українська діаспора, російсько-українська війна, нова хвиля еміграції, міжкультурна комунікація, культура, мистецтво.

1. INTRODUCTION

The historical four waves of Ukrainian emigration, which spanned from the late 19th to the early 21st century, have been complemented in the new millennium by a fifth wave. This new wave has been driven by the crisis conditions of the Russian-Ukrainian war, which began in 2014 and escalated into a full-scale Russian invasion of Ukraine on February 24, 2022. The earliest forced emigrants were residents of the Donetsk and Luhansk regions, who relocated to central and western regions of Ukraine, as well as to countries in Europe and America. Millions of Ukrainians, including artists from various professions, have left their homeland, becoming refugees and choosing to reside in countries that not only implemented support programs for their stay but also provided opportunities for professional self-realization.

The significant influx of Ukrainian refugees marks the end of the previous wave of labor migration and the beginning of a new, fifth wave of emigration. Nearly 8 million people – approximately a quarter of Ukraine’s population (as of 2023, according to OPORA) – have become emigrants or forced refugees. Over half of these Ukrainians are concentrated in three countries: Poland (22%), Germany (14.6%), and the United States (11%). Many others have found refuge in the Czech Republic (7.9%), Italy (5%), Canada (4.9%), Spain (3.4%), and Israel (2.75%).

Nearly 63% of Ukrainians abroad are adults, while 22% are children under the age of 18. This data indicates that approximately 20% of Ukraine’s population as of February 24, 2022, is now residing abroad due to the war. However, nearly 70% of these individuals are professionals with higher education, including musicians, artists, actors, and other cultural figures.

The fifth wave of emigration can be classified as political, wartime, and forced emigration. In terms of its social, quantitative, and geographic characteristics, it is comparable to the second wave of Ukrainian emigration in the early 1920s. However, the artists of the fifth wave not only adapted to new living conditions but also demonstrated unprecedented activity in



representing their national Ukrainian culture and engaging with the cultures of their host countries, showcasing diverse forms of intercultural communication. Undoubtedly, their success was supported by the longstanding experience of the Ukrainian diaspora, which, even in the absence of statehood, defended national interests, preserved traditions, and enriched cultural achievements. S. Lushchii emphasizes that the creative activities of the Ukrainian diaspora figures evidenced a commendable defense of the uniqueness of national culture within a dialogue with other cultures.

They “...demonstrated the genuine specificity of the historical and cultural existence of Ukrainian identity, outlined new orientations for the future state and cultural development of the nation. Living far beyond the borders of their homeland, diaspora figures convincingly showed that it is not politicians but artists who consolidate Ukrainians. The national-cultural ideology formed in emigration conditions became the basis for shaping a new Ukrainian mentality and a factor of national solidarity.

Through their activities, diaspora artists exemplified patriotic service to their people, illustrating that national culture is a spiritually unifying force and a significant factor in bringing society together” (Lushchii, 2023, p. 30). These traditions were adopted by the artists of the latest wave of Ukrainian emigration. Consequently, a number of new forms of intercultural interaction emerged – at the level of representatives of the most recent Ukrainian emigrants and the cultures of their host countries.

The aim of this study is to analyze the dimensions and forms of intercultural communication among figures in the musical and theatrical arts of the contemporary Ukrainian emigration and diaspora, shaped by the crisis conditions of the ongoing Russo-Ukrainian war. The subject of the analysis is primarily the creative activities of performers (instrumentalists, vocalists, conductors) – both soloists and ensembles – who represent vital links in the international communication process.

This process of communication involves not only the emigrants of the most recent wave but also members of the global Ukrainian community from earlier emigration waves, as well as cultural professionals who have been working under contracts in various countries since the early 2000s and have actively contributed to presenting Ukrainian national achievements during the war crisis. The objectives of the article include: systematizing methodological aspects of communication, particularly in its intercultural dimensions; defining the specifics of the historical artistic experience of intercultural communication among Ukrainians; analyzing the primary forms of its manifestation under the crisis conditions of 2014–2024.

2. THEORETICAL FRAMEWORK OR LITERATURE REVIEW

The interaction and interrelationship between culture and communication are complex, multifaceted, and self-evident. Culture is created through communication, while communication always possesses cultural dimensions. Communication drives cultural innovation in society, becoming the social axis around which interpersonal relationships, scientific discoveries, political and administrative measures, cultural needs, and both entertaining and meaningful information revolve (Ibrahim, 2024; Lopes & Neto, 2024).

Communication ensures the proper functioning of culture and facilitates the formation and enrichment of its content. Conversely, culture can be viewed as a mechanism for creating, preserving, and effectively disseminating socially significant information and accumulating social experience (Sukhova et al., 2022). As a distinctive communicative code or “hierarchy of texts” (C. Lévi-Strauss), culture deciphers the symbols and codes of other cultures, identifies and records values, and transmits spiritual and material wealth accumulated over humanity’s historical development across generations. It also enables feedback within the complex, multi-channel communication system of “World–Human”.

The interconnections between culture and communication are so profound and diverse that the origins of many cultural phenomena can only be explained through the lens of the communicative approach. Thus, communication and culture exist and evolve in a state of continuous mutual influence, intersecting and driving profound societal transformations. Communication is possible within any cultural or social framework. Moreover, no cultural model can exist without its transmission in both synchronic and diachronic dimensions. Communication, as a set of methods for transmitting cultural values, has accompanied humanity throughout its existence (Lemos, 2022).

The changes, development, complexity, specialization, and refinement of forms of communication can serve as criteria for assessing the state of a culture. Communication, to some extent, reflects and characterizes its level. According to contemporary American cultural theorist James Lull, “any study of culture in a globalized world intertwined with mass media and the Internet must consider the most encompassing aspect of communication – its capacity for interaction” (Lall, 2002, p. 17).

Communication serves as a mechanism that ensures the existence and development of human relationships. It encompasses all meaningful symbols and provides the means for their transmission across space and preservation over time. Intercultural communication is most often used to study social relationships between representatives of different nationalities. It involves not only linguistic but also value-based and behavioral interaction. Intercultural communication operates at multiple levels: individual-to-individual, individual-to-group, and group-to-group. This process results in the adaptation of certain value orientations and behavioral norms to others, as well as mutual influences, absorption, displacement, or replacement of one set of values by another.

