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Specificity of Preserving the National Identity of Ukrainian Refugees by Means of Culture and Art Historical Experience of the 20th Century and Modern Realities

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Abstract

The purpose of the work is to analyze the cultural and artistic factors of identification in the context of processes of migration from Ukraine during the 20th and early 21st centuries. The periods of migration as a result of the First and Second World Wars and the modern Russian-Ukrainian war were chosen as the main time periods. Terminological aspects of concepts such as "migration", "emigration", "diaspora", "identity", "national identity" in the interpretation of foreign and Ukrainian scientists have been updated. Accentuation of the directions and means of manifestation of the specifics of preserving the national identity of Ukrainian refugees through the means of culture and art, the main themes and genres of artists' work was carried out. The methodology is based on empirical research methods that synthesize observation, comparison, description and generalization, as well as methods of historical, dialectical, systemic, comparative approaches. The novelty of study consists in creating a new vision of migration processes, understanding the leading role of culture and art in Ukrainians national identity preservation in conditions of emigration at various historical stages, identifying common and different trends. The wars of the 20th century and the modern Russian-Ukrainian war led to the emigration of millions of Ukrainians from their native land, who, having settled all over the world, preserve their national identity thanks to culture and art. Artists (singers, instrumentalists, conductors, musicologists, artists), artistic collectives (choirs, orchestras, ensembles) and institutions (courses, educational institutions, art associations) were and remain the main guides in the identification of Ukrainian national culture.

Keywords: *emigration, war, Ukrainian diaspora, national identity, culture, art, symbolism of Ukrainian national art*

1. Introduction

The study of sociocultural phenomena and their dynamics necessitates the use of appropriate terminology. In the context of the proposed study, first of all, the terminology of social phenomena should be defined - migration, emigration, as a result of which the diaspora phenomenon is created. Migration (lat. *migratio*, *migro* - resettlement) is the movement of people, ethnic groups or individual representatives, connected with a change of permanent place of residence or with a return to it. There is a distinction between external migration, which is connected with going abroad, and internal migration, which is movement within the

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framework of one country. The term emigration” (from Latin - *emigratio* - eviction, resettlement) means the movement of units or groups of people from the country of permanent residence to another country, caused by certain reasons. In this case, emphasis is placed on the fact of leaving the country. “An emigrant is a person who voluntarily or forcibly left his homeland and went to another country for permanent or long-term residence” (Lanovyk, 1997, p. 13). It is worth focusing attention on the last thesis (long-term residence), since it makes it possible to include among the circle of emigrants those artists who stayed outside their native land for a long time and returned to it. Depending on the reasons for resettlement, the following main types of emigration are determined: economic (socio-economic reasons), political (oppositional attitude to the political regime), and military, caused by military actions. Sometimes it acquires a mass character, if the number of emigrants is counted in tens and hundreds of thousands, or even millions.

William Safran, a professor of political science at the University of Colorado (USA), one of the leading specialists in the field of diaspora studies, singles out six of the most characteristic features of a diaspora: departure from a once single place of origin and gradual dispersal to other peripheral regions; preservation of the collective memory of the original country of exit; feelings of isolation, rejection, and alienation in the new country of settlement; the prevalence of the myth about returning to the country of exit under favorable conditions; providing assistance to own homeland and actively supporting it; preservation of identity and solidarity with the country of origin (Safran, 1991, p. 83-84).

Emphasis on the preservation of national identity prompts turning to its scientific understanding. Ukrainian scientists Mykola Kozlovets and Natalia Kovtun (2010, p. 17) comprehensively analyzed modern theoretical and methodological approaches to defining the concepts of “identity” and “identification”. They established that “... identity appears as a personal construct that reflects a person's internal solidarity with social, group ideals and standards”. And therefore, as a complex personal formation, it has “...a multi-level structure, which is associated with three main levels of the human essence: individual, personal, and social” (Kozlovets & Kovtun, 2010, p. 17). At the same time, while “...identification (self-identification) involves actions, some process of correlation of one subject with another, identification of common or, on the contrary, specific signs, traits, then identity appears as a certain fact resulting from the process of identification (self-identification)” (Kozlovets & Kovtun, 2010, p. 28). The authors define cultural national identity as “...cultural unity based on common language, religion, and other cultural principles of unification” (Kozlovets & Kovtun, 2010, p. 52).

Researcher Larisa Nagorna (2002, p. 16-19) singles out the structural levels of identity: the first is the so-called basic identity, which involves, first of all, personal self-determination; the second level is a system of sociocultural identities: national, professional, age, gender, religious, and others; and, finally, at the third level, a transnational, global identity is formed. She singled out the main functions of national identity, which play an important role in its preservation among emigrants: cognitive, communicative, emotional, compensatory, ideological, instrumental (Nagorna, 2002, p. 55).

The British researcher of the phenomena of the nation and nationalism, Anthony Smith (1994, p. 13-14), in the work “National Identity” carries out its classification: gender category, gender division; category of space or territory; socioeconomic type, social class category. The scientist forms the most important features of national identity: historical territory or native region; common myths and historical memory; common mass, public culture; uniform legal rights and

obligations for all members; a shared economy with the ability to move within national territory (Smith, 1994, p. 23). If we apply this definition to emigrants, then for them only references to the native land, historical memory, and common culture remain. That is, in any foreign country of residence, Ukrainians become an ethnic group, which, according to E. Smith, is a type of "...cultural community that attaches great importance to the myth of origin and historical memory and is distinguished by one or several cultural features: religion, customs, language, institutions" (Smith, 1994, p. 29).

The famous American philosopher, political economist and publicist Francis Fukuyama (2022, p. 12) studies the issue of collective identity (religious, racial, ethnic, political) through the prism of thymos (the part of the soul that craves recognition of dignity), isothymia (the need to be respected on an equal basis with other people), and megalothymia (the desire to gain recognition of own superiority). At the same time, an important component of identity is culture: "Identity, which used to be the matter of the individual, now became a property of groups, each of which was considered the bearer of its own culture, formed by its own lived experience" (Fukuyama, 2022, p. 110), while national identity "... extends to the sphere of culture and values" (Fukuyama, 2022, p. 123). The scientist touches on the problems of immigration and refugees, which he considers as a test for the national identity of the countries that receive them (Fukuyama, 2022, p. 127).

Cultural identity - a priority for the creativity of artists - exists both within the limits of one's own culture and for its expression among others. The professional level of identity is based not only on a conscious choice of profession, but also on people's ability to be creative and active, as well as realization through creativity. In this case, artistic creation appears as the most optimal opportunity for the manifestation of identity.

No less relevant during the 20th and early 21st centuries, cultural and artistic aspects of migrations appear. Scientific works of recent decades by Nikos Papastergiadis (2000), Natalia Kryvda (2008), Saloni Mathur (2011), Burcu Dogramaci and Birgit Mersmann (2019), etc. testify to the need not only to synthesize the problems of migration and cultural and artistic identification, but also to reveal their globalizational and national features. As noted by B. Dogramaci and B. Mersmann (2019, p. 10), "the discipline of art history faces major problems related to complex historical and contemporary migration processes". There are many problem areas and needs for the new research: "What theoretical concepts correspond to procedural, performative, transnational and transcultural migration movements and their artistic reflections? How do we write art history that focuses on instability, exchange, and cultural change rather than relying on national parameters?" (Dogramaci & Mersmann, 2019, p. 10).

