

Fundamental research

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ART EDUCATION AS A CULTURE AMBASSADOR OF UKRAINE'S FORMATION SPACE

A educação artística como embaixadora da cultura no espaço de formação da Ucrânia

ABSTRACT

In the context of Russia's current war against Ukraine, the need for the European world to disseminate systematic knowledge about the culture and art of Ukraine, which for a long time has been considered by Europeans exclusively in the context of the culture of the aggressor country, is becoming more urgent. Thus, it is crucial to distinguish Ukrainian culture/mentality and restore and strengthen Ukraine's positive image on the world stage, in particular, by promoting the identity of Ukrainian culture. The purpose of the research is to identify and substantiate the priorities of personal and professional development of a socially responsible subject of cultural and artistic diplomacy in Ukraine, based on the value of national art education, which can reveal/form humanity in a person. The study used the methods of analysis, synthesis, deduction, comparison, and abstraction. The scientific value of the research results lies in an updated understanding of the professional formation of the subject of cultural diplomacy – a cultural ambassador who meets the needs of the modern world community for a new vision and new motivation for the system of training artistic and creative personnel. First of all, a trinity of such basic directions as developing a case of new knowledge that will determine the creative potential of art education in the processes of democratisation of Ukrainian society; justifying the feasibility of creating strategies of dialogue through respect for the Other; refuting the arguments introduced by authoritarian systems that tend to produce hybrid war hysteria. The study reveals the importance of training artists as cultural ambassadors to establish the true significance of Ukraine's culture at the international level

RESUMO

No contexto da atual guerra da Rússia contra a Ucrânia, torna-se cada vez mais urgente a necessidade de o mundo europeu divulgar um conhecimento sistemático sobre a cultura e a arte da Ucrânia, que durante muito tempo foi considerada pelos europeus exclusivamente no contexto da cultura do país agressor. Assim, é crucial distinguir a cultura/mentalidade ucraniana e restaurar e reforçar a imagem positiva da Ucrânia na cena mundial, em particular, através da promoção da identidade da cultura ucraniana. O objetivo da investigação é identificar e fundamentar as prioridades do desenvolvimento pessoal e profissional de um sujeito socialmente responsável da diplomacia cultural e artística na Ucrânia, com base no valor da educação artística nacional, que pode revelar/formar a humanidade numa pessoa. O estudo utilizou os métodos de análise, síntese, dedução, comparação e abstração. O valor científico dos resultados da investigação reside numa compreensão atualizada da formação profissional do sujeito da diplomacia cultural - um embaixador cultural que satisfaz as necessidades da comunidade mundial moderna para uma nova visão e uma nova motivação para o sistema de formação de pessoal artístico e criativo. Em primeiro lugar, uma trindade de direcções básicas como o desenvolvimento de um caso de novo conhecimento que determinará o potencial criativo da educação artística nos processos de democratização da sociedade ucraniana; justificando a viabilidade de criar estratégias de diálogo através do respeito pelo Outro; refutando os argumentos introduzidos por sistemas autoritários que tendem a produzir histeria de guerra híbrida. O estudo revela a importância de formar artistas como embaixadores culturais para estabelecer o



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and identifies ways to improve the image of the state through the implementation of effective art education. The conclusions of the study will be useful for scholars in an in-depth study of the concept of “cultural diplomacy”, as well as for politicians and cultural critics in choosing approaches to restoring a positive emotional colouring of the image of Ukraine in the world public consciousness through Ukrainian culture and art.

verdadeiro significado da cultura da Ucrânia a nível internacional e identifica formas de melhorar a imagem do Estado através da implementação de uma educação artística eficaz. As conclusões do estudo serão úteis para os académicos num estudo aprofundado do conceito de "diplomacia cultural", bem como para os políticos e críticos culturais na escolha de abordagens para restaurar uma coloração emocional positiva da imagem da Ucrânia na consciência pública mundial através da cultura e da arte ucranianas..

KEYWORDS

Cultural diplomacy; Critical thinking; International relations; Spirituality; State image.

PALAVRAS-CHAVE

Diplomacia cultural; Pensamento crítico; Relações internacionais; Espiritualidade; Imagem do Estado.