In the modern era, intercultural communication is influenced by numerous factors, including legal, political, economic, socio-psychological, and cultural-religious dimensions. These factors significantly affect its structure, functions, and capabilities. Together, they shape the phenomenon of intercultural communication in both geographic-spatial and chronological-temporal dimensions. Human existence and relationships are inherently defined by cultural indicators. As noted by researchers, “education, upbringing, historical memory, traditions, customs, societal norms, and the language of communication collectively form a system of orientations that help individuals perceive various life situations and respond appropriately. From this perspective, it is evident that no society can sustain a homogeneous culture, just as no society can maintain a homogeneous structure” (Shcherbyna, 2013, p. 72).

Intercultural communication functions not only at the interstate level but also within the confines of a single country, even a monoethnic one. It manifests in interactions between subcultures corresponding to subethnic groups. Consequently, intercultural communication occurs at international, interethnic, and subethnic levels.

V. Shcherbyna notes that “communication within the sociocultural space reflects the intercultural connections of specific groups of people during a particular historical period of its development” (Shcherbyna, 2013, p. 72). Since the sociocultural space is multidimensional – encompassing societal structure, state affiliation, nationality, profession, religious denomination, economic status, and more - new cultural types emerge corresponding to these social indicators. The variability of the sociocultural space also influences changes (or variability) in the dynamics of communicative processes.

Intercultural communication does not always result in straightforward consensus within cultural dialogue. Often, the processes of interaction are complex, gradual, yet harmonious. At times, they can be marked by intolerance and hostility, especially in societies characterized by significant differences in religious, behavioral, and ceremonial traditions. These cultural divergences are particularly evident in societies with high economic attractiveness that draw large numbers of migrants, including refugees. Previously, the presence of such individuals

was primarily regulated at the legal level through visa restrictions, limitations on civil freedoms, and constrained access to education and employment. However, the gradual democratization of laws in many countries has allowed migrants to adapt more gradually and humanely to new conditions. Nevertheless, the growing number of migrants and refugees often acts as a “litmus test”, serving as a catalyst for evaluating tolerant coexistence and liberalization in relations between the native population and immigrants. This dynamics occasionally manifests in protest movements, political debates, and legislative changes.

In the contemporary context, many countries are tightening their regulations on the residency of migrants and refugees (Halushka et al., 2024). This trend also affects Ukrainians who have found themselves abroad due to the ongoing war, including reductions in social benefits, mandatory payments for housing, and the elimination of certain privileges.

Even amidst these challenges, the complexities of intercultural communication do not negate the expanding opportunities for dialogue. Dialogue itself serves as a marker of progress. “Namely through cultural dialogue, we not only achieve understanding of another culture and societal coexistence but also enable constant renewal, development, and enrichment of one culture through another” (Shcherbyna, 2013, p. 75).

3. METHODOLOGY

The methodology of this study is based on empirical research methods, synthesizing observation, comparison, description, and generalization, as well as historical, systematic, sociocultural, and comparative approaches. The scientific novelty of the work lies in the following: systematization of methodological aspects of communication, particularly in its intercultural dimensions; the identification of specific features of the historical artistic experience of intercultural communication among Ukrainians; and the analysis of the primary forms of intercultural communication by Ukrainian artists under the crisis conditions of 2014-2024.

Human life is inherently intertwined with communication. Communicative features are intrinsic to virtually all aspects of personal and social life, from upbringing, education, and morality to politics, ideology, and the arts. The rapid development of communication tools has shifted communication from a series of sequential acts to a state of simultaneity. This means that participants in communication are often simultaneously involved in multiple communicative spheres, whether interconnected or not. Paper-based and electronic technologies now provide the necessary “memory” capacity to preserve generated meanings and continue expanding communication. Moreover, new social connections are constantly being established, as the number of ways to engage in communication has significantly increased (Berehova, 2009b).

For a long time, the concept of “communication” was equated with “interaction”. However, only in the second half of the 20th century did a broader interpretation of communication emerge, encompassing the specific relationships between representatives of different cultures. This evolution brought about the widespread use of the term “intercultural communication”. In E. Hall’s work *The Silent Language* (Hall, 1990), the author highlights the close relationship between culture and communication, asserting their interchangeability: “Communication is culture, and culture is communication”. Thus, intercultural communication has emerged as a distinct field of academic research.

Scholars K. Kluckhohn and F. Strodbeck (1961) proposed their own methodology for studying the cultures of various peoples. Their approach involved differentiating the personal attitudes of representatives of different cultures toward evaluating human nature, the relationship between humans and nature, perceptions of time, and levels of activity or passivity. At the same time, the defining characteristics – or dimensions – of intercultural communication

began to take shape. Language emerged as the first of these dimensions. However, the scope of these dimensions expanded to include nonverbal and symbolic elements. Foundational research in this area was conducted by L. Samovar and R. Porter in their work *Intercultural Communication: A Reader* (Samovar & Porter, 2022).

4. RESULTS AND DISCUSSION

The specifics of intercultural communication: theoretical and practical aspects of Ukrainian artistic experience

Ukrainian culture developed for a long time under the constrained conditions of statelessness. The inclusion of Ukrainian territories within various states and empires (Austro-Hungarian, Russian, Polish-Lithuanian Commonwealth, Soviet Union) simultaneously heightened the need for national self-identification and the defense of unique cultural markers while broadening opportunities for intercultural communication. The “survival” of the Ukrainian language and culture in these circumstances became a powerful experience in preserving cultural identity under conditions of foreign dominance, prohibition, or persecution. Despite these challenges, channels of cultural communication were created and evolved, exhibiting both universal and unique characteristics.

Historical forms of communication in Ukrainian culture developed through complex symbolic systems - language, traditions, customs, rituals, art, religion, education, governance, media, and others. Each of these systems created its own symbolic sets – acoustic (linguistic, musical) and visual (gestures, movements, colors, signs). Language stands as the oldest communication system, initially existing in oral and later written forms. Ukrainian oral folk art (verbal and musical) has preserved profound layers of societal, cultural, familial, and psychological values. A significant portion of the life philosophy and history of the Ukrainian people is embedded and safeguarded in fairy tales, legends, proverbs, and sayings, as well as in epic (narrative) musical genres such as dumy (epic songs) and historical songs, and later in laments, ballads, and chronicle songs.