Ukrainian emigration and diaspora during the 20th and early 21st centuries represent bright achievements in the field of various types of art, constantly promoting the idea of not only the uniqueness and significance of their own national heritage, but also its significant difference from the Russian one. As evidenced by the study of the activities of the Ukrainian diaspora in many countries of the world, cultural figures created their heritage, while always preserving their national identity (Haydabura, 2013; Dutchak, 2013; Karas, 2012; Novozhenets, 2015, Tymkiw, 2012). In the context of our research, we will focus on military emigration. In the 20th century, Ukrainians survived two world wars, in the 21st century they are experiencing the modern Russian-Ukrainian war, which began in 2014, and its active phase continues from 2022. Namely these political reasons led to the mass emigration of Ukrainians, who sought refuge all over the world, but at the same time preserved their identity, which was clearly manifested in numerous artistic products and practices.

The purpose of the study is to analyze the factors of cultural and artistic identification in the context of processes of migration from Ukraine in the continuation of the 20th - beginning of the 21st century. The periods of migration as a result of the First and Second World Wars and the modern Russian-Ukrainian war were chosen as the main time periods.

2. Method

The theoretical and methodological basis of study is a socio-philosophical, psychological, cultural, and anthropological analysis of the process of cultural identification. Historical and theoretical analysis was also used. An important methodological tool for research is the dialectical method, the unity of logical and historical analysis. To solve the problems posed in the work, functional analysis and logical-conceptual analysis are also employed, which makes it possible to build a conceptual structure of the study. Cultural identification is considered as a social-synergistic process.

3. Results and Discussion

3.1 Cultural and Artistic Identification of Ukrainian Emigration in the Interwar Period

Emigration after the First World War was made of by Ukrainians from Trans-Dnieper Ukraine and from Galicia and Bukovyna. Its reason was the defeat in the liberation contests of 1917–1920. The main centers of concentration of emigrants until the mid-1920s were Poland, Austria, later - Czechoslovakia and, to a lesser extent, Germany and France. The beginning of Galician military-political emigration was marked by the departure abroad in 1919 of the so-called Mountain Brigade, which was part of the Ukrainian Galician Army (UGA). It was transported to the Sudetenland and interned near the town of German Yablonne. A year later, in August 1920, another unit of the UGA arrived here under the command of General A. Kravs, which was part of the Kherson division of the Army of the Ukrainian People's Republic (UNR) (Troschynskyi, 1994, p. 17). In 1921, interned Ukrainian soldiers were transferred to the camp in Josefov, which was liquidated in 1923.

The mass emigration of Transnistrians occurred in November 1920, when the Ukrainian Army of the Ukrainian People's Republic, under the pressure of Bolshevik troops, moved beyond Zbruch and concentrated mainly in Poland and Romania. Regarding the number of Transdnipier emigration, various sources indicate numbers from 37 to 50 thousand people (Troschynskyi, 1994, p. 19-20), including about 30 thousand in Poland (Narizhny, 2008, p. 33). Camps for internees were located mainly in Poland - in Oleksandrów-Kujawski (up to 5,000 people were held here), Kalisz (4–5,000), Szczepiorno (5–6,000), as well as in Wadowice, Petrokow, Lanzut, Strelkovi, etc. There were captured UGA soldiers (about 6,000) in Tukhol (Narizhny, 2008, p. 33). The situation of Ukrainians in the camps was extremely difficult. In Romania, camps existed in Brasov and Fagaroș, later - in Oradea Mare.

Thus, 1919-1924 entered the history of interwar Ukrainian political emigration as a camp period. The organization of camp life was carried out with the active assistance of the diplomatic missions of the Western Ukrainian People's Republic (ZUNR) and the UNR, which were opened in Prague (1918). Despite all the shortages and troubles, cultural and educational work was carried out in all the internment camps in the three countries. It was intensive and multifaceted, helping the internees overcome the difficulties of the initial period of their emigration. A unique sketch of cultural life in the Kalisz camp (Poland) in 1921 is presented

by the famous conductor Oleksandr Koshyts. While looking for 'recruits' for the Ukrainian Republican Chapel in the camps, the conductor first met the choreographer Vasyl Avramenko, who presented the performance of the "Ballet School of Avramenko". Koshyts was impressed: "...under those terrible camp conditions, the national power of these wired unfortunates is extremely incomprehensible to me" (Pigulyak, 1979, p. 20).

The writer Yevhen Malanyuk (2006, p. 84-88) wrote in his camp diary: "...Many of us manifest our belonging to the Ukrainian nation, many of us took part in declaring the forms of the structure of our statehood, but at the same time, many of us are illiterate in terms of national culture. ... Together, under the care of not many managers, people begin to work in the field of national culture. Our dance is quite a significant element of our culture, just like the song. From them, the best must be chosen, which is the essence that creates cultural forms, but forms that are indelibly the basis of national existence...".

The Ukrainian national instrument bandura also played a significant role in camp life. During the years 1920-1924, the famous bandur player Mykhailo Teliga became the organizer of the Ukrainian ethnographic collective, performed as a soloist with patriotic compositions (about the destruction of Sich, about S. Petlyura) (Dutchak, 2013, p. 88).

In the interwar period, the choral art of the Ukrainian diaspora actively developed, which shows signs of professionalism. The triumphant concerts of the Ukrainian Republican Chapel (later - the Ukrainian National Choir) under the direction of Oleksandr Koshyts in Europe, America, and Canada demonstrated the high artistic level of Ukrainian choral art in front of foreigners, and became a role model for Ukrainian collectives. Since 1923, the choir has remained in America and has become a strong catalyst for the growth of Ukrainian choirs, serving as a model of excellence and high performance skills for them. In the interwar period, dozens of choral groups were created on the American continent. A Ukrainian choir of five hundred members under the leadership of Koshyts performed triumphantly at the days of the Ukrainian-American community at the World's Fair in New York (1939), and Canadian Ukrainians held their first All-Regional Festival of Ukrainian Song, Music, and Dance in Toronto, in which 32 choirs took part.

In the internment camps in Poland, another professional group began its activities - the Dnipro Choir of D. Kotko, which actively toured the cities of Poland and later - Eastern Galicia.

In the interwar decades, the cultural and artistic activity of Ukrainians took on bright, organized forms in societies and associations that actively promoted their creativity in Poland, Czechoslovakia, Germany, etc. The folklore-ethnographic direction of the subject matter of the creativity of artists and collectives, which allowed to clearly represent own identity and individuality, remained important. Priorities of spirituality and reliance on folklore and ethnographic traditions become significant (Dutchak&other, 2020).

At the church of St. art. Varvara in Vienna (Austria), which is the oldest Ukrainian parish outside the borders of ethnic Ukraine, a choir is constantly maintained; Andrii Hnatyshyn began to lead this choir in 1931 and led it for more than half a century. Among the choral conductors of the interwar period, O. Koshyts, M. Hayvoronskyi (USA), P. Shchurovska-Rossinevych, O. Prykhodko, M. Roschahivskyi (Czechoslovakia), P. Matsenko, E. Turula (Canada) stand out.