1. INTRODUCTION

The priorities of modern research are determined by the self-responsibility of the world's intellectuals for the implementation of the positive dynamics of the creative evolution of society, for the rejection of fragmentary knowledge and for advocating the principles of a holistic worldview (humanistic attitude to the Other – man, nature, culture), a systemic vision of the processes of transformation of humanity through the crisis of man as such against the background of a new paradigm of knowledge (non-linear thinking and synthesis of interdisciplinary achievements). Under these conditions, the humanities, focusing on subject-subject relations, study human beings in various spheres of their activity – spiritual, mental, moral, cultural, and social. At the same time, humanitarian education promotes the formation of a critical thinking, open-minded personality, free from prejudice and dogma, ready to ask questions and seek answers on their own. The educational process is aimed at cultivating a citizen whose freedom and tolerance will contribute to the resolution of conflicts in intercultural dialogue, which is largely based on the principles of cultural diplomacy. Since cultural diplomacy is exchange of concepts, knowledge, works of art, languages, and other cultural elements between countries and peoples in order to promote understanding. Therefore, the priority today is to train specialists in the field of art and culture who are ready to defend a clear position on protecting the interests of the Ukrainian people, combined with respect for the views of subjects of other cultures. However, there are different assessments of the feasibility of developing cultural diplomacy and its importance for the development of society.

Research by scholars of philosophical and cultural studies who think in terms of the humanities and use the appropriate methodology has significant potential for understanding the prospects of humanities education. After all, the modern/current discourse of national humanities is centred on the study of the problems of Ukrainian art education in the content and organisational aspects. In particular, the readiness of the individual to self-actualise the need for cultural creation as a response to the demand of society and as a component of the humanities is inextricably linked to the cultural policy of the state in the new reality. The innovative understanding of the creative meaning of art education in the professional training of a creator of cultural and artistic environment, whose professional activity is related to the creation and constant reproduction of the semantic field of culture, is based on the research of scientists from the Institute of Cultural Studies of the National Academy of Arts of Ukraine. However, in research, the problem of transforma-

tive education for artists – from self-knowledge to self-presentation as an opportunity to respond to dynamic changes and new meanings of life, which renew the role of culture in the processes of democratisation and European integration of Ukrainian society – is not sufficiently discussed. Accordingly, the requirements for educational strategies for the professional training of artists in Ukraine are changing, due to the dynamics and complexity of cultural and information flows.

In such circumstances, the necessary balance can be provided by cultural diplomacy, the study of which has different theoretical approaches to its interpretation. It should be noted that the concept of cultural diplomacy has experienced a crisis of marginalisation in the context of research, as it received the status of “outdated” in the second half of the XX century. For example, F.C. Barghoorn (2021) considers cultural diplomacy “as the manipulation of cultural relations for propaganda purposes” [1]. However, in the early 2000s, attention to the theoretical understanding and practical implementation of the possibilities of cultural diplomacy was renewed. Certain researchers are analysing the possibilities of cultural diplomacy in the future as a model of international relations that offers the world an alternative to war and long-term conflicts.

Representatives of political-economic realism/neorealism (H. Kissinger, Z.K. Brzeziński, H. Morgenthau) note the indirectness of scientific interest in the phenomenon of “cultural diplomacy” since, in their opinion, the realism of power is based on material factors (economic and military power) and refute the mutual influence of participants in international relations based on fair cultural values (H. Morgenthau, K.N. Waltz). Instead, representatives of neoliberalism in international relations emphasise the possibility of mutual influence of transnational actors (people, institutions) through cultural values. The neoliberal approach considers the multi-actor nature of the environment and considers intangible resources of cultural diplomacy among the key elements that determine the actions of actors to realise the interests of nation-states. Constructivists (N. Onuf, A. Wendt), professing the principles of the social construction of international relations, recognise the fundamental importance of cultural diplomacy, offering the most attractive approach to understanding the latter, according to which the national identity of actors can form a positive image of the country in international relations (through a positive perception by a foreign audience of the culture, language, values, ideas dominant in a particular actor).

Contrary to the assumptions of realists and neo-realists concerning the basic principles of international relations, the more acceptable the opinion of researchers who believe that international relations and ties between democratic states should be based on the principles of cultural diplomacy, as it offers willing involvement rather than coercion; It is possible to achieve a positive impact of cultural diplomacy on relations through mutual respect and consideration of the interests of subjects of different cultures, the most important components of which are art, language and education. In other words, the restoration of a positive image of the state in the international arena is primarily facilitated by the sphere of art, which allows to consolidation of the status of national culture and preserving its features, to form an associative series. D.A. Yuldasheva (2021) [2] focuses on the role and importance of culture and art for the development of society, promoting understanding and overcoming disrespect for differences, which is associated with the development and provision of the cultural field of meaning. The suggestions and recommendations regarding analytical reforms in the work of the artist are noteworthy. The problem of precarity (instability) and the dependence of freelance artists on the de-economisation of the cultural economy and art policy is addressed by A. Fitzgibbon (2022) [3]. The way of life and work of independent theatre artists in the UK without long-term guarantees has led to attention to the relationship between artists in critical situations, including a pandemic. The author emphasises the professional training of artists, which includes an accurate assessment of existing facts and circumstances to prevent unethical rationality and to solve existing and future problems.

