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CULTURAL AND EDUCATIONAL INSTITUTIONS AS AGENTS OF MEANING AND RESILIENCE IN WARTIME UKRAINE: A POSTMODERN PERSPECTIVE

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Abstract

Transformational changes that Ukrainian society has undergone since the collapse of the USSR are fundamentally changing the nature of all social institutions (politics, economics, culture). In the context of this social transition, all social institutions and spheres of public life (including culture) require rethinking based on principles that correspond to the modern postmodern era. In particular, in the new socio-historic conditions, the sphere of culture and its institutions are transforming from an economically-dependent sphere of society into a leading factor in the development of public life.

In order to confirm or refute this hypothesis, within the framework of the archetypal methodology, approaches and understanding of the founder and followers of analytical psychology of the Swiss C.G. Jung, the ideas of other postmodernists, as well as the results of monitoring studies of psychosocial (societal) changes in Ukrainian society (1992–2025), on June 13, 2025, together with the Department of Culture and Tourism of the Zhytomyr Regional Administration, Serhiy Korolev National Museum of Cosmonautics and with the participation of representatives of institutions and organizations in the sphere of culture of the Zhytomyr region of Ukraine, using the American methodology “World Cafe,” the authors of the article conducted a search quest called “The Mission of Culture in the Modern Postmodern World and in Ukraine.”

Key words

postmodern society, cultural transformation, psychosocial change, Ukrainian School of Archetypes, World Café method.

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1. Introduction

The transformational changes that Ukrainian society has undergone since the collapse of the USSR are fundamentally changing the nature of all social institutions (politics, economics, culture). In the context of this social transition, all social institutions and spheres of public life (including culture) require rethinking based on principles that correspond to the modern postmodern era. In particular, in the new socio-historic conditions, the sphere of culture and its institutions are transforming from an economically-dependent sphere of society into a leading factor in the development of public life.

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2. Data presentation and analysis methods

The full-scale Russian invasion of Ukraine has prompted Ukrainians to rethink the functions and activities of institutions and organizations that go far beyond their current formal mandates. In this context, cultural and educational organizations have become key agents of resilience, psychological support, identity preservation, and social cohesion for Ukrainians. The transformational changes that Ukrainian society, its social institutions, and all spheres of public life are experiencing require a rethinking of their new, postmodern nature. In particular, the cultural sphere, its mission, or strategy for future development in a postmodern context, requires a fundamental reassessment. This context dictates the need to define new general goals and directions for cultural organizations, as well as update the tools and tasks for their implementation.

The author’s research project is based on the archetypal methodology, approaches, and

understanding of the archetypal nature of culture by the founder of analytical psychology, the Swiss psychiatrist Carl-Gustav Jung (Jung, 1964) and his French followers Gilbert Durand (Durand, 2020), Michel Maffesoli (Maffesoli, 1988), Vincenzo Susca (Susca, 2024), as well as psychologist Serge Moscovici (Moscovici, 1988), who drew the attention of researchers to human psychology, its beliefs, and desires as a system-forming factor of postmodern social development.

Also, the author’s research hypothesis organically follows from the following postmodern ideas of European and American thinkers of the 20th century: the symbolic as the context of being (Eliade, 1987; Tillich, 1959), culture as meaning-making (Geertz, 1974; Geertz, 1973; Ricœur, 2000), meaning-making as resistance to entropy (Bauman, 2000; Barthes, 1957), pluralism of interpretations (Lyotard, 1979; Eco, 1989), culture as humanization (Morin, 2024; Taylor, 2007), culture as social memory (Assmann, 2011), etc.

A reliable basis for testing the author’s ideas was the empirical results of a long-term monitoring study of psychosocial (societal) changes in Ukrainian society (1992–2025).