Thanks to the active activities of the Ukrainian People's Union (UNS) in America, the Ukrainian Workers' Home Association (SURD), a network of choirs was created in Canada. In

the 1920s, higher educational six-month courses for training conductors began to work here. The teaching there was carried out by music teachers with a conservatory education (M. Hutsulyak). O. Koshyts was involved in the training of choral conductors at educational courses in Winnipeg, organized by P. Matsenko.

The circle of opera singers was expanding at that time. Along with Solomia Krushelnytska and Modest Mentzinsky, Oleksandr Nosalevych, Orest Rusnak, Roman Lyubinetsky, Maria Sokil-Rudnytska, Mykhailo Holynskyj, Klym Chichka-Andriyenko, and others became famous. Pianists Lyubka Kolessa, Sofia Dnistrianska, Daria Gordynska-Karanovych, bandurists Vasyly Yemets and Mykhailo Teliga stand out among the soloists-instrumentalists of this period.

The creative (composing) direction of the musical culture of the Western diaspora in this period was represented by the figures of Oleksandr Koshyts, Mykhailo Haivoronsky, Roman Prydatkevych, Fedir Yakymenko, Nestor Nyzhankivsky, and Zenowiy Lysko, who worked in various genres. Musicology was started at this time by Fedir Steshko, Fedor Yakymenko, Pavel Matsenko, Zenowiy Lysko, Stefania Turkevych, Yevgen Tsehelsky (Prague, Czechoslovakia), as well as mentioned above Oleksandr Koshyts (USA, Canada) and Pavel Matsenko (Canada). Scientists analyze various problems of Ukrainian music. In the interwar period, national musical and artistic centers were formed in the countries where Ukrainians settled: in the USA - in New York, Chicago, Philadelphia, Detroit, Washington, Minneapolis; in Canada - in Toronto, Winnipeg; in Europe - in Vienna, Prague, Berlin, Paris.

Thus, the evolution of Ukrainian diaspora in the interwar period, that is, the active processes of adaptation and incorporation of emigrants into the host society, lead, on the one hand, to cultural assimilation, which to some extent is combined with structural one – the inclusion of immigrants into the structure of the institutions of the new country of settlement, on the other hand – to the emergence of ethno-cultural formations based on the diaspora. Ukrainian emigrants began to go out from the state of forced self-isolation, becoming increasingly aware of their own ethnic and social needs in their new environment. The presence of organizational forms of diaspora existence - communities, national-cultural organizations and certain political movements, whose activities were aimed at the preservation and development of ethnic and national identity and effective socialization, the presence of internal vertical and horizontal connections, the desire for structuring, self-organization, and self-management - are characteristic features of the diaspora. All these processes coincide with the national phase of diaspora development (Hrabovych, 1992, p. 214).

The dynamic development of Ukrainian culture in the interwar period was ensured by the creation of its main components as a system, the establishment of interconnections between them, and showed the growth of the creative forces of the broad masses of emigration, the expansion of the range of their artistic interests, and the achievement of such a level of performance skill when the need to go out into the broad audience inevitably arises. The activities of professional and amateur art collectives, which developed in a close relationship, played an important role in uniting the Ukrainian community abroad, its self-identification and elevation of national dignity, and the creation of original Ukrainian musical, theatrical, and choreographic art. The holding of numerous exhibitions of fine and decorative and applied art contributed not only to the self-identification of artists, but also to the formation of Ukrainian art schools abroad and the preservation of national traditions. Thus, namely during this period, the culture of the Ukrainian diaspora was formed as a system characterized by completeness - the presence of all the structures necessary for the self-support of this system and their functional coherence and interconnection.

3.2 The Specificity of the National Identification of Ukrainians after the Second World War by Means of Art

After the Second World War, a significant number of Ukrainians ended up in Germany. The occupying forces divided Germany into four parts: the eastern part was occupied by the Soviet troops, the northern part - by the British, the western part - by the French, and the southern part (Bavaria) - by the Americans. In three zones of West Germany, a recall was issued to foreigners who were forcibly taken to work in Germany to return to their countries. While the people from Central Europe returned, the refugees from Ukraine refused and sought protection from forced return, not wanting to return to the Soviet Union. Non-recognition by the occupation authorities became a significant problem for Ukrainians. Camps were created in the western zones of Germany, Austria, and Italy, where numerous groups of Ukrainians, officially called “displaced persons” (DP), lived. While, according to I. Stebelskyi's calculations, there were 21 such camps in Austria, there were 161 in Germany, in the American zone, and 86 in the British zone (Isajiw et al., 1992: 43–51).

It is difficult to determine the number of Ukrainians in the camps of that time. The reasons were, firstly, the fear of identification, which could end in repatriation to the USSR, and secondly, military and government officials did not recognize Ukrainians as a separate national group, and in statistical reports they were classified in different categories. Only after considerable efforts did Ukrainians stop being called “self-styled Ukrainians” (Regensburg, 1985. P. 81). “Amid such unfavorable circumstances, the Ukrainian community had to fight for self-preservation. Without any help from the outside, not a single well-known person on the world stage, we had to break through the ice of ignorance, prejudice or outright denial of our identity. Our only helper, who paved the way for us to be recognized as “non-Soviet people”, was our organized drive for self-preservation and creative life...” (Regensburg, 1985, p. 85).

The “DP” camps, formed since 1944-1945, presented the great organizational work carried out by Ukrainians to provide school and higher education, craft and professional courses, music, theater, and art associations. Despite the difficult living conditions, kindergartens, schools, gymnasiums, choral and instrumental ensembles, theater troupes, choreographic circles, literary groups were established in the camps, and publishing business was established, including press. Already in 1948, 102 folk schools, 35 gymnasiums, 12 other secondary schools, 43 vocational schools were operating in the camps, 232 periodicals were published and 818 book editions appeared.

The number of registered Ukrainians in the camps in Austria ranged from 200 to 300 people, and in the largest ones (Landeck, Salzburg) - from 1 to 2 thousand (Keydanskyi, 1994, p. 111). In the American zone, the largest were the camps in Munich (Karlsfeld, Varner-Kaserne, Funk-Kaserne), Regensburg (Ganghofer-Siedlung), Mittenwalde (Jäger-Kaserne), Augsburg (Somme-Kaserne), and Bayreuth (Leopold-Kaserne). In the British zone, Ukrainians were in camps in Hanover, Heidenau, in the French zone - in Stuttgart. In Mittenwald (1945–1951), where in May 1947 there were more than 3 thousand, and in Regensburg (1945–1949) - up to 15 thousand Ukrainians, there were educational institutions (gymnasiums), churches, theaters, church and secular choirs, folk groups.