I. Zubavina (2022) [4] analyses the value and semantic dominants of the time based on the material of Ukrainian cinema. The author focuses on the contextual conditionality

of screen representations of the conceptual image of the Mother, whose high axiological labelling gives grounds for judgments about the value and semantic priorities of the time. The influence of historical periods on the semantic content of the manifestations of this significant Ukrainian cultural construct is considered. Noteworthy is the researcher's concern about the state of uncritical "reset" of the national education system in the format of commercialisation, "mass production" of competitive workers in the professional labour market, primarily in the field of humanities – cultural studies, art history, creative studies. The author also explains that mass production is the production of consistent, uniform product lines over an extended length of time (Zubavina, 2023) [5]. The author also emphasises some of the current fundamental challenges and threats facing the national education of screen professionals: the introduction of forced distance and hybrid forms of education at the request of quarantine restrictions in 2021 and martial law in 2022-2023; suspension of state funding for student projects. Despite these dangers, the researcher determines the effectiveness of national education in the field of screen arts. For example, the festival success of films by young graduates of the Institute of Screen Arts of the Kyiv National I.K. Karpenko-Karyi University of Theatre, Cinema and Television (students of the directing workshops M. Illienko, Y. Tereshchenko, V. Viter, B. Savchenko, Y. Syvokon, the camera school of the Department of Cinematography under the direction of B. Verzhbitsky) has gained prestige for Ukraine in the world.

The research fills a significant gap in the existing body of scholarship on cultural and artistic diplomacy, particularly in the context of Ukraine. While previous studies have explored various aspects of cultural diplomacy, art education, and their roles in shaping national identity and international relations, this study uniquely focuses on integrating these elements into a cohesive framework for understanding and advancing Ukraine's cultural image and diplomatic engagement. One of the key gaps addressed by this research is the lack of comprehensive analysis on the interplay between art education and cultural diplomacy within the Ukrainian context. Previous research has often treated these two areas as separate entities, with limited exploration of how art education can directly contribute to the development of cultural diplomacy and, in turn, influence international perceptions and relations.

Another significant contribution of this study is its focus on the personal and professional development of individuals engaged in cultural and artistic diplomacy. Previous research has often overlooked the importance of individual actors in the realm of cultural diplomacy, focusing instead on institutional and state-level interactions. This study recognizes the vital role of artists, educators, and cultural practitioners in shaping and conveying national cultural narratives, thus highlighting the need for targeted strategies to support their development. Additionally, the study's examination of the current challenges and opportunities facing Ukraine's screen arts education, particularly in light of recent socio-political changes, provides timely insights into the resilience and adaptability of the cultural sector. The success stories of young Ukrainian artists and the impact of their work on the international stage underscore the potential of art education as a tool for national representation and cultural exchange.

In summary, this research contributes significantly to the field by providing a holistic view of the role of art education in cultural diplomacy, particularly in the context of Ukraine. It addresses critical gaps in understanding the interconnections between these domains, offers historical and contemporary perspectives on Ukraine's cultural image, and underscores the importance of nurturing individuals who can effectively contribute to the nation's cultural diplomacy efforts.

The novelty lies in its comprehensive exploration of the symbiotic relationship between art education and cultural diplomacy within the Ukrainian context, a subject that has been underexplored in existing literature. It innovatively intertwines the development of personal and professional attributes in cultural and artistic diplomacy with the broader objectives of national cultural identity and international relations. This study uniquely positions Ukrainian art education as a pivotal factor in shaping cultural diplomacy, thereby expanding the traditional understanding of both fields. It also brings a fresh perspective by examining

how the evolving landscape of art education, influenced by digitalization and global socio-political changes, is integral to enhancing Ukraine's image on the world stage. The focus on nurturing a socially responsible, critically thinking, and ethically aware individual in the field of art and culture, who is capable of contributing meaningfully to cultural diplomacy and the promotion of national interests, marks a significant advancement in the discourse around cultural diplomacy and its role in national development and international perception. The study aims to define and justify the priorities of personal and professional development of a socially responsible subject of cultural and artistic diplomacy in Ukraine, based on the value of art education, which can reveal/form humanity in a person. The study also formulated the following objectives: to define the essence of art education, describe the importance of cultural diplomacy; reveal the historical peculiarities of the development of Ukraine's cultural image; and identify areas for its restoration.