Education stands as a vital communication system within society, encompassing the inseparable processes of teaching and upbringing. Ukrainians have a rich historical tradition of educational development dating back to the princely era of Kyivan Rus. Notably, Ukrainian educational traditions - and consequently, communication methods - have always adhered to a European model of development. These traditions facilitated the direct transmission of knowledge to students, where the teacher served as an intermediary between sources of information and learners. European traditions also influenced the selection of core subjects in Ukrainian educational institutions.

Systems of communication between authorities and the people also developed actively from the princely era, reaching their pinnacle during the Cossack period and the establishment of the Cossack state.

Intercultural communication gained prominence as early as the Kyivan Rus era. This form of communication was supported by intermarriage among ruling families, as well as political and military agreements. One of the most significant outcomes of intercultural interaction, stemming from close ties with Byzantium, was the adoption of Christianity in 988. This milestone provided a profound impetus for intercultural communication with Christian states worldwide.

Over centuries, Ukrainian culture established a multifaceted system of ritual traditions linked to calendar-based and seasonal holidays throughout the year. These traditions, however, despite rooting of Christianity, often combined elements of Christian and ancient pagan customs and were often tied to the agricultural cycle, such as New Year and Christmas, Easter, Kupala Night, and harvest festivals. They also included family customs related to life events,



such as birth, weddings, and funerals. The symbolic language of these traditions encompassed verbal and musical dimensions (singing and playing musical instruments), as well as visual (movement, choreography, traditional clothing) and material expressions (folk crafts such as embroidery, weaving, pottery, and pysanka-making) and folk art.

These unique Ukrainian traditions have not only been preserved but have demonstrated resilience and vitality even in the era of globalization. Significantly, this system of communication, rooted in generational transmission within the ethnic community, has gained an intercultural dimension in the information age. It has become a foundation for exchange and interaction through festival movements, including within the Ukrainian diaspora, which arose from emigration processes (Dutchak, 2013).

Christian practices played a significant communicative role, extending beyond religious moral and ethical norms to include ritual-liturgical, ceremonial, liturgical, paraliturgical, and everyday aspects. Fasting, repentance, and confession became effective means of influencing human behavior. Church communities emerged as notable social groups in many societies. In Ukrainian culture, religion has always held a prominent place. Christian traditions fostered unity among Christians (of various denominations) within their communities and facilitated communication with others abroad. This dual nature – both internal, within the ethnic dimension of Christian rituals, and external, on an inter-state level – underscores their importance.

Iconography served as a significant communicative factor in Christianity, symbolizing the interaction between the divine spiritual and the material human worlds (Kozinchuk, 2023). Similarly, the communicative dimension was evident in the preaching activities of clergy (homiletic traditions) and in prayer, whether spoken or sung, as an appeal from people to higher divine forces (Berehova, 2009b, pp. 124–125).

In characterizing musical art as communication, it is essential to distinguish its folk and academic forms. Ukrainian musical folklore and traditional instruments remain a rich repository of historical and cultural heritage. The diverse genres of musical folklore have captivated not only Ukrainian researchers but also international scholars, as reflected in printed collections in Western Europe. Among the musical instruments, many are of autochthonous origin, offering unique examples within their respective categories based on sound source, form, and methods of sound production. Ukrainian folk instruments from the Hutsul region, such as the sopilka, cymbals, and trembita, along with their performers (e.g., “troista muzyka” ensembles), have gained global recognition (Karas, 2012).

The art of bandura music, inheriting the traditions of the kobzars and lirnyks (itinerant musicians), evolved throughout the 20th century among Ukrainians worldwide. The bandura has become a symbol of not only Ukrainian culture but also resilience and strength (Dutchak, 2013).

In academic musical communication, the key participants are the composer, the performer, and the listener, while the communicative impulses are the musical works themselves. It is important to note that the composer must be a respected figure, both within the professional community and in society at large. The performed work should be “original in both content and its combination of means of musical expression – a fundamentally unique, ‘artificial’ creation”. The performer is a co-creator of the work, whose skill brings out its deeper meaning and is cultivated through years of rigorous training in professional institutions. The listener, in turn, is characterized as “intelligent, educated, elite, discerning, and striving for self-improvement” (Berehova, 2013, p. 96).

The evolution of society has introduced new means of communication and methods for transmitting and perceiving information, including technical advancements such as printing, transportation, postal services, the telegraph, the telephone, and later, media and the internet. These innovations have left their mark on virtually all forms of interaction – social, cultural,

ethnographic, artistic, and religious – primarily by increasing the speed, volume, and accessibility of large amounts of information. This technical development in communication took on a global scale in the 20th century, erasing spatial and temporal boundaries and fostering intercultural dialogue.

However, for much of the 20th century, Ukrainian culture developed within the broader framework of so-called Soviet, or more precisely Russian, culture. The dominant role of Russian culture often manifested in censorship, suppression, prohibition, and even destruction of Ukrainian cultural figures, scientists, educators, and the results of their work and creativity. In Western Ukraine, under Polish rule, national art experienced somewhat greater freedom, though certain limitations were also evident. Following the territorial redistribution resulting from World War II, Ukrainian culture once again found itself confined within the “Procrustean bed” of Soviet control.

In contrast, Ukrainian diaspora communities in many countries around the world fostered an active development of various forms of art. These communities served as vital hubs for preserving and advancing Ukrainian cultural identity in the face of significant restrictions at home.

The Ukrainian diaspora throughout the 20th and early 21st centuries has emerged as a significant historical, political, and sociocultural phenomenon. Formed as a result of emigration waves driven by economic and ideological-political factors, the Ukrainian diaspora has developed clear geographical and spatial characteristics. It has established strongholds in European countries such as Poland, Czechia, Slovakia, Germany, France, the United Kingdom, and more recently in Spain, Italy, and Portugal, in Asian countries, Russia and China, in the Americas, including Canada, the United States, Brazil, and Argentina; and in Australia, New Zealand, and beyond.

Over time, the diaspora has experienced key periods of cultural and political flourishing. These peaks, marked by the heightened activity of political organizations and Ukrainian studies institutions, saw the establishment of educational and artistic structures, the creative work of artists and writers, and tours by leading Ukrainian performance groups. Such periods of significant achievement occurred in the late 1920s to early 1930s, the late 1940s to early 1950s, and the 1960s through the 1970s. However, until the late 1980s, the contributions of the Ukrainian diaspora were largely unknown and unacknowledged in Ukraine itself, isolated as it was behind the “Iron Curtain” and disconnected from the cultural and artistic processes of Ukrainians worldwide.