In the Rimini camp (Italy, 1945–1947; British occupation zone) for prisoners of the First Ukrainian Division of the Ukrainian National Army, there were 9,000 Ukrainians from various regions of Ukraine (Budny, 1979, p. 66). Seventy percent of them were under the age of 26, 19% were under the age of 36, 8% were under the age of 46, and only 3% were older than 46

(Budny, 1979, p. 67). At the headquarters of the camp, there were departments and reference offices, including cultural and educational and artistic circles, which organized the cultural and artistic life of Ukrainians (Budny, 1979, p.75).

The German camp period testifies to the high cultural and organizational activity of Ukrainians. The educational and artistic component was provided by leading teachers, artists, and scientists. Namely Germany in the post-war period became the main center of Ukrainian emigration, having taken over its national-political mission and the baton of scientific, cultural, and social life from Austria, Czechoslovakia, and France in the interwar years. This was facilitated by a number of ideological and political factors, first of all, significant migration of the population as a result of World War II and the possibility of avoiding persecution by the Soviet authorities. To some extent, a number of institutions created in Germany, starting from the 20s and expanded in the 40s and 50s, contributed to this. These include, in particular, the Ukrainian Scientific Institute in Berlin (1926-1945), the Ukrainian Free University (since 1921), the Ukrainian Technical and Economic Institute (since 1932), and others.

Since 1945, Munich has become not only the center of the largest settlement of Ukrainian emigration in Germany and Europe, but also the center of Ukrainian political life. By the 1950s, about 20,000 Ukrainians lived in the city and its surroundings. Most of them were in camps for displaced persons (Nordgeisen, Braunschweig, Karlsfeld, Kornberg, Bayreuth, Mittenwald, Regensburg, etc.). An important role in strengthening the Ukrainian spirit in the camps was played by the concert activities of singers Orest Rusnak, Teodor Teren-Yuskiv, Myroslav Starytsky (Miro Skalya), Vasyl Matiyash, violinist Volodymyr Tsysyk, pianists Roman Savitskyi, Kalyna Chichka-Andriyenko, Bohdan Pyurka, Borys Maksymovych, actors' troupes of V. Blavatsky, B. Grinchenko, drama studio of Y. Hirnyak, mixed choir "Ukraine" under the direction of Nestor Horodovenko, male choir "Surma" under the direction of Omelyan Pleshkevich, women's choir of O. Kokodynska, Bandurists' Chapel named after T. Shevchenko under the leadership of Hryhory Kytasty, the Chapel named after M. Leontovych under the leadership of Hryhoriy Nazarenko.

In the camps, there were workshops for making musical instruments (violins - V. Petesh, bandura - brothers O. and P. Honcharenko), samples of applied art (Mykhailo Chereschniovsky). Professor Ivan Povaliachek initiated and founded the Ukrainian Music School in the Regensburg camp, involving the famous musicologist Zinoviy Lysk to teach. Periodically there were exhibitions of folk art, religious paraphernalia, fine art - artists B. Kordyuk, S. Borach, L. Perfetskyi, E. Andievska, and others. In order to improve the professional level of participants in art exhibitions, art and craft courses and ceramic workshops were created in the camps under the leadership of V. Sichynskyi. In 1946–1948, the Art Studios, iconographic school of B. Paliy-Neila, art schools of S. Litvinenko, O. Lyaturinska, V. Balyas, and others also operated.

The "camp" period became for Ukrainian emigrants a school not only for survival, but also for realizing the need for unity, artistic education, and popularization of Ukrainian culture in places of settlement. This was caused, first of all, by the significant intellectual potential of emigrants. At that time, the Ukrainian emigration in Germany numbered 277 scientists, including 119 professors of universities and institutes, as well as more than 200 artists (Marunyak, 1985, p. 116). This made it possible to resume the activities of higher Ukrainian educational institutions, to ensure the functioning of scientific institutions. Munich has become a center for almost all Ukrainian political parties and public organizations, church and cultural organizations and institutions. The central Ukrainian organizations in Germany formed the basic principles of the development of national education and culture.

In the Bayreuth camp, Dr. Kost Kysylevskyi (director of the gymnasium), conductors Ivan Nedilsky, Anastasia Ogorodyk-Zhylava were active, a student choir functioned, which performed at Shevchenko concerts, took part in Liturgies, Christmas concerts, a drama group (director Ya. Saluk), who staged T. Shevchenko's "Perebendi", I. Franko's "Fox Mykyta", a dance and orchestra group. Choir "Boyan" (leader B. Kushnir, conductor V. Tsysyk), bandurists' chapel named after T. Shevchenko (leaders V. Bozhik and H. Kytasty), choir "Ukraine" (leader N. Horodovenko), soloists Y. Liktei (bandura), Y. Hirnyak staged ("Orgy" by Lesya Ukrainka, "Cossack Mamai"), the "Plast" organization, sports circles, and needlework circles functioned (Bayreuth Memories, 1995).

The Regensburg camp constantly organized numerous artistic events of a musical, theatrical, visual, and general educational nature. In particular, in 1947, a symphonic concert of works by Ukrainian composers was held, a large-scale art exhibition was organized (paintings, graphics, sculptures, carvings), excerpts and performances of "Katerina" by M. Arkas, "Natalka Poltavka" by M. Lysenko, "Cossack beyond the Danube" by S. Gulak-Artemovskiy.

It is significant that the camp artists (Antin Malyutsa, Myron Bilynskyi, Sviatoslav Hordynsky) contributed to the production of special two-color stamps of Ukrainian themes in 1947-1948 - historical (events of the liberation struggles and outstanding events in the history of Ukraine and Galicia), ethnographic (folk costumes, music tools, landscapes of life of different sub-ethnic groups of Ukraine - Boyks, Hutsuls, Podolians, Lemks, Poltava residents, etc.), personological (portraits of T. Shevchenko, A. Sheptytskyi) (Regensburg, 1985, p. 519-522).

The Association of Ukrainian Musicians was organized in Munich in 1946. It included famous artists Vasyl Vytvytskyi, Zinova Lysko, and others. The association coordinated the activities of the sections: composer-musicologist, performer, pedagogic.

The cultural and artistic aura of the camp period was complemented by the activities of the AUM - Artistic Ukrainian Movement (*MVP*) - an organization of Ukrainian writers (1945-1948), headed by Ulas Samchuk. The leading idea of the organization was the modernization of Ukrainian culture and bringing it closer to the world one. Among the organization's members, whose total number reached more than sixty, there were famous writers Mykhailo Orest, Ivan Bagryany, Vasyl Barka, Todos Osmachka, and others.

The life and work of many Ukrainian artists - Svyatoslav Hordynskyi, Severyn Borach, Mykola Butovych, Hryhoriy Kruk - are closely connected with Germany. Their creativity had clearly expressed national characteristics - in terms of subject matter, genres, and styles. They not only created and represented their own achievements, but also organized lotteries and auctions, collecting funds for the needs of various Ukrainian organizations (Dutchak, 2013).

TSPUEN (*ЦІТІВЕН*) (Central Representation of Ukrainian Emigrants in Germany) was founded in 1945 under the leadership of Dmytro Doroshenko, and had a number of offices, namely: church affairs, scientific, higher education, secondary and professional schools, literature and art, preschool education.