2. MATERIALS AND METHODS

The study employs the techniques of analysis, synthesis, comparison, deduction, and abstraction to determine the relationship between cultural diplomacy and art education, in the context of the formation of a cultural ambassador. Also, it attests to the declared values of freedom, democracy, and the will to cooperatively resist tyranny in Ukrainian culture as such. The analysis method is used to study the structural elements of the general object of the study – art education – cultural diplomacy and educational and professional training of the artist. This method was used for an in-depth study of the research topic, revealing its peculiarities in modern social conditions. The peculiarities of the process of formation and development of international relations based on cultural ties and art are also studied.

The synthesis method was used to describe current approaches to the development of art education in Ukraine. Moreover, the synthesis method was used to establish a connection between such concepts as “art education” and “cultural diplomacy”. The comparison method was used to compare different phenomena and factors that influence the formation of the state image. This allows to identify ways and means of restoring the role of Ukrainian culture and art in the world. The method of comparison also allowed to highlight the assumptions about the problem of this study, which is a large-scale unified system that retains the features formed in previous periods of development of Ukraine's modern cultural image and the significance of previous historical experience. The deduction method involved learning about the peculiarities of the cultural image based on knowledge about the general process of development and improvement of art education. Thus, the features and principles of cultural diplomacy were assessed, which made it possible to study the specific content and significance of the artist's professional training. The deduction method allowed to reveal the significance and role of the country's cultural image in the international arena and to define the essence of art education in the current conditions of social environment development.

To study the concept of “cultural diplomacy”, the method of abstraction was used, which was used to reveal certain features of this component, without considering the peculiarities of the process of development of international relations based on political principles. It was also used to identify divergent features in the process of training art education specialists. Abstraction made it possible to describe the purpose of cultural activities in the modern world. This made it possible to identify the relevance of professional training in cultural diplomacy subjects in the system of art education. According to the research aim, each of the methods was used to analyse the structure, nature and role of art education in the realities of modern times in terms of creating a modern image of Ukraine. The materials for this study are based on the author's research on the problems of contemporary art education and the work of authors and scholars from different countries who consider certain areas of this topic. Among them, the following

issues were of particular importance for the study: modern manifestations and meanings of the interaction between artistic culture and art education in Ukraine, philosophy of art education and self-organisation of Ukrainian society.

3. RESULTS

In today's conditions, education has become a key factor in both human understanding of their lives and in understanding the dynamics of movement (destruction/creation) of the socio-cultural system. Society can meet the challenges of the times by studying the changes in education brought about by the loss of cultural content in the practice of the latter and the search for/creation of the information and communication space of a new system. For example, the limitations of the deterministic model of life include the destruction of a person's trust in his or her own experience through the ideologisation of consciousness. As a result of this process, an anthropological catastrophe develops, which provokes the consolidation of a closed information system in society. This cataclysm deforms the state of equilibrium of the outdated socio-cultural system and allows it to acquire a new quality – an open system that is prone to unique events, and new types of decisions. Hence, it can be established that the transitional state of the socio-cultural system is gaining strength with changes in society and people's consciousness. The essence of the latter lies in the organisation of an open society, each element of which builds its model of the world, based on guaranteed freedom for itself/another in conjunction with personal responsibility to/for the other. It is possible to develop the artist's normal perception of the naturalness of the continuous transformation of the environment by ensuring non-linear critical thinking in the humanities. Such an approach helps to reduce the level of determinism, which certainly has a positive effect on the mind of a specialist. Determinism is the theory that everything that happens must happen.

As a result of the retreat from the material values and benefits of the industrial world, it is possible to describe the qualities of cognition and understanding of the information system of its existence and development. This is reflected in the fact that the quality of decisions and results in the information, ethical, and social spheres depends on the intellectual potential of society, which implies the availability of specialists capable of self-development, self-realisation, and self-expression. Given the changes in the information society, its main feature is a systematic increase in the number of requests for information, which can be chaotic and not always reliable. An example of the latter is fake news as a tool of information warfare, which is caused by limited access to truthful materials and data. This issue is especially relevant now, in the context of Ukraine's war of liberation against Russian military aggression. Therefore, the research aims to qualitatively assess the problem in terms of other social factors. The latter include cultural and creative thinking, and humanisation of education, which contribute to reforming the status of art education in society.

