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HISTORICAL AND CULTURAL HERITAGE AND PRESERVATION OF TRADITIONS DURING ETHNO-FESTIVALS IN THE SPACE OF CREATIVE INDUSTRIES

The article offers the theoretical and methodological analysis of the role of preservation, revival, and promotion of Ukrainian narratives, through the prism of holding ethno-festivals in the space of creative industries. The author carries out a retrospective analysis of the activities of ethno-festivals in the creative space in Ukraine as a tool for development and opportunities for cultural self-realization of representatives of creative industries. Emphasis is placed on the regional features of the authenticity of the Ukrainian people, creative initiatives, history, cultural values, customs and traditions, art and creativity during ethno-festivals. The importance of ethno-festivals in preserving traditions and historical and cultural heritage in Ukraine from generation to generation has been proven in the cultural aspect.

Keywords: culture, creative industries, ethno-festival, traditions, cultural heritage, cultural code of the nation, historical and cultural heritage.

The power of traditions and the power of creativity in their combination – a life-giving source of all culture.

Petro Savvitsky

Formulation of the problem. Transformational processes of creative industries in Ukraine intensify the need to revive the cultural code and develop ethnocultural achievements, through the prism of preserving traditions and historical and cultural heritage, to more widely present cultural heritage. Today's new challenges require non-standard, creative solutions in preserving the traditions and historical and cultural heritage of the Ukrainian people, as culture is an instrument of a new ideology. That is why we understand the importance of preserving history, reviving authentic traditions, spreading and rooting Ukrainian identity as the need to determine priorities through the development of ethnoculture in the process of ethno-festivals at the regional, state, and international levels.

The analysis of the recent research and publications. The dynamics of modern scientific research is marked by a wide range of research issues, because the ethnocultural sphere is of interest to researchers in a lot of ways. Thus, academic research of ethno-festivals was carried out from the standpoint of different approaches, in particular historical, philosophical, artistic, cultural, ethnographic, social, informational, and pedagogical. In academic research, we mostly find an understanding of the ethno-festival as a mass performance, a form of event culture, communication interaction, and the development of cultural and creative space. In general, the scientific and theoretical basis of the study are the works of such scholars as E. Barkova, S. Bezukbenko, S. Bilous, A. Havryliuk, M. Hryniuk, S. Dychkovskiy, V. Demian, D. Zubenko, S. Zuiev, D. Korol, N. Kuchyna, O. Lavrenko, O. Lytovka, Yu. Lotvan, Yu. Moskvichova, T. Rosul, Yu. Pavlenko, I. Petrova, A. Pyskach, M. Shved, O. Shcherban, etc.

The academic discourse around the issues of the culturological aspect of ethno-festivals is expanding thanks to the works of such researchers as Yu. Bohutskyi, S. Vytkaľov, N. Glavatska, A. Semeniuk, O. Sychova, S. Chernetska, A. Furdychko, H. Khroma, V. Sheiko, O. Yakovlev, etc. Positively evaluating the work done, we note that from the standpoint of preserving traditions and historical and cultural heritage in the space of creative industries, no research has been conducted, which confirms the relevance of the article.

The purpose of this study is to examine the trends in the development of ethno-festivals in the space of creative industries in Ukraine and the argumentation of their role in preserving traditions and historical and cultural heritage.

Presentation of the main research material. The issue of preserving the authenticity, history, and Ukrainian identity in the realities of today plays an important role in shaping the cultural and creative identity of Ukraine, which is clearly realized in the conduct of ethnic festivals.

Conscious culturological reflection of ethno-festivals in the space of creative industries is formed in the context of historical and cultural dynamics of Ukraine's development. To confirm this opinion, we present the position of D. Korol (2018, 48) that as all phenomena studied by culturology have a certain historical origin and are prone to changes in diachrony, a special area of research appeared in the depths of culturological research, focused on the problems of historical dynamics of culture, the origin of cultural phenomena, variability of fundamental principles, and technologies in life of societies. The ethno-festival takes an active part in preserving history, recreating culture, supporting Ukrainian cultural narratives and developing a cultural and creative environment. Analysis of basic research by S. Vytkaľov, N. Glavatska, M. Hryniuk, D. Korol, T. Rosul, A. Furdychko, H. Khroma, S. Chernetska, V. Sheiko, Yu. Bohutskyi, O. Shcherban, and O. Yakovlev makes it possible to assert the interdependence of the phenomenon of "authenticity" and "ethno-festival". Theoretical considerations make it possible to state that it is in the process of conducting ethno-festivals that we observe a thin line in preserving and popularizing the authenticity, history, and Ukrainian identity.