In 1945, the Ukrainian Free Academy of Sciences was founded in Augsburg with departments: prehistory, history and theory of literature, linguistics, art history, pedagogy and psychology, bibliography, biology and medicine. The Society for the Protection of Ukrainian Monuments Abroad, a Museum-archive, and a library existed at the academy. The Ukrainian Free University, which has been operating in Munich since 1945, has received an official license from the Bavarian government to provide educational and scientific services, the right to conduct

doctoral habilitations, since 1950. Studies and scientific defenses, including issues of art history and cultural history, were conducted in Ukrainian and German.

The Ukrainian Association of Visual Artists (USOM) (YCOM) operated in Munich during 1947-1951. USOM united representatives of various artistic trends, who at that time lived mainly in camps for displaced persons in Germany and Austria (chairman – Edward Kozak). USOM organized several exhibitions, participated in the international exhibition of the United Nations Relief and Rehabilitation Administration in the German National Museum in Munich (1947), published 2 issues of the richly illustrated magazine “Ukrainian Art”, several albums and monographs.

On March 30, 1947, the Shevchenko Scientific Society was revived in Munich. Professor Ivan Rakovsky was elected as its chairman, and Professor Volodymyr Kubyiovych (later - the head of the European National Academy of Sciences) was elected as its general secretary. In 1948, he became one of the chief editors of the multi-volume Encyclopedia of Ukrainian Studies. The education of a new generation of emigrants was facilitated by youth structures: The Ukrainian Youth Association (SUM) (CYM), Plast, Union of Ukrainian Plastuns (SUP) (CYT), Central Union of Ukrainian Students (CE SUS) (LIE CYC), and others.

In the post-war period, in Germany, in particular in the camps, numerous periodicals, which reflected the cultural and artistic activities of Ukrainians, were also published: “Ukrainian Tribune”, “Chas”, “Ukrainian News”, “Ukrainian Independent”, “Forward”, “Ukraine and the World”, “The Goal”, “The Way of Victory”, “Christian Voice”, “Modernity”, etc.

In the spring of 1948, Weeks of Ukrainian Culture were held in Germany: March 7-15 in Regensburg, April 4-17 in Munich. They showed the German population and representatives of the American occupation authorities the diversity of Ukrainian culture, the achievements of groups and individual artists. The program of events included fine and folk art exhibitions, solo concerts by singers and musicians, performances by the “Ukraine” choir, the T. Shevchenko quintet and Bandurists' Chapel, the V. Bozhik National Choir, students of the V. Pereyaslavets Ballet School, and dramatic performances by the Ensemble of Ukrainian Actors of V Blavatsky and the “Theatrical Studio” (Regensburg, 1985, p. 477-479; Marunyak, 1985, p. 206). A broad presentation of Ukrainian culture became a successful attempt to overcome the separation of Ukrainians from the world.

With the end of the camp period, there was an active development of Ukrainian culture and its social recognition both among emigrants and among the indigenous population of the countries of settlement, the crystallization of its certain artistic and aesthetic foundations, the selection of leading genres, image-emotional dominants, that is, the creation of a stable artistic tradition.

During this period, musical culture, its compositional and musicological directions were dynamically developing, performing and educational directions were improved, the institutional construction of musical education and scientific centers was completed, the analytical study of the musical culture of the Ukrainian diaspora was initiated, and the professionalization of artistic forces was taking place. The threat of the destruction of Ukrainian identity encouraged artists to nurture authentic folk musical traditions and develop professional forms of musical culture.

The musical culture of Ukrainians in the diaspora after the Second World War was enriched by significant intellectual and artistic forces. It reached the highest level of skill and professionalism. Musicology was developing thanks to Wasyl Wytwycky, Osyp Zalesky, Antin

Rudnytsky, Yevgen Tsehelsky, Roman Prydatkevych, Ihor Sonevtskyi (USA), Zenowiy Lysko (Germany, USA), Aristid Vyrsta (Paris, France), Myroslav Antonovich (Utrecht, Netherlands), Pavlo Matsenko (Canada), Omelyanov Nyzhankivskyi (Switzerland), Stefania Turkevich (Ireland), and others.

The educational direction of Ukrainian musical art was significantly expanding its geography. The M. Lysenko Ukrainian Music Institute has been operating in Toronto since 1952. In the USA, pianist, composer, and cultural and social activist Roman Savytskyi founded the Ukrainian Music Institute (UMI) and its branches in New York and other cities in the same year. The institute organized and supported private music schools and arranged concerts. The functioning of this institution for 70 years provided a significant contribution to the development of Ukrainian musical education and culture. In 1954, Antin Rudnytskyi organized the Ukrainian Music Courses in Philadelphia, which had branches in other US cities. Especially fruitful was the practice of summer seminars and music festivals in Hunter (New York state), the coordinator of which for many years was the composer and musicologist Ihor Sonevtskyi. Classical and modern music was played there. Composers received orders for new works for the premiere at these festivals. Therefore, Ukrainian composers had the opportunity to exchange artistic experience more often.

Ukrainian composers, students of Kyiv, Kharkiv, Odesa, St. Petersburg, Moscow, Prague, Vienna, Paris, Berlin and other conservatories and academies of music, the Higher Music Institute named after M. Lysenko in Lviv - Stefaniya Turkevich-Lukiyanovych, Antin Rudnytsky, Roman Prydatkevych, Yuriy Fiyala, Mykola Fomenko, Zenowiy Lysko, Wasyl Wytwycky, Vasyl Bezkorovainyi, Vadim Kipa, Andrii Hnatyshyn, Myroslav Antonovych, Maryan Kuzan and others - confirmed their multifaceted creativity that the context of Ukrainian musical culture is open to the latest, modern styles and compositional techniques (Karas, 2012).

In 1954, a congress of Ukrainian artists from the USA and Canada took place in the Canadian city of Toronto, which at that time concentrated Ukrainian professional musicians. The symphony orchestra under the direction of Walter Susskind performed the works of composers from Ukraine and those who found themselves outside its borders. The concerts included not only singers, violinists, and pianists, but also performers on folk instruments, including outstanding bandur players Hryhoriy Kitasty and Volodymyr Bozhik.

At this time, new collectives were joining choral art. Choir of the Church of St. Varvara in Vienna under the leadership of A. Hnatyshyn participated in the jubilee celebrations of the 1000th anniversary of the baptism of Ukraine-Rus in Rome (1988), A. Hnatyshyn conducted a choir of six hundred members during the Hierarchical Liturgy, which was celebrated by Pope Ivan-Paul II in the Basilica of St. Peter in Rome.

Festivals, which were often held in different cities, became a great stimulus for the development of choral art in Canada. Namely then, later glorified groups such as the men's choir named after T. Shevchenko, women's choir "Hagilka", mixed choir named after Matviy Popovych (Winnipeg), "Trembita" choir (Edmonton), "Birch" women's choir (Hamilton) appeared. In the USA at this time, the later famous choirs "Dumka" (New York), "Kobzar" (Philadelphia), "Trembita" (Newark) were founded. The Union of Ukrainian Choirs of America was established in New York (1959).