The period of “perestroika” (mid-1980s) marked a revival of connections between mainland Ukraine and its diaspora. These interactions began with artistic exchanges and later expanded to include academic collaborations. Even before Ukraine declared independence, literary and musical publications from the diaspora began to circulate, and prominent soloists and ensembles from abroad toured Ukraine. A landmark event symbolizing the diaspora’s longstanding dedication to Ukrainian culture was the triumphant performance of the T. Shevchenko Bandurist Capella from the United States in June 1991.

The development of Ukrainian culture beyond its homeland flourished with a distinctly national character. In certain artistic and academic domains - particularly in the humanities - the diaspora played a crucial role in preserving authentic cultural traditions, especially spiritual and religious ones. The creative contributions of Ukrainian artists abroad have significantly advanced the global recognition and appreciation of Ukrainian culture. The diaspora’s efforts have left a profound impact, safeguarding and promoting the spiritual and artistic dimensions of Ukrainian identity on the world stage (Dutchak, 2020, pp. 4-5).

With the restoration of independence in 1991, the Ukrainian state has purposefully recognized the diaspora as a significant and promising vector in the scientific, educational, and cultural-artistic domains. Thanks to the preserved achievements of the diaspora, Ukraine has

been able to reevaluate its national cultural heritage, reviving the previously forbidden names of composers, performers, educators, and their creative accomplishments. Religious traditions and spiritual artistic expressions – including iconography, liturgical music, and paraliturgical art – have also been revitalized.

The period beginning in the 1990s, significantly intensified by the onset of the Russian-Ukrainian war in 2014, combines traits of earlier eras while striving to synthesize the diaspora's collective achievements as an integral part of national culture. During this time, Ukrainians have actively showcased the spiritual richness of their own traditions. The interplay between universal and national elements has become evident across all areas of diaspora culture. A genuine integration of Ukrainian émigrés into new societies is underway, alongside growing collaboration among Ukrainian studies institutions, artistic groups, and individual artists. The high professional level of representatives of the current wave of emigration enables their active participation in academic artistic projects (Dutchak et al., 2024).

Ukrainian culture has asserted itself not only as self-sufficient, with a historical tradition rooted in the era of Kyivan Rus, but also as distinctly different in aesthetic and ideological orientation from Russian and Soviet culture. Literary, visual, musical, and theatrical projects have become integral components of the activities of Ukrainians who were compelled to live abroad (Dutchak et al., 2024). Alongside the unique reflection of their national identity, Ukrainian artists remain open to interactions with other cultures, fostering the creation of new forms of artistic expression.

It is worth noting that the new wave of Ukrainian emigration, driven by the challenges of the Russian-Ukrainian war, has predominantly flowed to countries that were attractive to previous waves of emigration. These include Western European countries such as Poland, Slovakia, Czechia, Germany, the Baltic states, the United Kingdom, France, and Italy, as well as the United States and Canada. This trend is largely explained by the presence of established Ukrainian diaspora communities and organizations in these countries, which facilitate integration, and by the potential for swift adaptation due to cultural and religious affinities.

Of course, language remains the primary barrier to intercultural interaction. However, other forms of communication, particularly artistic expression, have acquired new meanings and opportunities in this context.

Communication emerges as a form of cultural dialogue, addressing and resolving the synthesis of universal human values with the value systems unique to each culture. It also supports the adaptation of individuals, as representatives of their own culture, to a foreign cultural environment.

Art as a factor in the national self-representation of Ukrainians and communication with other cultures in the contemporary context

During the critical period of the Russian-Ukrainian war, intercultural communication in many countries around the world manifested in numerous pro-Ukrainian expressions. Actions by artists and cultural figures, as well as events such as concerts, tours, theatrical and choreographic performances, aimed not only to draw attention to Ukraine and its situation during the war, but also to highlight the achievements of Ukrainian culture - both from historical periods and the present day – emphasizing their uniqueness and distinctiveness from Russian culture. A particular focus was placed on the works of Ukrainian composers, especially from the 20th and 21st centuries. Numerous exhibitions of photographs, posters, paintings, and sculptures dedicated to war themes were organized. However, it remains crucial to bring the unique achievements of Ukrainian culture – literature, music, theater, etc. – to a wider audience.

Let us mention several prominent figures in Ukrainian musical and theatrical culture, particularly those who have been very active in the last decade. Their work demonstrates key trends in intercultural communication.

Among the Ukrainian conductors who are actively and productively working outside of Ukraine today, there is Kyrylo Karabyts (b. 1976). He is a graduate of the National Music Academy of Ukraine (1999) and the Vienna Academy of Music (2001). He further developed his conducting skills at the Bach Academy in Stuttgart (Germany, 1994–1995) and in international masterclasses for conductors in Granada (Spain). Since the early 2000s, Karabyts has worked abroad: as Assistant Conductor of the Budapest Festival Orchestra (1998–2000); Conductor of the Orchestre Philharmonique de Radio France (Paris, 2000–2005); and, since 2009, as Chief Conductor and Artistic Director of the Bournemouth Symphony Orchestra (UK). He is also the Principal Guest Conductor of the Strasbourg Philharmonic (France, since 2006), the Berlin Symphony Orchestra, the Frankfurt Radio Orchestra, the Philharmonic Orchestras of Tokyo and Sydney, the São Paulo National Symphony Orchestra (Brazil), the Lyon Symphony Orchestra (France), the “Young German Philharmonic” Orchestra, and many others.

The conductor’s fruitful work has been recognized with numerous awards, including being named the Best Conductor of 2012 by the Royal Philharmonic Society of the United Kingdom. In March 2024, Karabyts received the Order of the British Empire from the king for his contributions to music and his promotion of symphonic works from Ukraine and Eastern Europe in the UK. Thanks to him, works by Ukrainian composers such as Mykola Lysenko, Borys Liatoshynsky, Valentyn Sylvestrov, Myroslav Skoryk, and others have been performed in the UK.

In an interview with O. Ivanova, titled “Conductor – The Conduit of Energy”, Karabyts emphasized that conductors, as media, connect two worlds to transmit something important between them. He further stressed that communication is the most crucial part of a conductor’s job (Ivanova, 2021).