The current objective of artists is to acquire the competence and knowledge based on which they will be able to demonstrate the components of their own culture while respecting the interests and views of others. This is due to the increasing role of artists, cultural traders, and art managers in the field of international relations, as they acquire the same status as politicians or diplomats. The result is the establishment and development of a high level of communication competence in all areas of communication between different countries. Transformative art education adjusts the value and meaning paradigms of the individual to improve them and highlight moral priorities. In this way, a special place in this process begins to occupy a cultural ambassador capable of intercultural dialogue. Such communication necessarily raises the need for the highest level of professional training on the subject of cultural diplomacy. The relevance of the knowledge acquired by a specialist to the dynamic needs of the modern world community is one of the fundamental motivating factors for the continuous improvement of the system of training artistic and creative personnel. The process of acquiring and developing new knowledge and skills determines the

creative potential of art education in general and increases its role in modernised thinking (Gorbunova, 2023) [6].

Culture and the arts allow for the most expressive and accurate manifestation of the interests and values of the individual. As the most sensitive indicator of the human right to freedom, identity, dignity, and social solidarity, the culture encourages various forms of creative expression, which contributes to the study and renewal of cultural national traditions. It is appropriate to refer to the results of a fundamental scientific study by O.I. Bezgin et al. (2019) [7]. The researchers prove the essential role of the development of modern Ukrainian society of the updated methodological knowledge and conceptual ideas about current trends in the field of art education based on a cultural assessment of the impact of global integration processes. The basis of the study of the theory of art education on the improvement of the information society is the scientific and creative developments of the Ukrainian theatre school Kyiv National I.K. Karpenko-Karyi University of Theatre, Cinema and Television. Research by the Institute for Cultural Research of the National Academy of Arts of Ukraine has established that the current philosophical paradigm of national cultural and artistic education is to increase attention to its cultural status, strengthen its cultural and humanistic function, and the practical significance of cultural diplomacy in the process of restoring Ukraine's positive image and the atmosphere of support for the actions of Ukrainian society in the international arena by the international community.

The author emphasises the tasks of Ukrainian cultural diplomacy, which needs to be restored and strengthened rather than "formed". This is caused by the fact that Ukraine's cultural diplomacy has long historical roots and is characterised by a positive image in the international community. For example, the Ukrainian Republican Chapel toured Europe, which was organised through the joint efforts of Simon Petliura (politician), Mykola Leontovych (artist), and Oleksandr Koshytsia (populariser). It is important to note that in the last century the issue of the recognition and existence of an independent Ukraine (IV Universal) was considered through the prism of the world community's acceptance of Ukrainian culture and art. S. Petliura, an art critic, theatre reviewer, and theatre premiere reviewer, contributed to the creation of the chapel to interest knowledgeable European audiences in Ukrainian culture. This approach was effective, as the result of this promotion of Ukrainian culture was the distinction between Ukrainian and Russian culture in the perception of Europeans, in particular, the following was stated in the review of the Brussels edition: "The Ukrainian government supports national culture so highly that it is an ideal for other states" (Pesenti, 2021) [8]. Thus, on 11 May 1919, the chapel concerts began at the Prague National Theatre. Their feature was polyphonic singing, which impressed the European artistic community, which still admires Shchedryk (arranged by M. Leontovych) (Higgott, 2020) [9].

In March 1921, as a result of the signing of the Peace of Riga, the members of the Ukrainian National Choir lost the opportunity to return to Ukraine. As a result, the original Shchedryk was performed at Carnegie Hall (New York, USA) on 5 October 1922. In addition, it was transformed into the carol "Carol of the Bells" by Peter Wilgowski. The fact that Shchedryk has become one of Ukraine's cultural landmarks is evidenced by the fact that an English-language version of the song is now available in the Kamianets-Podilskyi archives. The centenary of the development of Ukrainian cultural diplomacy was commemorated by the performance of Shchedryk's Carol of the Bells by the U.S. Air Force Orchestra, with the orchestra leader emphasising the Ukrainian roots of the carol (The US to celebrate..., 2022) [10]. Thus, this piece of music has become a cultural space of empathy, gained the status of a cultural heritage, and allows for mutual support of democratic, free peoples. Unfortunately, Ukraine's cultural diplomacy has been subjected to the arbitrary influence of the aggressive system of Russian imperial propaganda. The basis of the latter is the cynicism of the tsarist-soviet attitude towards other nations, including their history, culture, and development. As a result, Ukraine's status in the international cultural and artistic environment was deformed. The extensive system of Kremlin media resources, including Russia Today, Sputnik, Russian World, and Russia Beyond the Headlines contributed to the spread of a negative image of Ukraine through sentimental approaches. A society

that develops based on the latter is characterised by the justification of evil and negative phenomena, including war, defining the latter as a trivial (extreme simplification), banal phenomenon. The political doctrine of the sentimental state is to confront the world and develop hatred and disrespect for the societies of those countries for which freedom is an important value.