While in the USA and Canada after the Second World War, the musical art of the Ukrainian diaspora reached a high professional level, in Australia, Great Britain and other countries it was

just beginning. IDPs from DP camps brought rifle, rebel and folk songs with them. In 1946, the organization of the Ukrainian men's choir in Woodside gave birth to choral art in the distant Australian land. Subsequently, the male and mixed choir of the Ukrainian Singing Society "Boyan" was created in Sydney (conductor Vasyl Matiyash), the choir "Chaika" in Melbourne (conductor Stepan Korin), the choir "Homin" in Adelaide (conductor Yosaphat Klish). In 1951, Myroslav Antonovych created the "Byzantine Choir" in Utrecht (Netherlands), which he managed for more than 40 years. This is almost the only choir that performed Ukrainian music and in which, except for the director, there was not a single Ukrainian (Karas, 2012).

Another famous choir of the Ukrainian diaspora was the choir named after O. Koshytsia from Canada, which in 1992 became the first among Ukrainian groups abroad to win the State Prize of Ukraine named after T. Shevchenko. The choir, zealously nurturing the rich choral tradition of the Ukrainian people across the ocean, often gave concerts around the world, sang more than a dozen records and audio CDs of secular and church music. In 1980, it became a laureate of the 1st Republican Choral Singing Competition named after M. Leontovych. In 1988, on the occasion of the 1000th anniversary of the baptism of Ukraine-Russia, the choir with the Winnipeg Symphony Orchestra performed two major works for the first time – "The Psalm Suite" for tenor, choir and orchestra by M. Cousan from Paris and the suite for choir, soloist and orchestra "When the fern blooms" by the Kyiv composer Yevhen Stankovych; in 1989, it first performed the oratorio "Volodymyr of Kyiv" by the young Canadian composer Danylo Shchur.

Instrumental performance in this period was primarily represented by the names of pianists Lyubka Kolessa (Canada), Roman Savytsky, Daria Hordynska-Karanowycz, Yuri Oliynyk, Vadym Kipa (New York, USA), violinists Yevgen Tsehelsky (Rochester, USA), Volodymyr Tsysyk, Donna Gresko, Alicia Buchynska (New York, USA), Markiyan Lepky (Detroit, USA), Albert-Ivan Lysy (Argentina, Switzerland), Lyuba Holovata, Daria Kuzyk, Yaroslav Mygasyuk, Oksana Simovych (Philadelphia, USA), Ivan Kovaliv and Oksana Maryniak (Canada), violist Taras Hubytskyj (Detroit, USA), cellists Bohdan Berezhnyskyj, Zoya Polevska, Hryhoriy Bemko, Myroslav Duda, Khrystia Kolessa, Ivan Barvinsky.

On February 1, 1953, in Detroit, the conductor Bohdan Pyurko, together with the Detroit Symphony Orchestra, organized the first symphonic concert of Ukrainian music in the USA, the program of which included works by M. Lysenko, V. Kosenko, V. Vytvytskyi, L. Revutskyi, and B. Lyatoshynskyi.

In the post-war period, numerous groups of bandurists were formed in the countries of Europe, America, and Australia, schools of playing the instrument were created, and ensembles were started. An outstanding team was the bandurist band named after T. Shevchenko, founded in Ukraine as early as 1918. Part of the original composition of the chapel with conductor Hryhory Kytasty arrived from Germany to America (Detroit) in 1949. For more than seventy years of creative life abroad, the band led by Hryhoriy Kitasty, Volodymyr Kolesnyk, Oleg Makhlay, and others gave hundreds of concerts, performed more than five hundred works, toured on many continents. Important for the development of bandura art was the work of outstanding soloists - Vasyl Yemets, Zinoviy Shtokalko, Volodymyr Lutsiv, Andriy Horniatkevych, and later - Victor Mishalow, Yulian Kytasty, Yuriy Fedynsky, Marko Farion, Ola Herasymenko-Oliynyk, Ruta Yavna, and others. Numerous groups of bandurists in the world actively toured, made audio recordings, performed on radio and television. Thanks to the emigrant bandurists, not only the epic genres of Kobzar creativity (dums, historical songs), but also spiritual works (cantos, psalms, carols, charity songs), songs of liberation struggles (Sich

songs and UPA songs) were saved from oblivion. Namely abroad, the legacy of Hnat Khotkevych (scientific, musical, methodical), the achievements and possibilities of the Kharkiv type of bandura instruments was preserved, which contributed to the development of the design of the instrument by masters abroad and its subsequent return to Ukraine. At the same time, professional author's music for bandura were formed - authors H. Kytasty, V. Mishalow, Yu. Oliynyk, and others (Dutchak, 2013).

The highly professional level of Ukrainian singers has opened the world's biggest opera stages to them. Marta Kokolska, Maria Sokil, Oksana Sovyak, Andriy Dobryanskyi, Yuriy Bogachevskyi, Pavlo Plishka were noted for their best voices and outstanding musicality in America, and in Europe - Ira Malaniuk, Yevgenia Zarytska, Myroslav Skala-Starycky.

Concerts and festivals, like the entire cultural and artistic life of Ukrainians abroad, are most often associated with significant dates - the anniversaries of T. Shevchenko, I. Franko, Lesya Ukrainka, V. Stefanyk. The Ukrainian diaspora celebrated the 1,000th anniversary of the baptism of Ukraine and Rus (1988) in a particularly magnificent manner. For this event, choirs in different countries of the world prepared programs of Ukrainian spiritual music, many of which were recorded on records and cassettes. Great manifestations of Ukrainian spiritual choral music took place in the "Royal Albert Hall" (Great Britain), in St. Peter's Cathedral and the Vatican concert hall in Rome (Italy), where the best choral groups of the diaspora were presented.

Thus, in this period, the Ukrainian diaspora, having passed through the complex stages of its formation, reached the peak of its development: its structure was finally formed, which was able to preserve and maintain its ethnic identity, and function for indefinitely long time as a component, but relatively autonomous part of the mother ethnoses.

3.3 Identity Markers of Ukrainian Migrant Refugees in the Conditions of the Russian-Ukrainian War

Although the last decades have witnessed the processes of global migrations, which are increasingly reflected in modern art, the problem of the inspiration of national art by migration processes as a "driver of artistic production" remains relevant (Dogramaci & Mersmann, 2019, p. 9).

The period that began in the 90s of the last century and became significantly more dynamic with the beginning of the Russian-Ukrainian war in 2014 is characterized by the presence of features of previous periods and attempts to synthesize all the assets of the Ukrainian diaspora as an integral part of the national culture. At this time, Ukrainians actively represent the spiritual fullness of their own traditions. The interaction of universal and national is clearly manifested in all areas of diaspora culture. The real integration of the Ukrainian emigration into the new society is taking place, as well as the cooperation of various Ukrainian studies institutions, art collectives, and individual artists is strengthening. The high professional level of the representatives of the current wave allows them to take an active part in academic art projects.

Ukrainian singers Andrii Shkurgan, Zoryana Kushpler, Pavlo Gunka, Sofiya Solovyi, and others present vocal art today on the world's most prestigious opera stages. Among the bandurists, we single out the names of Ola Herasymenko-Oliynyk (USA), Oksana Zelinska (Canada), Larysa Kovalchuk (Australia). Victor Mishalow, Brian Cherevyk (Canada), Adelina Yefimenko (Germany), Olga Popovych, Teresa Mazepa (Poland) work alongside Lyuba Zhuk (Canada), Taras Filenko, Dagmara Duvirak (USA) in musicology.