Polina Horlach cites the respected British newspaper *The Times*, which in 2022 noted that “Music lovers in Dorset may now be the most informed in the Western world about the symphonic works of Eastern Europe and Central Asia” (Horlach, 2024). This is because Karabyts’s programs feature works by Ukrainian composers such as Mykola Lysenko, Borys Liatoshynsky, Fedor Yakymenko, Valentyn Sylvestrov, Myroslav Skoryk, and Ivan Karabyts. These works are either unknown or little-known in the Western world, so bringing them to life in concert performances is vital for their promotion in Western cultural spaces.

To promote Ukrainian music globally, Karabyts has made recordings for the “Voices from the East” series, including *Symphony No. 3* by Borys Liatoshynsky for the renowned label CHANDOS (Borys Liatoshynsky, CD). In this way, he is expanding the boundaries of so-called “non-contact communication”.

An active communicator in contemporary international cultural exchanges is Ukrainian pianist Pavlo Hintov (b. 1984) – “a true poet of the keyboard” (Marty Lash). He has built a successful musical career in the United States and is a laureate of numerous prestigious competition awards. He has performed with leading orchestras on the stages of the Berlin and Kyiv Philharmonics, Carnegie Hall in New York, the National Theatre of Verdi in Milan, Kioi Hall in Tokyo, and many others. As A. Cherniy writes, “The pianist actively promotes Ukrainian culture worldwide, ‘revives’ forgotten names of Ukrainian artists, organizes concerts and recordings with programs dedicated to the works of Ukrainian composers. At the same time, the artist holds a clear civic position, being an organizer and participant in numerous protest actions, condemning Russian policy and its aggression against Ukraine” (Cherniy, 2022).

Pavlo Hintov strongly identifies with Ukraine, calling himself exclusively a Ukrainian pianist. He frequently performs concerts featuring works by Ukrainian composers, including Mykola Lysenko, Fedor Yakymenko, and Sergei Bortkiewicz. The pianist considers his recordings of Ukrainian music as his main achievement in his musical career. He has recorded

Sonata-Fantasy No. 2 by Fedor Yakymenko and twenty piano works by Sergei Bortkiewicz, which are widely accessible and introduce thousands of music lovers to the works of Ukrainian composers (*Explorer Set: Slavic Edition*).

It is worth noting the powerful concert and educational activities of pianist Violina Petrychenko (b. 1984), a laureate of numerous international competitions, who hails from Zaporizhzhia. Violina Petrychenko received her higher music education at the National Music Academy of Ukraine (Kyiv, 2007), the University of Music Weimar, the Cologne University of Music, and the University of the Arts Essen (Germany). She has been awarded the Deutscher Akademischer Austauschdienst, the Folkwang University Arts Prize in the category of “Music”, the Rosario Marciano special award, and other distinctions.

While in Germany, she actively introduces German audiences to the music of Ukrainian composers, both through her performances and her recordings. She accompanies her concert performances with stories about the works being performed and the composers who created them. As a result, the album “Ukrainian Moods” (2015) was produced, featuring compositions by Ukrainian classical composers of the 20th century (L. Revutsky, V. Kosenko, M. Kolessa, I. Shamo, Yu. Shamo). In 2016, she initiated and organized a Ukrainian classical music festival in Münster (Germany). The album “The Silent Voice of Vasyl Barvinsky” was presented throughout 2017 in Düsseldorf, Lviv, Wuppertal, Munich, and Berlin (*Violina Petrychenko*).

The pianist is actively engaged in concert activities in Germany, the Netherlands, France, Austria, Spain, and Czechia. Violina Petrychenko is a frequent guest on German radio and television, where she has performed with individual artistic programs. She is also a participant in numerous academic festivals in Germany (Bayreuth Piano Festival, European Music Festival, Piano Festival in Resrat, Sound of Worlds in Bad Neuenahr-Ahrweiler), Austria (Musical Days in Alt-Kainacher), and Ukraine (Contrasts in Lviv). She also performs on ancient keyboard instruments (concerts at the City Castle and the Franz Liszt House in Weimar, and at the Castle-Museum in Sondershausen).

During the full-scale Russian invasion of Ukraine in 2022, Violina Petrychenko focused on promoting the lesser-known works of Vasyl Barvinsky. She performed the premiere of his piano concerto in London (UK) and Palermo (Italy). In 2023, she recorded the album “Dreams – Ukrainian Hope”, featuring works by Mykola Lysenko, Yakiv Stepovyi, and Lev Revutsky. In addition, the pianist collaborates with numerous ensembles and soloists. Notably, she recorded the album “Passion for Ukraine” together with renowned singer Lena Belkina, featuring romances by Kyrylo Stetsenko, Hryhorii Alchevsky, Mykhailo Zherbin, and Illia Razumeiko.

In 2023, she founded the Ukrainian music festival “Sounds of Ukraine”, aimed at showcasing the richness of Ukrainian music in historical, stylistic, and genre-themed diversity. She collaborates with other Ukrainian and international musicians to promote Ukrainian culture, including Lilia Nikitchuk, Natalia Gordeeva, Kateryna Kostyuk, Maksym Rymar, Ievgeniia Iermachkova, Oliver Drechsel, Andrii Paliarush, and ensembles Terra Barocco and Phoenix (*Sounds of Ukraine*).

In the same year, Violina Petrychenko released a new album “Winter Whispers”, which includes interpretations of Ukrainian Christmas music arranged by 20th and 21st-century composers, including Vasyl Barvinsky, Mykola Silvansky, Mykola Dremluga, Valentyn Sylvestrov, and Serhiy Yushkevych. Numerous music platforms responded positively to this album. Specifically, Adrian Quanjer, writing for the French media HRAudio.net, noted: “Violina’s idea was to compile a collection of piano works for all those wishing to hear Ukrainian carols, to balance the overwhelming amount of Western Christmas music... Moreover, it was a well-chosen moment to add a significant dose of nostalgia for the millions of Ukrainians who had to flee Russian aggression and are now temporarily living far from ‘home’!” (HRAudio.net).

Today, Violina Petrychenko works closely with the Academic Symphony Orchestra of the Lviv Philharmonic, under the direction of Volodymyr Syvokhip, and has undertaken several concert tours across Germany, Poland, and Ukraine, performing works by Viktor Kosenko and Vasyl Barvinsky (*Violina Petrychenko*).