Based on the results of the above theoretical and empirical research, on June 13, 2025, together with the Department of Culture and Tourism of the Zhytomyr Regional Administration, Serhiy Korolev National Museum of Cosmonautics and with the participation of representatives of cultural institutions and organizations of Zhytomyr region, a search quest “The Mission of Culture in the Modern Postmodern World and in Ukraine” was conducted.

The main research tool used was the “World Café” method, developed by Juanita Brown and David Isaacs [19]. This method promotes participatory group dialogue through a rotation model that encourages the exchange of ideas in an informal but structured setting. The methodology is particularly suitable for postmodern studies of collective meaning-making, as it emphasizes horizontal dialogue, pluralism of perspectives, and collaborative research.

The thematic structure of the event was built around six interrelated research questions, each of which explored a certain dimension of cultural meaning-making in the Ukrainian postmodern context. These were:

1. Cultural expressions in postmodern society: meaning-making, the role of education, and cultural providers (facilitator: Prof. Eduard Afonin)
2. The nature of postmodern meanings: key features (facilitator: Dr. Olha Piddubchak)
3. The spectrum of postmodern meanings in the Ukrainian socio-cultural context (facilitator: Dr. Ruslan Khasanov)

4. Types of social activity as a precondition and context for meaning-making (facilitator: Olena Liubychenko)

5. Criteria for the formation of cultural meaning as an act of creativity and meaning-making (facilitator: Dr. Olha Kotovska)

6. Channels for the dissemination of postmodern meanings (facilitator: Prof. Olena Dikova-Favorska)

Each facilitator led one thematic discussion table and rotated participants through all six stations. At the end of the rotation, facilitators synthesized the group contributions and presented joint conclusions at a plenary session.

Two primary modes of documentation were employed:

1. Analog recording: Each table used flipcharts and markers to visually capture ideas.

2. Digital transcription: Audio recordings of each discussion were transcribed using the “Hamster Free Audio Converter” software, then manually edited.

The research team from Ukrainian School of Archetypes (USA) conducted a thematic analysis of the transcribed data. This included:

- content analysis to identify key semantic fields and recurring motifs;
- interpretative synthesis to group emergent meanings and connect them with broader cultural transformations.

While participant quotes and opinions provide the empirical core of the study, the interpretive framework, thematic clustering, and conclusions were developed by the authors of this article and reflect their original contribution to the analysis.

3. Results of the analysis

3.1. Participant Insights:

The discussion highlighted the transformation of libraries, museums, theaters, and educational institutions from formal, hierarchical structures, into dynamic platforms for creativity, emotional resilience, and civic engagement. Libraries, for example, are now intergenerational hubs for storytelling and digital innovation, safe spaces for displaced children. Art educational institutions are integrating Ukrainian traditions into contemporary curricula through formats such as “conceptual ethno-art.” Museums employ virtual reality technologies and participatory exhibitions to make memory and national identity more accessible and engaging.

3.2. Authors’ Interpretation:

These institutional shifts illustrate how postmodern features—pluralism, intertextuality, collage, irony,

and hybridity — function as tools of resilience, not simply stylistic elements, but strategic responses to the trauma of war and the search for a new civic ethos. The cultural sphere no longer serves merely as a reflection of society, not only maintaining their core activities but also reinventing themselves as dynamic spaces of meaning-making and community care. In wartime Ukraine, cultural and educational institutions have emerged as agents of ethical reflection and hope, fulfilling a civic role when formal state structures are strained.

4. Cultural expressions in postmodern society: meaning making, the role of education, and cultural providers

In the modern socio-cultural space, postmodernism is no longer just an abstract philosophical paradigm — it permeates practical forms of cultural work: libraries, museums, theaters, and educational institutions. An analysis of the speeches delivered by representatives of the Zhytomyr intelligentsia, as well as cultural and artistic figures, reveals the multidirectional nature of postmodern meanings, which are transformed, reinterpreted, and acquire practical significance in the realities of war, digitalization, and globalization.