Russia's armed aggression forced millions of Ukrainians to leave their homes in search of safety within the country or beyond. Research by the civil network "OPORA" indicates that as of December 12, 2022, there are 4,893,079 internally displaced persons in Ukraine, of which 1,093,821 are children; as of February 1, 2023, the total number of Ukrainian citizens who are in Europe, is almost 8 million (7,989,027) people. That is, almost a fourth of the population of Ukraine became refugees (OPORA, 2023). Almost 70% of them are specialists with higher education, and among them, there artists - musicians, painters, actors, etc.

Culture in these conditions acts as a resource of soft power, which is studied by the American political scientist Joseph S. Nye Jr. (Nye, 2004, p. 44-45). Ukrainian culture actively declared itself not only as self-sufficient, with its own historical tradition, which dates back to the period of Kyivan Rus, but also significantly different in aesthetic and ideological direction from Russian and Soviet culture. Literary, artistic, musical, theatrical projects became an integral part of the activities of Ukrainians who were forced to find themselves abroad. Their goal was both the representation of national heritage to the world, and the need to emphasize own identity in creativity.

Of course, in less than a year and a half, Ukrainian refugees have only expanded the main directions of their own activities abroad and are presenting their most popular forms. However, important factors remain the national markers of identification of the work of artists, in particular by means of symbols, avoiding everything that may remind of Russian or Soviet culture.

Among the first works-symbols, the Ukrainian national anthem "Ukraine is not dead yet" sounded in a new way. It was performed by soloists M. Khoma, O. Ponomariov abroad, as well as by collectives, including international ones - for example, it was the performance of the chorus and orchestra of the Metropolitan Opera of New York (USA) as a sign of support for their Ukrainian member - singer V. Buyalsky, before the performance of D. Verdi's opera "Don Carlos" as a tribute to the innocent victims of Russian aggression. During the war, the national anthem of Ukraine was played at all rallies, events, concerts, and exhibitions organized to support Ukraine abroad. The second most popular song during the war was the song of the Sich riflemen (song and music by S. Charnetsky) "Oh in the meadow red viburnum". Namely the song poetry of the Ukrainian Sich riflemen acquired a new meaning and revival, as a necessity of the struggle for Ukrainian statehood and independence, the affirmation of the national liberation ideology. At the beginning of the full-scale war, A. Khlyvniuk, the soloist of the Boombox band, sang it on Sofia Square in Kyiv. After that, the song became a real world hit, resounding all over the world in a vocal-choral and instrumental arrangement of pop and folk-academic direction by Ukrainian and foreign artists (Dutchak, 2022, p. 722). Also, the recording of the song became the basis of the creative performance and revival of the world-famous collective "Pink Floyd" with the rock composition "Hey Hey Rise Up". Also, the famous "Melody" by M. Skoryk became an important musical symbol of Ukrainian culture abroad, which acquired a new tragic meaning (as a tribute to those who died in the war - military and civilians), performed by various groups and in various arrangements (instrumental and vocal-instrumental).

Interest in Ukrainian folk instruments, in particular, the bandura, intensified. Refugee band players actively give concerts, introducing foreign audiences to the achievements of national culture: Naina Doroshenko (Frankfurt, Germany), Inna Lisniak (Pärnu, Estonia), Lyubov Kardash (Ferrara, Italy) and others.

It is significant that Ukrainian music finds vivid expression in pop music as well. Singer Mika Newton performed at the 2022 Grammy Awards in Los Angeles (USA) together with soul singer John Legend to the accompaniment of Suzanne Iglidan, a refugee bandur player from Odesa. And the winners of the Eurovision Song Contest in 2022, Kalush-Orkestra from Prykarpattia, managed to draw attention to Ukrainian mass music in the world. The 2023 Eurovision Song Contest, which took place in Liverpool (Great Britain), due to the impossibility of holding it in Ukraine at war, involved many Ukrainian artists, including those from abroad, in all the events of the competition.

Throughout 2022-2023, Ukrainian refugees, who have mostly settled in Europe (Poland, Germany, the Czech Republic, Great Britain, Italy, Spain, etc.) and North America (Canada, the USA), constantly participate in events in support of Ukraine, organize in groups in social networks, initiate cooperation with organizations and societies abroad. It is significant that many artists and scientists of artistic and cultural fields, who were forced to find themselves abroad, were able to continue their creativity and research in the conditions of the war thanks to individual scholarships and institutional grants from many organizations abroad (The Shevchenko Scientific Society (*HTIII*), Canadian Institute of Ukrainian Studies, DAAD, National Science Center of Poland) and Ukraine (Ukrainian Cultural Foundation, British Council in Ukraine, French Institute in Ukraine, Czech Centers in Ukraine, Goethe-Institut Ukraine). An important direction of support for Ukrainian artists is offered by the House of Europe organization founded in 2019 - a program financed by the European Union, created to support professional and creative exchange between Ukrainians and their colleagues. It focuses on culture and creative sector, education and work with youth, social entrepreneurship, media. It has more than 20 programs: scholarships designed to help Ukrainian specialists continue to work despite the war, grants for personal projects, trips to conferences, courses and internships in the EU and Great Britain, etc. House of Europe finances the restoration of cultural infrastructure, the digitization of cultural heritage, supports the translation of literature and creative interstate projects between Ukraine and the EU and Great Britain (House of Europe).

O. Lozynska, considering modern projects in the field of classical music as a tool of cultural diplomacy, draws attention to the “Mriya” (“Мрія”) project implemented in Berlin by the Ukrainian violist and cultural manager Kateryna Suprun (Lozynska, 2023). She evacuated from Kyiv at the end of February 2022 and in Germany “...organized the musical group Mriya, which consists of Ukrainian musicians, most of whom are refugees” (Lozynska, 2023, p. 42). Already at the end of April of the same year, the debut of the string orchestra took place in Hamburg. Musicians turn to the works of composers Borys Lyatoshynskyi, Vasyl Barvinsky, Myroslav Skoryk, Valentyn Sylvestrov, Hanna Havrylets, Zoltan Almashi, Yuriy Shevchenko, and others (Lozynska 2023, p. 42). The promotion of Ukrainian music in various cities of Germany, on its leading stages, really serves as a tool of cultural diplomacy, helps to destroy stereotypes about Ukraine, and proves its high cultural level and potential.