It is also worth noting some of the significant discoveries of Ukrainian composers for the global academic community, including the works of Sergej Bortkiewicz. The Bortkiewicz-duo – pianist Yevhen Levkulych and violinist Temur Yakubov – have joined this effort, organizing numerous charity concerts in support of Ukraine across various cities in Italy, while also presenting the works of Ukrainian composers such as Mykola Lysenko, Borys Liatoshynsky, and Myroslav Skoryk. Ukrainian music resonates deeply with Italian audiences. In addition to performing in Italy, Yevhen Levkulych holds numerous concerts in Austria, Finland, and Portugal, bringing the beauty of Ukrainian piano music to a wider audience. He also collaborates with Italian pianist Alfonso Soldano, performing lectures and seminars that incorporate Ukrainian music into the global context. Through this collaboration, Alfonso Soldano has also contributed to the popularization and study of Bortkiewicz’s work, becoming the author of the first biographical novel about the composer.

Famed for his international projects, composer and performer Roman Grygoriv (born 1984) continues his work during the Russia-Ukraine war. He is a graduate of the Institute of Arts at the Vasyl Stefanyk Precarpathian National University (Ivano-Frankivsk) and the National Music Academy of Ukraine (Kyiv), where he studied composition under Hanna Havrylets. He is the author of operas, chamber, vocal, and symphonic works, as well as music for theater and film. Together with composer Illia Razumeiko and director Vlad Troitsky, he was a laureate of the National Shevchenko Prize in the theater arts category for their opera “IYOV”. He is also a member of musical formations NOVA OPERA and Opera Aperta and the founder of the international contemporary arts festival PORTO FRANKO (Ivano-Frankivsk). His archaeological opera “Chornobyldorf” (2020), co-written with Illia Razumeiko, not only drew global attention to one of the largest man-made disasters of the 20th century but also heightened international awareness of Ukraine. The opera tells a post-apocalyptic story and combines numerous rituals, visual imagery, movements, and sounds (Storoshchuk, 2022).

Illia Razumeiko (b. 1989) is a composer, performer, and researcher. He is a graduate of the National Music Academy of Ukraine (Kyiv, composition class of Hanna Havrylets) and the University of Music and Performing Arts in Vienna (Austria). He collaborates with Roman Grygoriv on numerous music projects as both a composer and performer.

In 2022, the opera “Chornobyldorf”, by Roman Grygoriv and Illia Razumeiko, was first presented abroad at the O.Festival, an international festival of opera, music, and theater in the Netherlands. After Russia’s full-scale invasion of Ukraine, the opera acquired new, relevant significance. It sparked lively discussions among festival participants and audiences, as it encompasses a rich symbolic representation of Ukraine’s history during the Soviet era – terror, the Holodomor, World War II, and Chernobyl. The political context of the opera was intensified by the ongoing military actions in Ukraine. Illia Razumeiko points out: “All Russian aggression is aimed at destroying our culture. Today, in the east, we see theaters, museums, and cultural centers bombed by the Russian army. Therefore, in the current situation, any Ukrainian art is political. It is proof of the existence of Ukrainian culture and our independence” (cited in Storoshchuk, 2022). Thus, “Chornobyldorf” became a victory on the artistic front of Ukraine.

The performance piece “Lullaby” for Mariupil by Roman Grygoriv and Illia Razumeiko was also presented in Vienna and Rotterdam. It is dedicated to the tragic events in the occupied city of Mariupol. The central message of the piece is a reminder of the ongoing war. Initially created as an instrumental version, it was later performed as an online performance on the day



of the destruction of the Mariupol Drama Theater. Abroad, it was presented in an expanded version, enhanced by the sounds of traditional Ukrainian folk instruments – cymbals and bandura (multi-instrumentalists I. Zavhorodnii, I. Boichuk) – and the singing of folk lullabies (vocalists M. Shtyrbulova, A. Rudenko, and N. Shukaieva). During the performance, a video sequence of Russian war crimes in Mariupol, prepared by media director D. Tentiuk, was broadcast. The uncensored video footage, combined with the music, had a shocking impact on the audience, intensifying perception of the realities of the ongoing war in Ukraine (Storoshchuk, 2022).

It should be noted that in 2023, Roman Grygoriv and Illia Razumeiko were named leaders in the “Culture” category of the UP-100 Leaders of Ukraine ranking by the publication *Ukrainska Pravda*.

Roman Grygoriv also presented an experimental music piece, playing for the first time an instrument created from the body of a Russian “Uragan” multiple rocket launcher, fired at Ukraine in 2022. Experts replaced the weapon’s combat components with the strings of a cello, transforming an instrument of war into an instrument of art. The performance was accompanied by the National Ensemble of Soloists “Kyiv Camerata” under the direction – of Bohdana Pivnenko and Keri-Lynn Wilson at St. Andrew’s Church in Kyiv (2023), at a business forum in Ivano-Frankivsk (2023), at the Ukraine Recovery Conference in Berlin (2024), and at Blenheim Palace in Oxford, by invitation of the Oxbridge Foundation (2024). Grygoriv noted, “For me, this is not just an instrument; it goes beyond music and the idea of the concert. It feels more like a ritual, a profound expression of my emotions. It symbolizes the horror the Ukrainian people have experienced. No other instrument can approach its power and outpouring of pain. The stories woven into its creation and our collective struggle make it truly extraordinary” (*Roman Grygoriv plays on a Russian rocket*). The performance captivated the audience, demonstrating how art can transform symbols of war into manifestations of beauty and hope.

In 2024, the musician, alongside composer Olena Shykina, released the album *Irrenaissance*, which includes works performed on the rocket-instrument. Shykina composed and performed the electronic part, with A. Baryshevsky (piano), A. Koshman and M. Shtyrbulova (vocals). The album consists of 12 tracks, including compositions for the rocket solo, for the rocket with orchestra, for the rocket with electronics, and for the rocket and voice. The album ends with the piece “Gloria in excelsis Deo” for voice and piano – the only track where the rocket is not featured. According to the composer, “since the start of the full-scale war, we are reborn as a society, our culture is reborn, and non-colonial art is being revived. But this rebirth comes from death. The main purpose of the album is to once again remind the world that the genocide war launched by Russia is still ongoing in Ukraine” (*Composer Roman Grygoriv*).