Participant Insights:

During the thematic discussion, participants emphasized that in contemporary postmodern society, culture no longer functions exclusively within the boundaries of traditional forms and content. Instead, it evolves into a multidimensional symbolic expression and channels of communication. The main tendencies are:

– **eclecticism** (stylistic fusion, art in media, collage aesthetics, citation, irony, kitsch, and openness to playfulness);

– **digitalization and technological integration** (fundamental transformation of cultural space – social networks, online platforms, interactive design, virtual tours etc.);

– **modernization of traditions** (reinterpretation of folklore through contemporary artistic forms, adapting to a new worldview);

– **mass culture and commercialization** (television, and social networks, shaping new models of behavior – both among youth and older generations);

– **the culture of memory** (not only as a means of documenting events but also as a way of constructing a national narrative in real time);

– **art therapy and interdisciplinarity** (social cohesion of the Ukrainian community and emotional wellbeing).

During the discussion, participants outlined a number of key actors who fulfill the mission of preserving, developing, and transmitting culture in the context of postmodernity, digitalization, and war. These include (teachers and educators, students and youth, artists (both professionals and amateurs), cultural managers and institutions, family, digital platforms and media). They also concluded that culture in postmodern society is a multilayered and dynamic process in which tradition; technology, global influences, and local practices are interwoven. Family, education, the arts, digital platforms, and public institutions all serve as creators of meaning. The key challenge is learning to collaborate across these spheres while preserving authenticity and openness at the same time.

Tab. 1. Key characteristics and meanings in postmodern cultural narratives

| Feature | Meaning |
|----------------------|--|
| Multiplicity | Recognition of the multidimensionality of opinions and values |
| Fragmentation | Fragmentary nature of meanings that form a mosaic |
| Irony | Comprehending the complex through humor |
| Inclusivity | Openness to different social groups; emotional support |
| Digitalization | Use of media, VR, comics, and 3D formats |
| Cultural hybridity | Combination of traditional and contemporary (e.g., folklore + digital) |
| Therapeutic function | Psycho-emotional support; art as a tool for mental health |
| Multiplicity | Recognition of the multidimensionality of opinions and values |

Source: own study

General reflections of the participants included: the essence of postmodern meanings lies not in chaos but in the freedom of meaning-making. It is a form of culture rooted in dialogue, openness, flexibility, sincerity, and the unique lived experience of each individual. They also concluded that postmodernism in Ukrainian culture is constructive rather than destructive; it enables the stitching together of new and traditional elements into coherent, hybrid forms. The war has transformed culture into a space of inner defense – protecting the mental, moral, and spiritual dimensions of society.

A key transformation is the shift from culture as an aesthetic domain to culture as a form of social service, psychotherapy, and a tool for self-identification. From this point of view participants emphasized that to be human is the ethical foundation of contemporary culture, to know one's own is the cornerstone of cultural security, to create together is the primary survival strategy in a world of crisis, to transmit, not to preserve, is the guiding principle of heritage transmission in postmodernity.

Types of meanings in postmodern contemporaneity in the Ukrainian socio-cultural context. In the postmodern dimension of social

5. The nature of new — postmodern — meanings and their main characteristics

In the contemporary cultural space, particularly within institutions of professional arts education, there is a growing need to comprehend the new trends characteristic of the postmodern era. The postmodern paradigm rejects the dominance of a single truth and instead emphasizes the multiplicity of perspectives, fragmentation, openness to interpretation, and more.

Participants of the discussion identified the following key characteristics and corresponding meanings as central to understanding postmodern cultural narratives represented in the Table 1.

existence, human meanings shift away from rigid ideological formulas toward multiplicity, flexibility, fragmentation, and personal responsibility. During the discussion, participants identified the following types of meanings specific to postmodern Ukraine:

Meaning as Survival. For many Ukrainians today, the fundamental meaning lies in simply surviving. These are the rituals of everyday life. It is the desire to preserve life and dignity amidst chaos).