Despite the phenomena described above, Ukrainian cultural diplomacy was not destroyed. The practice of restoring the experience of Ukrainian cultural diplomacy through modern forms of inter-institutional cooperation has become a positive one. Examples include the Frankfurt Book Fair and the Ukrainian Cultural Diplomacy Forum. These events contributed to the dissemination and exchange of knowledge about Ukrainian culture and art in the world. In addition, it is worth mentioning that countries around the world have renewed their understanding of the essence of Ukrainian culture and its role in the flourishing of European nations. In this context, the interdisciplinary research on the Ukrainian roots of Sanskrit was extended to a global scale. It has been proved that there are more than a thousand Ukrainian words in it, and a significant number of them are still in use today (The Ukrainian language in..., 2023) [11]. The evidence to overcome the completely false image of Ukraine imposed on the European community by the Kremlin propaganda can be found in the scientific researches of scientists from all over the world. Thus, polyglot J. Stojko, thanks to his knowledge of the Ukrainian language, deciphered the manuscripts “Letters to God’s Eye” (1978) of the VII-VI centuries and the writings of the Etruscans.

Evidence of autochthonous (native) Ukrainian continuity deserves special attention. The stone idol from Kernosivka is part of the collection of one of the oldest museums in Ukraine, the Dmytro Yavornytsky National Historical Museum of Dnipro. Many visitors from India try to see it, they pray to it, cry, and rejoice. This phenomenon is explained by the existence of an ancient Aryan deity (Brahman priest, Rigveda) to whom they ask for protection. Also, the Kernosivka idol reminds them of Purusha, an image of a human being and a model of the universe (micro- and macrocosm). Any modern denial by the Kremlin’s agents of the resentment of the fact of the long historical development of independent Ukraine, its culture and art are refuted by a letter from the Swedish King Charles XII (1711, Bendery, Moldova). It emphasises the support of Europeans for the freedom of an independent state – the Zaporizhian Sich – governed by democratic self-government of Ukrainian Cossacks: “To implement the article on the will of Ukraine and all Cossacks as soon as possible, so that all of Ukraine and the Zaporizhzhia Army under the current commander Pylyp Orlyk may regain the ancient freedom of ownership of their land and its former borders, so that from now on this people will become an independent state and will never again be subject to obedience or protection of the tsar” (Swedish National Archives) (Brown, 2020) [12]. The prehistory of Ukraine has been widely asserted and analysed by researchers: S. Piggott in “The Dawn of Civilisation”, H.G. Wells in “The Outline of History”, A.L. Basham in “The wonder that was India”, and in the encyclopaedias “The new international encyclopaedia” and “Encyclopaedia Americana” (Panyok, 2020) [13].

Ukraine’s historical development in the pan-European context has been marked by such a difficult process. Since the earliest historical periods, Muscovy and Muscovites have directed their fragmentary knowledge to destroy the system of values of Ukrainian society. The issue of language, culture and art of free people, who direct their lives at their discretion and are responsible for the consequences of their actions, was particularly acute. Nevertheless, Ukraine’s cultural diplomacy continues to develop and promote Ukrainian culture in the world. This demonstrates the demand in society for high-quality professional and general cultural training of specialists – ambassadors of Ukrainian culture – to systematically, purposefully, reasonably, and effectively defend the interests of Ukrainian society and cultural values in the future.

4. DISCUSSION

The study of professional art education is widespread in the field of humanities. There are different conceptual approaches to organising the activities of this social institution as a channel for the transmission of hereditary forms and a factor in the development of cultural innovations, which is part of the system of building the image of the state, in particular cultural diplomacy. Researchers pay special attention to this issue, focusing on different theoretical approaches to the interpretation of the problematic field of philosophy of art education. In particular, L. Gorbunova (2023) [6] emphasises the formation of non-linear critical thinking in the humanities, which allows for to removal of determinism, in particular in education, and thus projects an adequate perception of the naturalness of the continuous change of the world by a specialist (especially an artist). As reported by the researcher, the synergetic thinking of a person who has won an ethical breakthrough and can accept the necessity and regularity of the transition through uncertainty, i.e. chaos to new order (liminality) as a continuity of the process of self-organisation of complex and highly complex systems, serves to accurately assess the transformative processes in society, which requires a special strategy in art education – “multimodality, which, with the deployment of information and communication changes, becomes a normal state of human communication”. The ability to look beyond the facts, recognise patterns, and draw connections between related facts is known as synergistic thinking.