The use of traditional musical instruments also contributes to expanding the communication field for the interaction of Ukrainians worldwide. Many performers from different countries have contributed to the popularization of the bandura. Among them, there are renowned large ensembles of the Ukrainian diaspora with established artistic reputations, such as the Taras Shevchenko Bandura Capella (Detroit, USA), the Canadian Bandura Capella (Toronto, Canada), the children’s ensemble “Zoloti Struny” (Toronto, Canada), and others. However, new bandura ensembles are also being formed by immigrants from the new wave. For example, chamber ensembles have been created under the direction of Khrystyna Skrypka (London, UK), such as the female bandura trio “Barvy”, “Vyshyvanka”, the bandura ensemble “Band.Era”, and the children’s ensemble “Krylati”. These ensembles participate in festivals and charity concerts to support the Armed Forces of Ukraine (ZSU).

The varied and ethnically diverse repertoire is presented by young bandurist Liudmila Hutik (from Ivano-Frankivsk region), a graduate of the Lviv National Music Academy named

after M. Lysenko, who now resides in Spain. She performs both as a soloist and as part of ensembles. She combines the bandura with the piano, guitar, djembe, and other instruments. Her repertoire includes popular folk and contemporary songs, as well as instrumental compositions, both Ukrainian and international.

Inna Lisniak (b. 1978) is a bandurist and PhD in art studies, currently representing the art of the bandura in Estonia. She found herself outside Ukraine at the beginning of the full-scale invasion. Inna Lisniak performs not only as a scholar at numerous international conferences in Estonia and other countries, but also as a solo bandurist (playing and singing) and a participant in various ensemble forms – with organ (I. Maidere), flute (L. Palu), cello (A. Kaasik), cannon (K. Milling), and harpsichord (E. Nael). Her concerts feature both ancient sacred Ukrainian music and contemporary repertoire by composers such as V. Sylvestrov, O. Herasymenko, V. Martyniuk, as well as folk songs and romances. She was the first to perform works by Estonian composers arranged for the bandura. She also voiced a presentation for an exhibition of paintings by the Estonian artist of Ukrainian origin L. Liulko, dedicated to the war in Ukraine.

Tetiana Cherneta (b. 1981) is a bandurist and candidate of art studies who has represented the art of bandura in Canada (Toronto) since 2022. She performs works on the bandura not only solo, but also in various duets and trios, including with her sons, Anton and Denys Trokhymenko. Tetiana Cherneta participates in various events, concert-lectures, and has worked as a bandura instructor at the summer camp “Litnia Zustrich” (Summer Meeting). She takes part in various festivals (“Lemkivska Vatra in Canada”, “Discover the Neighboring Culture: Ukraine”) as well as charity events (“Children of Canada – to the Children of Ukraine”, “Together to Victory”) to support the Ukrainian army. Her repertoire includes patriotic works, Ukrainian folk songs, original compositions, Shevchenko-themed music, carols, instrumental music, and more.

Despite the challenge of a language communication barrier, intercultural dialogue is also taking place in the field of theater arts. Notably, the work of renowned Ukrainian playwright, theater director, and screenwriter Olha Annenko (b. 1978) stands out. She is the author of many plays and one-person performances from Kyiv. She received her theater directing education at the Kyiv National University of Theater, Film, and Television, named after I. Karpenko-Kary. Her plays and one-person performances, such as “Monroe’s Kiss”, “The Madman from the House Across”, “Ira”, “Present Perfect”, “This Damn Bitter Truth”, and “In Search of Columbus”, have not only been staged but also received awards at competitions and festivals.

At the beginning of Russia’s full-scale invasion in 2022, she fled with her family to France. There, she immediately wrote the play “Love Me, Don’t Leave Me”, which tells the story of a flower seller named Katya, who experiences and heals her personal life drama with the help of flowers. The story is not autobiographical; the monodrama reflects the lives of many women who found themselves in France, but there is no specific “living” story. The one-woman show won first prize at the Batumi International Monodrama Festival in 2022 (directed and performed by Yevheniya Vidishcheva). It was also staged in Kyiv (directed by Maksym Mykhailychenko). In Germany, at the Munich Kammerspiele Theater, the performance was presented in the form of a play as a “stereo version” (directed by Tetiana Hubriy, with Vitalina Bibliv as Katya). The prose version of the dramatic work was turned into a short story titled “The Flower Seller from Avenue de Paris”, which became one of the winners of the V. Portiak Prize in 2023 (*Litgazeta*). The French translation of the story, “La fleuriste de l’avenue de Paris”, by Alla Froment, was presented at the Regards Noirs literary festival in Niort in February 2023 and at numerous other literary events (*Lecture théâtrale “La Fleuriste de l’avenue de Paris”*).

The French version of the story, along with other works by the author, was presented more than ten times at various literary events in 2023–2024 in the cities of Niort, Saint-Maixent,

Croix-Chapeau (France), and others. O. Annenko continues to actively reflect on themes of war - the second part of the story (a continuation) titled “The Bellflowers” (Les campanules) is dedicated to the same heroine, Katya, but focuses on her work in demining the fields of the Kherson region and the issue of forced abductions of Ukrainian children by the Russians from the occupied territories. Overall, the author aims to create a series of short stories about current events in Ukraine. The project will continue as long as the war persists, meaning there is no set end date.

Among other works by O. Annenko, there is her collaboration during the war with Kyiv theaters – original works, adaptations, and presentations of her authorial book of dramatic works, “The First”, and others.

Ukrainian themes (Holodomor, Chernobyl, war, etc.) have become widespread in theatrical productions during the war. In recent years, the portal Ukrdramahub was established, which features new performances, translations of works by foreign playwrights into Ukrainian, and works by Ukrainian authors in various languages. Among the numerous works on this portal, there are productions not only in Ukrainian theaters but also in many theaters abroad in Europe and America. Notably, there are plays about the realities of the current war from the perspectives of different social groups in the works of Anna Halas (“Once There Was a Rooster”, “Chronicles of a Lost Soul”, “Beyond the Hills, Beyond the Valleys”), Iryna Beshchetova (“Monologues of Refugees”), Tymofiy Biniukov (“Performiada”, “The Internal Post-Documentary Monologue of a Kharkiv Resident...”, “Theater of War”), Andriy Bondarenko (“Phantom Land”, “The Survivor Syndrome”, “Peace and Quiet”, “The City of Mary: Diaries of the Siege”, “What is War”, “The Siren Song”. “The House with Ghosts”), Natalia Blok (“Life Goes On”, “The City of Myu or Melitopol Cherry”, “Through the Skin”), Lana Ra (“War, I Will Cross You Out!”), Yuriy Vetkin (“Phantom”, “Explosion”, “Hospital Rhapsody”), and others (*Ukrdramahub*).