Meaning as Identity. The postmodern individual seeks to rediscover their roots, to understand who they are, and to pass that understanding on to future generations. The idea that being Ukrainian is already a value and a source of pride is emphasized. Meaning lies in continuity and resistance to cultural amnesia.

Meaning as Sensitivity and Attentiveness to Life. Finding joy in simple things — flowers, the sky, birds — is also a form of resistance. Amid destruction and loss, meaning can be found in the ability to see beauty and be fully alive in the moment. It's a challenge to the numbness of routine.

Meaning as Emotion and Eventfulness. In the contemporary experience, it is not enough merely to exist — life should be filled with emotion, meaning, events, and lived experiences. This is a response to

the fear of disappearing: to live each day as if there may be no tomorrow.

Meaning as Humanism. Expressions of love for people and animals, care, support, and selfless help form another layer of meaning. It is emphasized that today, one should help without expecting gratitude — to be attentive to those in need.

Meaning as a Christian Narrative. Particular emphasis is placed on mercy as a cornerstone of Christian culture. Participants recall the apparitions of the Virgin Mary in Fatima (1917) and call for the preservation of love, faith, and responsibility toward future generations as a moral compass of our time.

Meaning as Creativity and Upbringing. Children who eagerly draw and create signal a deep need for spiritual meaning. Culture and art become safe spaces for meaning-making. Education through creativity is one of the key forms of constructing meaning.

Meaning as Self-Support. In the postmodern world, survival starts with caring for oneself in order to be able to help others. This is not selfishness, but a conscious effort to maintain one's own psychological, emotional, and physical resources.

Meaning as Cultural Mission. When culture seems «out of place» during wartime, it actually becomes even more valuable. Without culture, there is nothing left to defend. Culture is the identifier, the foundation, the goal of resistance.

Meaning as Family. For many, meaning lies in the child, in the family that becomes the center of being. This is a child-centered philosophy: everything is done for the sake of the next generation. Family is a stable core in an unstable world.

Meaning as Faith. Faith is not only religious — it includes faith in oneself, in others, and in the future. Faith becomes mutual support, a source of strength, and an internal compass — especially in times when the structure of the world seems unstable.

Meaning as Learning. Learning is a lifelong process. Meaning lies in the constant pursuit of knowledge, in renewing oneself, and in maintaining mental flexibility.

Meaning as Acceptance of Imperfection. Participants acknowledge: our country and we are not perfect, but accepting this allows us to coexist and build a future without illusions.

Meaning as Mental Health. Caring for one's own mental balance and that of those nearby is a basic part of meaning-making. Without resilience, there can be no action.

Meaning as Preservation of Cultural Code. Heritage, tradition, memory — these are not just things to preserve, but to reinterpret and modernize. They form the core of identity.

Modern individuals seek meaning in everyday

practices, in daily life, relationships, heritage, and cultural roots. Among younger generations, a pragmatic approach often prevails: meaning is frequently reduced to goals of self-realization and financial stability. However, even these motivations acquire deeper significance when they are integrated into the values of identity, culture, and ethical choice.

Participants of the discussion recommended promoting contemporary Ukrainian meanings through cultural and educational programs and integrating meaning-making into curricula across schools, cultural institutions, and museums. They emphasized the importance of supporting family-based models of tradition transmission, particularly within local communities, and of developing public mental health programs in synergy with cultural practices. In addition, they highlighted the need to strengthen the global representation of Ukrainian culture as a tool of dignity, peace, and civilizational resilience.