H. Chmil et al. (2021) [14] define the ability and desire to hear the Other as a characteristic of a person's competence and responsible attitude to the consequences of their activities. The researchers emphasise that the recognition of the priority of human rights and the willingness to promote the realisation of these rights is of crucial social importance for the acquisition of ethical experience of the individual, which has a positive impact on the implementation of cultural diplomacy. It is the ability to empathise with a partner, and especially with an opponent, that allows a person to feel (intellectually, intuitively) the image of the Other's world and at the same time maintain their assessment of this image. Summing up, the above has a positive impact on the pragmatic foundations of the professional activity of the subject of cultural and artistic activity – the ambassador of culture of Ukraine, “responsible for the creation and constant reproduction of a single semantic field of culture, and therefore – for the integrity of society” (Bezgin et al., 2019) [7].

Modern technologies and digitalisation are becoming increasingly important in diplomatic processes. The combination of the capabilities of digital technologies and the immeasurable potential of Ukraine's culture and art can generate an attractive image of the country. However, the activity of Ukrainian cultural diplomacy in the European information space is still insufficient. For example, the Head of the Delegation of the European Union to Ukraine, H. Mingarelli, assessed the perception of Ukraine in Western Europe as not corresponding to reality. Therefore, a group of scholars, having analysed the dynamics of the development of the conceptual apparatus of the cultural diplomacy process and Ukraine's reputational risks, proposed a system of effective changes to improve the country's reputation and promote the interests in a wave of positive change (Gumenyuk et al., 2021) [15]. The authors rightly pointed out the essential role of cultural diplomacy in the implementation of foreign policy. In this sense, cultural diplomacy may become a more valuable tool for the state in the future and a more significant component of public diplomacy, and in the long run, it is a good reserve for gaining support for its policies among the European audience (Kunanbayeva, 2016; Kunanbayeva and Zhylytyrova, 2016) [16; 17].

According to researchers of the problem of higher art education development in the context of global change and integration, the rapid development of technological innovations, new trends, new types of communication, cooperation and interaction between teachers and students are emerging (Yefimenko et al., 2021) [18]. The study describes the concept of smart education and its principles, the competence of future specialists and the specifics of their professional training. The authors describe global educational trends. It has been

established that a modern smart society needs a teacher who teaches art history, constantly developing his or her cognitive abilities, and systematically restoring his or her intellectual and creative potential. The features of the formation of innovative competence of the teacher in the changing conditions of the modern “smart” society are investigated. It is concluded that digital competence is one of the new requirements for the training of art historians in the context of the development of an information-oriented society (Kulgildinova and Uaissova, 2016; Ponomarenko et al., 2016) [19; 20]. O. Beregova and S. Volkov (2020) [21] define the place and role of national opera art by contemporary Ukrainian composers in the world opera process. The authors trace the ways of transformation of the opera genre at a new historical stage of its development, revealing the integrative aspects of opera’s interaction with other musical genres and art forms. The author’s panoramic review of Ukrainian operas created in recent decades has shown that the operatic art of Ukraine sends an urgent message to the world about Ukraine as a state with its own special and unique cultural code, as well as about the international recognition of the achievements of contemporary Ukrainian musical theatre.

The new reality has brought Ukrainian and international researchers closer together in search of answers to contemporary humanitarian problems, including art education and related cultural phenomena. Particularly noteworthy is the study by H. Westerlund et al. (2021) [22], in which she argues for the priority of the role of the artist in a democratic state and proposes to reconsider professional responsibility in art education beyond the focus on narrow technically fixed experience, shackled by disciplinary boundaries, to respond to the needs of a complex late modern society. The researchers considered “professionalism” in art education as a site of struggle that requires “systemic reflexivity” to participate in the transformation of society. Three episodes conceptualised as social innovations in the Finnish art education system served as examples. The researchers saw opportunities for multidisciplinary systemic collaboration to overcome institutional boundaries in the professional education of artists, helping to combat exclusion and inequality. According to D. Clarke (2020) [23], cultural diplomacy defines a policy area in which states seek to mobilise their cultural resources to achieve foreign policy goals. The researcher notes that the nature of these goals and cultural resources has undergone historical changes, and several terms have been used to refer to this policy in different national and historical contexts.