An important one is the project of the Metropolitan Opera “Tour of Freedom”, the idea of which belongs to the wife of Peter Gelb (general producer of the Metropolitan Opera), conductor Keri-Lynn Wilson (Karas, 2022; Ukrainian Freedom tour, 2023). After seeing the mass migration of refugees from Ukraine to Poland, Keri-Lynn suggested creating an orchestra of refugees (Keri-Lynn Wilson). The idea was implemented together with Waldemar Piotr Dąbrowski, who heads the Polish National Opera, Oleksandr Tkachenko, Minister of Culture and Information Policy of Ukraine, and the Ministry of Culture of Poland. The Metropolitan

Opera and the Polish National Opera organized the Ukrainian Freedom Orchestra. It included musicians from various cities of Ukraine (Kyiv National Opera, National Symphony Orchestra, Lviv Philharmonic Orchestra, and other orchestras) and those already working in the West. Seventy-five musicians gathered on July 18 in Warsaw, rehearsed for ten days under the direction of Keri-Lynn Wilson, and then gave concerts and participated in prestigious festivals. The tour ran from Warsaw to London, Munich, Orange (France), Berlin, Amsterdam (Holland), Hamburg, New York, and the final concert was held at the Kennedy Center in Washington. The program of the tour consisted of works by Ukrainian composers, in particular, V. Sylvestrov (his Symphony No. 7 opened the program in Warsaw).

May 25, 2023, the Institute of Arts of the Polish Academy of Sciences (Warsaw) organized and held the international scientific conference “Ukraińska migracja muzykologiczna w kulturowym uniwersum Polski” (“Ukrainian musicological migration in the cultural universe of Poland”) with the participation of Ukrainian musicologists who are in Poland in connection with full-scale Russian invasion of Ukraine, as well as Polish colleagues from Warsaw University and F. Chopin University of Music. A concert by students of Mykola Lysenko Kyiv State Music Lyceum was held as part of the conference. The first session of the symposium was thematically related to the origins of musical art, issues of ethnomusicological, source studies, aspects of historical musicology. The second session of the symposium was devoted to the personological dimension of musicological research (K. Szymanovsky, H. Havrylets, B. Kryvopust, L. Grabovsky, etc.). The event was covered in the programs of Polish Radio and the press of Poland and Ukraine.

The modern information world has made it possible to unite refugee artists of various directions much more, to synchronize their activities. Facebook groups were created, events are constantly advertised, most of which have charitable purposes, fundraising for the Armed Forces of Ukraine. The activities of Ukrainian collectives abroad, created in previous periods, with the aim of supporting Ukraine, are significantly intensifying. For example, the Chapel named after T. Shevchenko under the direction of O. Makhlay (USA) conducts numerous solo charity concerts aimed at organizing humanitarian aid to Ukraine (“The Support for Ukraine”).

Interest in the achievements of Ukrainian culture is also updated - exhibitions, presentations of works of art, theatrical performances, etc. are organized. Museum workers who are forced to work abroad conduct separate tours with emphasis on the works of Ukrainian artists (for example, O. Oliynyk about the work of Elizabeth Epstein, a representative of the Parisian avant-garde in the Lenbachhaus museum, Germany).

The Ukrainian Free University (YBY) (Munich, Germany) received grants from the Ministry of Science of the Federal State of Bavaria to support Ukrainians during the war, which were implemented in socio-psychological and cultural-artistic projects. In particular, in UVU, in 2022–2023, the concert of Lviv Chamber Orchestra “Akademia” of the Lviv Academy of Music named after Mykola Lysenko, concert of guitar music “Kharkiv-Munich. Voices of the guitar”, concert “Oleksandr Kozarenko. In memoriam”. UVU was also awarded an award for its contribution to the cause of cultural diplomacy.

In May 2023, Munich hosted the Ukrainian literary festival “Travelling Book Bazaar”, which presented new publications by Ukrainian women writers written during the war, the thematic event “Vechornytsia”, dedicated to the theme of authentic Ukrainian clothing, etc. From June 30 to July 15, 2023, the festival of Ukrainian culture “+380ART” was held in Munich (Germany). The start of the program began with a charity concert of piano music by Antony

Baryshevsky with works by Ukrainian composers (B. Lyatoshynskyi, M. Shalygin, S. Lunyov). Concerts, panel discussions and meetings have been held since July 8. The band “Tonka”, playback theater (consisting of participants from theaters from Kharkiv to Dnipro), DJ sets and online conversations represented the modern section of the functioning of Ukrainian culture.

At the same time, Ukrainian artists also initiate the creation of new collectives and artistic practices. For example, the famous Ukrainian conductor Oksana Lyniv (artistic director of the theater in Bologna, Italy), who initiated the creation of the YsOU youth orchestra, also involved refugee students in it. In November 2022, she was awarded in Lisbon (Portugal) with the Helena Vaz de Silva Award for spreading and preserving cultural heritage, supporting young musicians and popularizing classical music in Ukraine and Europe, promoting the building of bridges between citizens and communities from Ukraine, Europe, and the rest of the world. O. Lyniv initiated the writing of “Odessa Rhapsody” by the Ukrainian composer Yevhen Orkin for the concert of the Youth Orchestra in Paris in November 2022. It is significant that the work includes the sound of sirens - an air raid alert.

In Edmonton (Canada) in 2022, the chamber church choir “New Life” was created from new emigrants - St. Basil “New Life” Choir (director Oleksandra Hryniuk), which not only provides musical accompaniment to the liturgies of the parish of St. Basil the Great, but also participates in art events in the province of Alberta, in the international festivals. Artistic processes among modern migrant refugees continue, their creativity is not only integrated into foreign culture, but also reveals admiration and role models.

4. Conclusion

Thus, processes of migration from Ukraine should be evaluated not only in political, economic, and social contexts. Emigration caused the need for a spiritual level of identification of Ukrainians in the world, the formation of important areas of preservation of Ukrainian culture - at the level of ethnography, folklore, education, religion, and art. The main military causes of emigration exacerbated the problem of identity, as it often became the cause of wars and socio-political and ideological confrontations. Refugees - migrants from Ukraine - in each of the considered historical periods formed not only compact settlements, but also actual needs for their own identification, at the level of language, education, culture in the countries of the world (mainly Europe and North America), which was manifested in the organization of educational institutions, cultural and artistic events, emphasis on the symbols of Ukrainian statehood (anthem “Ukraine is not dead yet”, blue and yellow flag, coat of arms - trident), national artistic symbols (folkloric and ethnographic - bandura, triple music, folk songs, Ukrainian vyshyvanka, borscht, dances, etc.), the achievements of Ukrainian artists of various fields (musical, theatrical, visual, decorative and applied, etc.).

Important factors in the cultural and artistic identification of Ukrainians of different historical periods were the activities of both bright personalities and formed organizations and societies implemented in personal and collective practices. The national identification of artists and collectives was manifested on several levels - the subjects of creativity, genre-style continuity of Ukrainian culture, high professional level. While after the First and Second World Wars various public events, educational-scientific, concert-exhibition and publishing activities became important examples of the preservation and popularization of Ukrainian culture by refugee migrants, during the Russian-Ukrainian war online practices and active representation

of Ukrainian culture on the Internet, creation of new web pages of organizations, promotional public tours and projects, auctions in different countries of the world were added to them.

Ukrainian-language creative content is actively developing. Themes of love, motherland, mother, family, military events and confrontations, and humor remain the priority. There is an active revival of the theme of musical works of the military era, military events, and liberation struggles, which have acquired a new, relevant meaning. Through the means of culture and art, the trauma of the loss of own native home, homeland is overcome both for the creators themselves and for listeners and viewers.

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