6. Types of social activities as a precondition and context for meaning-making

Meaning-making in creative education extends beyond shaping individual career paths — it plays a vital role in shaping and enriching the sociocultural fabric of society. Educational activity, particularly in the fields of culture and the creative industries, plays a vital role as an environment for generating new meanings in contemporary Ukrainian society. The educational process within cultural and art institutions today encompasses not only young people finishing secondary school but also adult learners with prior experience in other fields (such as IT or engineering) who seek retraining or a return to artistic pursuits. Often, these individuals have a foundational background in the arts — for example, graduation from an art school — but feel the need for deeper self-realization or a new professional direction. A key feature of modern art education is its focus on integrating artistic creativity with digital technologies. Educational programs — such as those offered by the Department of Fine Arts and Design at Zhytomyr State University — develop not only artistic skills but also the ability to operate within the digital environment, creating visual products suitable for commercial use on online platforms, freelance marketplaces, and within the visual content industry. Thus, meaning-making in this activity unfolds on three levels:

- idea generation (learning to think originally and conceptually);
- implementation (technically visualizing the idea using digital technologies);

–self-presentation (the ability to present oneself and one's product in the open market).

Regional educational institutions function as dynamic hubs where key dimensions intersect:

- creativity and entrepreneurship;
- technology and tradition;
- local and the global;

In today's world, these institutions are not merely centers of instruction. They are engines of cultural renewal, generating new meanings that sustain the social, demographic, and cultural vitality of their regions. Participants of the discussion proposed recommendations for regional cultural institutions:

Support creative education as a space for meaning-making. Develop and implement interdisciplinary educational programs combining art, digital technologies, and entrepreneurial skills. Create opportunities for adult retraining, particularly for those from technical and IT fields, through short-term courses, studios, and certificate programs. Support arts education in regions with low economic activity (e.g., Zhytomyr, Sumy, Kirovohrad oblasts) as a tool for regional development.

Strengthen the role of libraries as cultural and communication centers. Transform libraries into active hubs for cultural dialogue, psychological support, and educational activity. Develop inclusive spaces by providing technical equipment and programs for people with disabilities (especially for the visually impaired). Support interest clubs, author talks, and workshops as platforms for meaning-making.

Engage youth in cultural activity. Create spaces for youth self-expression through theater, dance, visual arts, music projects, and media. Develop formats for cultural co-creation: competitions, festivals, forums, hackathons. Involve youth in content creation and event facilitation (peer-to-peer learning).

Digitalize the cultural space. Expand the online presence of cultural institutions (social media, online platforms, virtual exhibitions). Create accessible digital archives, video content, and audiobooks, including in Ukrainian and sign language. Develop tools for online education and remote participation in cultural events.

Museums as spaces of humanistic interaction. Reinterpret the role of museums as institutions of emotional support, scientific education, and cultural diplomacy.– Introduce interactive tours, workshops, and outreach events in hospitals, IDP centers, and schools. Adapt exhibitions to wartime realities, considering the psycho-emotional state of visitors.

They also prepared recommendations for Public Authorities, including:

- institutional support for cultural infrastructure;
- strategic vision of culture as a tool for regional development;

– support children and youth participation in cultural life;

- priority — cultural security and language policy;
- monitoring and support of meaning-making in wartime conditions.

7. Criteria for the formation of cultural meaning as an act of creativity and meaning making

Postmodern culture is a living and evolving conceptual system. The integrity of cultural meaning-making in a postmodern society is achieved when the formulated concept meets the criteria of: a) integrativity, b) functional clarity, c) contextual adequacy, d) existential relevance, e) and semantic density.

The conditions of postmodernity and war, culture is defined not as a static set of artifacts or norms, but as a dynamic, living system that fulfills the following critical functions:

–function of identity and authenticity: answering “who we are” in the face of globalization and aggression.

– function of resistance and resilience: supporting mental health, fostering endurance, and transforming trauma into strength.

–function of creative expression and self-discovery: ensuring a space for freedom, self-expression, and exploration of one's roots.

–function of communication and “soft power”: representing and defending national interests at the global level.

– function of integration and interpretation: connecting knowledge (education), creativity, and purpose-seeking into a unified human experience.