Throughout the XIX century, cultural diplomacy was closely linked to the rivalry of the Great Powers, especially in the colonial context. However, after the end of the First World War, cultural diplomacy was increasingly understood as a means of conducting ideological competition, a trend that became central to the cultural diplomacy of the Cold War (Mañlej, 2022; Komilova et al., 2021) [24; 25]. However, the focus of scholars on the cultural dimensions of the Cold War confrontation between the two superpowers has diverted attention from other forms of cultural diplomacy in the Third World or Global South that sought to establish forms of solidarity between postcolonial nations. The researcher noted that the post-Cold War world is characterised by a shift in the rhetoric surrounding cultural diplomacy, which now often includes an economic dimension as states compete for markets, investment, and attention in the context of neoliberal globalisation. Nevertheless, a plurality of cultural diplomacy strategies can be seen, with several actors adapting their approach to cultural foreign policy to suit their position in a multipolar world (Duysenova et al., 2013; Musabekova et al., 2014) [26; 27]. In conclusion, the researcher emphasises that despite the continued popularity of cultural diplomacy in political circles and the considerable attention of researchers, assessing the impact of cultural diplomacy in the XXI century remains a challenge (Sagitova et al., 2020) [28]. An interesting study was the research on the role of libraries, museums and cultural centres in foreign policy and cultural diplomacy (Mariano and Vårheim, 2021) [29]. The researchers conducted a review of scientific research to identify and understand new areas of research on libraries, museums, and cultural centres, which have long been cultural ambassadors in relations between nation-states and institutions. The value and originality of the analysis of the research paradigms outlined in the 57 studies on the changing and emerging roles of libraries, museums, and cultural centres

in cultural diplomacy, highlight the potential for interdisciplinary research to challenge and expand current knowledge on the practice of cultural diplomacy in libraries, museums and cultural centres.

The discussion confirms the breadth and depth of the scientific ideas proposed for discussion regarding the public demand for scientific answers to questions related to the problems of cultural diplomacy and art education. Thus, further development of this topic and a more in-depth analysis of the impact of professional art education on the positive image of Ukraine, including an analysis of the impact of cultural diplomacy (as an inspiration/energy of enlightenment) on global civilisation processes related to countering disinformation campaigns, in particular those aimed at discrediting Ukraine abroad, remains promising.

5. CONCLUSIONS

The study has deepened the knowledge of understanding the conceptual unity of the problems of society, humanitarian education, and culture; it has been proved that professional art education is a channel for the transmission of hereditary forms and a factor in the development of cultural innovations. As a result, art education as a space for the formation of a subject of cultural activity is a component of the system of building the reputational capital of the state, in particular, cultural, and artistic diplomacy. Moreover, a philosophical understanding of the cultural and artistic system of education is significant for the modern space of formation of the Ukrainian cultural ambassador, which allowed the authors to identify an important activity in the contemporary cultural process directly related to the broadcast and interpretation of cultural texts, determined by the goals, dynamics, and complexity of cultural and information flows.

The futility of refusing to acknowledge the problem of the Kremlin's active lobbying for information and cultural presence on the eve of the war (2014), which prevented Ukrainian culture from playing its role in shaping a civic national identity and building the creative potential of society, was revealed. Researchers have found that Ukraine has gained successful experience in countering the Kremlin's discrediting activities in European countries to restore its positive image. The logistics of information flows, in particular the accumulated potential of professional art education, systematically, purposefully, reasonably, and effectively ensures the interests of Ukrainian society in the world. In addition, the study identified the positive role and importance of cooperation between a politician and an artist in presenting a positive image of Ukraine, which should be further studied as part of the axiological and praxeological foundations of the cultural diplomacy system.

Given the aforementioned, civil society (as a new global community) is increasingly in need of humanitarian education, in particular, art education, which is aimed at professional training of a communicative personality, for whom empathy, willingness and ability to listen, critical thinking and creative intuition, and self-capacity for transformation are in demand. It is also important to further study the innovative problem of national cultural studies regarding the meaning of wars between open-type democratic societies and closed totalitarian societies (for example, Russia). All of the above factors confirm the prospects for further research in the chosen field. New research can become valuable material for various fields in society, including the humanities: cultural studies; art history, ethics, aesthetics; philosophy of art education. In conclusion, the study suggests that the future of Ukraine's cultural diplomacy and its global perception is inextricably linked to the strength and vitality of its professional art education. There is a clear need for continued research and policy development in these areas to ensure that Ukraine can effectively leverage its cultural assets in the international arena. This approach will not only enhance Ukraine's cultural diplomacy efforts but also contribute significantly to the broader project of building a positive and dynamic image of the country worldwide.

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