At the Schauspiel Theater in Cologne (Germany), the play “Revolution Starves Its Children” has been running from 2022 to 2024. This production about the Holodomor in Ukraine in 1932–1933 uses witness testimonies, journalistic reports, and government statements. Inspired by Soviet historical panoramas, the visual context arises from images and timelines that reveal both political and personal origins. A theatrical panoramic image is created, rhythmized by electronic sounds and live singing. The directors are André Erlen and Stefan H. Kraft. The musical sound design is by Jörg Ritzenhoff & Mariana Sadovska. The production was created in collaboration with the independent theater FUTUR3 in partnership with the Cologne National Theatre Schauspiel Köln & Orangerie Theater, Köln, and is presented with both German and Ukrainian subtitles (*Die-revolution-laesst-ihre-kinder-verhungern, Schauspiel.koeln*).

Another example of an artistic refrain on the theme of the Russo-Ukrainian war is the play “Different People” by the UZAHVATI Theater (Kyiv), a pioneer of immersive theater in Ukraine, in collaboration with the Prague Municipal Theaters (Městská divadla pražská, Czech Republic). It takes place at the main train station in Prague. The premiere was held on September 10–11, 2022, and remains in the performers’ repertoire. The play is performed in three languages - Ukrainian, Czech, and English. The scriptwriters are Anna Biliienka, Yuriy Solonets, and Roman Varyvoda, and the project’s director is Polina Baranichenko. The theme of the play is the gradual “drifting” from pre-war life to the current realities. The material for the play comes from twenty-three hours of interviews and confessions with various Ukrainians who found themselves in different life situations during the war. The storyline is not just about events, but also the thoughts, questions, and emotions that need to be reconsidered by both the characters and the audience, setting priorities for life and eternal values (Krasovsky, 2024).

The intercultural communication aspect remains equally important in the scientific and educational sphere. Today, it is defined by three key factors: depth, dialogism, and

constructiveness (Berehova 2009a, p. 35). The depth factor shows how much communication immerses an individual into the deeper layers of activity, and accordingly, knowledge. A learner becomes independent in a specific activity only when deep communication occurs. The dialogism factor reveals the nature of the relationship between the activities of the participants in the communication process and is associated with the problem of mutual understanding. The constructiveness factor demonstrates the relationship between the nature of the learner's external involvement in communication and the nature of his internal activity.

The new wave of Ukrainian emigration has also influenced scientific and educational processes. Many Ukrainian scholars work abroad, but they contribute to the establishment of new professional contacts with scientific institutions and educational establishments in other countries and participate in scientific conferences and joint projects (Dutchak et al., 2024). However, special attention should be given to the recent increased activity of a renowned foreign institution - the Ukrainian Free University in Munich (Bavaria, Germany). This is one of the most powerful institutions of the Ukrainian diaspora, which has represented the field of Ukrainian studies in education and science worldwide for over a hundred years.

The Ukrainian Free University (UFU) was established in 1921 in exile, after Ukraine lost its chance for statehood. Initially located in Vienna (Austria), it continued its activities in Prague (Czechoslovakia) the same year. Since 1945, UFU has been operating in Munich, Germany. Alongside the educational programs for master's and doctoral studies (Ukrainian studies, philosophy, history, international law, international relations, Ukrainian language and literature, psychology, pedagogy, business and organizational management, art studies), UFU has also developed a strong scientific research foundation, including a library and archive that support researchers in various fields of Ukrainian studies, and, consequently, in intercultural communication.

In 2022, the Ukrainian Free University received a grant from the Ministry of Science of the federal state of Bavaria to support Ukrainians during the war. The funds were allocated to two UFU projects: the "Hilfezentrum UFU" (Help Center UFU) and the "Ground" Center for Development and Psychological Support. Additionally, concerts by the Lviv Chamber Orchestra "Akademia" of the Lviv National Music Academy, named after Mykola Lysenko, were organized for German-speaking audiences. A cooperative project was also launched between UFU, the Lviv National Music Academy, and the Munich University of Music (funded by the Munich City Hall and the Offene Chancen Foundation) to conduct Christmas concerts, including performances by the "Ukraine-Munich" Chamber Orchestra, conducted by Artur Longinov. The concerts featured works by prominent Ukrainian composers, ranging from dramatic and somber pieces dedicated to Ukraine's heroic struggle for freedom, to lively compositions aimed at introducing the audience to Ukraine's musical culture and creating a festive Christmas atmosphere. The soloists included Kharkiv musicians Volodymyr Dotsenko (guitar), a professor at the Kharkiv University of Arts named after I. Kotliarevsky, and renowned virtuoso violinist Dmytro Udovychenko, both currently living in Germany. Joint concerts of Ukrainian and German musicians were also held under the project "Bridge-of-hope".

In 2023–2024, UFU became a co-organizer of many scientific, political, and artistic events aimed at promoting Ukrainian culture and highlighting the consequences of the Russian-Ukrainian war: international conferences, discussions, meetings, and lecture-concerts. The language of these events includes Ukrainian, German, and English, expanding the circle of participants involved (*UFU (Facebook), UFU*).



5. CONCLUSION

Thus, the active creative activities of Ukrainian cultural figures abroad have been and remain a factor in both national self-presentation and communication with other cultures. The Russian-Ukrainian war has intensified the need for national identity among artists, but it has also led to the increased promotion of Ukrainian culture in various fields. The historical forms of intercultural communication that have developed for the Ukrainian people continue to evolve and improve in the present day.

This applies to both linguistic and symbolic levels in the fields of art, education, and science. We observe active promotion of Ukrainian literature and drama, Ukrainian song and solo singing, folk musical instruments, as well as academic musical and theatrical projects for intercultural interaction. The representation of Ukrainian culture occurs in several dimensions – historical-stylistic, genre, and thematic.

The broader global audience's engagement with the achievements of Ukrainian culture contributes to greater closeness and mutual understanding both on a personal and intergovernmental level, aiding successes in diplomatic and political arenas.

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