Participants of the thematic discussion, in order to define the criteria for the formation of cultural meaning, considered culture as an act of creativity and meaning-making within a postmodern world shaped by interdisciplinarity, hybridity, the shifting of authorities, and constant fluidity. This enabled them to analyze manifestations of postmodern culture and identify interrelations presented in Table 2.

In addition, participants prepared recommendations.

The integrity of meaning-making in culture — as a deep, coherent, and complete formation of meaning — is manifested in the capacity of a concept to become a practical tool for understanding and action in specific, often crisis, contexts. It should integrate individual experience into a collective force of authentic being. To support this, the practice of collective meaning-making should be institutionalized in cultural and educational policies, allowing communities to formulate their own meanings and strengthen local identity.

Tab. 2. Culture as Meaning-Making in the Postmodern Context

| Key Idea / Thesis | Essence of Culture | Form of Expression | Connection with Postmodernism | Practical Significance |
|--|---|--|--|--|
| Culture as self-expression and self-knowledge | Self-awareness through tradition as a form of self-protection | Study of symbols, traditions, their modern reinterpretation | Play with symbols, revitalization through rethinking tradition | Creation of a “cultural front”, identity preservation, resistance to cultural aggression |
| Culture as “soft power” | Non-coercive tool of influence, identity marker | Cultural and educational programs, communication through art | Symbolic power, dialogue instead of pressure | Cultural diplomacy, national subjectivity |
| Culture as meaning transmission | Living transmission of meaning across generations | Family upbringing, everyday life | Alternative to institutional education | Preservation of national memory |
| Culture as uniqueness and authenticity | Return to deep-rooted identity | Family traditions, cuisine, songs | Hybridization and return to origins | Fostering national pride, heritage preservation |
| Culture as a space of freedom and self-expression | Expression of individuality and independent thought | Inclusion of contemporary Ukrainian literature, interdisciplinary formats | Deconstruction of hierarchies, multiplicity of meanings | Inclusive and open cultural-educational space creation |
| Culture as a way of being human | A life practice passed down through generations | Behavioral patterns, broad understanding of culture | Expanding the concept of culture to daily life practices | Intergenerational transmission of community values |
| Culture as therapy for soul and body | Emotional and physical restoration | Emotional experience through art, concerts, contact with aesthetics | Individualism, corporeality, emotionality as features of postmodernism | Psycho-emotional support, mental health, aesthetic education |
| Culture as a response to fragmentation | A cohesive meaning that adapts without dissolving | Reinterpreting tradition, new cultural forms | Response to chaos and fluidity | Preserving meaningfulness in a new context |
| Culture as integration of education and creativity | Unity of knowledge and meaning | Performances, videos, creative school projects | Hybrid roles and disciplines, creative pedagogy | Formation of a new kind of citizen, interdisciplinary thinking, critical reflection |
| Culture as creativity, innovation, therapy | Meaning born from creativity | Expeditions, exhibitions, experiments | Postmodern innovation potential | Inspiration, restoration, renewal |
| Culture as spiritual enrichment during wartime | Existential support | Songs, folklore, customs | Humanitarian response to destruction | Preservation of humanity, sense of survival |
| Culture as testimony | Awareness of history and experience of traumatic past | Archives, museums, narratives | Memory as a form of being | Historical continuity |
| Culture as a portal to the past and future | Generational continuity | Symbolic places (portals) — museums, galleries | Rethinking heritage | Engagement with the past from a future-oriented perspective |
| Culture as a meeting place | Participation and openness to all | Shared events, creative spaces, simple formats, collective actions | Anti-hierarchical, horizontal | Social cohesion, bridging experiences and generations |
| Culture as resistance | Defense of identity, meaning as a fortress | Language, song, art, customs | Opposition to simulacra, mobilization of meaning | Boundary between “us” and “them”, capacity for self-defense |
| Culture as branding | Positioning the local in the global arena | Borscht, bandura, vyshyvanka (a traditional Ukrainian embroidered shirt), are symbols of national identity | Globalizing the local | Cultural diplomacy, national image-building |

Source: own study

Support multidisciplinary spaces (museums, galleries, libraries) for reinterpreting traditions in modern forms. The National Museum of Cosmonautics named after S. P. Korolyov, for instance, has proven to be an ideal environment at the intersection of science, technology, and the humanities for such a multilevel act of collective creative reflection.

Integrate the theme of meaning-making into educational programs, complemented by elements of self-discovery through culture; reflection on identity; and interpretation of cultural heritage in current conditions. Recognize and support informal channels of cultural transmission (family education, folklore, local customs) as equal to formal educational models.

Use cultural diplomacy and the «codes» of soft power — simple, recognizable, yet deep symbols of Ukrainian culture.

8. Channels for the dissemination of postmodern meanings

Contemporary Ukrainian culture actively uses postmodern tools such as irony, intertextuality, collage, simulacra, and pluralism of voices. This creates a need to rethink and renew communication channels with different social groups. In the contemporary Ukrainian postmodern cultural space, there is active formation of new — digital — channels of meaning communication. Personal example, individual responsibility, dialogue, and support of “live communication” become no less effective than digital tools. Postmodern meanings are inherently ambiguous — and therefore require targeted, emotionally rich, and consciously mediated communication for their transmission.

Participants of the discussion recommended:

- 1) be open to the search for new meanings;
- 2) encourage the development of new ideas and practices that generate new meanings;
- 3) strengthen local networks of cultural influencers — educators, museum workers, theater staff, librarians, volunteers — as carriers of responsible channels for new meanings.

9. Conclusions

This Ukrainian case offers valuable insights for other Eastern European societies facing hybrid warfare, historical trauma, or institutional transformation. By facilitating bottom-up meaning-making, bridging generational divides, and integrating Ukrainian values with global (archetypal) cultural forms, these institutions serve a dual function today: they protect

identity while facilitating emotional recovery. Their efforts contribute to restoring civic trust, developing empathy, and strengthening national unity — all of which are crucial for the long-term sustainability of society.

Key findings and observations of the exploratory quest:

Contemporary Art: New Forms and Meanings. The art sphere is actively shifting toward postmodern approaches: eclecticism, citation, collage, irony, and technological integration (media art). Educational institutions are adapting to change, introducing new specialties (e.g., “conceptual ethno-art”) that combine tradition with contemporary practices. Art education is transitioning from formal academicism to free meaning-making.

Education and Culture as a Common Vector. Participants emphasize that education and culture must transcend institutions — influencing society as a whole, from early childhood to senior citizens. The importance of forming cultural and value-based orientations through curriculum content, art education, and civic interaction is underscored.

Globalization and Visual Culture. New forms of cultural consumption are spreading visual novels, manga, and graphic prose — increasingly rich in meaningful content. Culture is evolving at the intersection of disciplines: design, museology, media, education, psychology (art therapy). Digitization processes are influencing methods of audience engagement: the importance of online events, digital storytelling, and social media is growing.

National Identity and Traditions. Traditional culture (songs, embroidery, and customs) is being modernized and re-emerging as a vital layer of cultural code. Collecting, studying, and popularizing ethnographic elements is viewed as a form of cultural resistance in wartime. Participants stress the importance of preserving traditional models of the Ukrainian family and spiritual foundations — as core elements of identity.

War as a Catalyst for Cultural Change. War has intensified artistic processes: there is a surge of new songs, poems, memorials, and artworks on contemporary war-related themes. Ukrainian culture has attracted global interest — through international performances, exhibitions, and participation in global art events.

The Role of Family and Upbringing. Culture begins in the family: upbringing, communication, and the transmission of behavioral norms and ethical values. Social networks, as platforms of cultural influence, require proactive efforts to cultivate a culture of communication.

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