Let us analyze the semantics of the words "ethno-festival", "authenticity". Namely, the semantics of the word "ethno-festival" should be considered as a combination of two concepts "ethno" (the study of peoples, ethnic groups) and "festival" (mass celebration, display, review of the achievements of theater, pop, music, circus and

cinema) (Slovopedia; Bilodid 1979, vol. 10, 580). The concept of "authenticity" is understood as authenticity, conformity to the original, the original source (Herchanivska 2015, 15); conformity to one's own nature; the existence of an individual or a cultural community of individuals, characterized by the unity of essence and existence, the preservation of their own identity (Philosophical encyclopedic dictionary 2002, 7). *Authenticity* is something that can be interpreted as a litmus test of Ukrainian identity in self-expression, understanding of culture. Given this definition, we can say that the ethno-festival is a colorful mass event that takes place in a synergistic combination of traditions, customs, rituals, folk festivals, and interactive activities, forming a creative space in Ukraine. We are talking about concerts, fairs, workshops, theater performances, etc. in the process of the intercultural dialogue during festivals. At the same time, in the process of the ethno-festival there is an important moment of transmission of cultural values, preservation of traditions and historical and cultural heritage from the bearers to the younger generations, because everyone has the opportunity to join the making of folk crafts with masters, bearers of cultural elements. It should be noted that ethno-festivals are an important marker of creative industries in the context of the universality of the idea and the popularity of the event of creative initiatives through cultural heritage.

Given this, V. Sheiko and Yu. Bohutskyi (2017, 132) in the work "Formation of the Foundations of Cultural Studies of Civilizational Globalization" note that "Culture is the world of man and, in a sense, his way of life, created and constantly reproduced by himself ... in the future". In this case, the most important pattern of cultural development is heredity, which realizes the unity of opposites: tradition and creativity. The history of the results of human activity, the objective embodiment of cultural values goes hand in hand and in synchronous interaction with the change of generations of people in which the continuity of human history is preserved. That is why the formation of culture involves its development, not only the preservation of the best examples of the past, but also the creation of new cultural wealth in the creative process (Sheiko and Bohutskyi 2017, 117). In this context, the platform for creating a civilizational dimension of ethno-festivals is relevant, which allows to study cultural phenomena interpreted by aesthetics, art history, and literature as stylistic trends, as cyclically reproducible phenomena of civilizational development of creative industries of Ukrainian society.

Ethno-festivals in Ukraine are quite popular and have a wide range of development. A retrospective analysis of scientific and journalistic literature makes it possible to state that in the historical context the ethno-festival movement in Ukraine begins from the end of the 20th – beginning of the 21st century. The first examples of authentic folklore were performed in 1989 as part of the country's favorite event, the All-Ukrainian annual festival of modern song and popular music *Chervona Ruta*. The festival featured both authentic songs and theatrical ceremonies, instrumental and kobza-lyric music (Festivals in Ukraine: Official Website 2022). It is worth emphasizing that the festival movement, in particular the holding of ethno-festivals, is developing. Numerous ethno-festivals are launched in the regions, ensuring the development of historical and cultural heritage, tourist attractions, and the cultural and creative space. Every year they become brighter, richer, and more interesting. They are visited by more and more people both from Ukraine and abroad, because ethno-festivals provide an opportunity to join the historical and cultural processes and best highlight the uniqueness of Ukrainian customs, rituals, traditions, and culture.

The modern cultural and creative environment acquires new qualities; the representatives of the cultural and creative space offer unique author's stylistic innovations. However, ethno-festivals remain a bright tool, preserving historical and cultural values and traditions of development. According to a poll conducted by the European Festivals Association (EFA) about the most attractive festivals for the local audience, 30 % of respondents chose ethno, 42 % are dedicated to the cultural heritage (Ukrainian Cultural Foundation: Official Website). During the last third of the 20th century, Ukrainian culture, based on the achievements of the past and the cultural achievements of European countries, offers its own stylistic innovations. Thus, the ethno-festival possibly becomes the most effective means of temporarily raising the cultural status of the region. Thanks to the festival, each city can temporarily receive the status of a cultural capital and be known not only in the country but also in the world (Sychova 2015, 8–9). Striking examples are the cities of Kyiv, Lviv, Odesa, Poltava, Ternopil, as well as the regions that the author reveals on page 9 of the article. Holding ethno-festivals promotes economic, tourist, social, cultural and artistic development. We will offer a more detailed analysis in future studies. In the context of the above, the ethno-festival is considered as a form of representation of the cultural landscape in the

space-time continuum and the impact on man and society, which contributes to synergistic processes in the field of cultural and creative space (Yakovlev 2018, 57). In fact, the dimension of culturological ethno-festival activity will be considered in the study as a model with a unique feature in the three-dimensional aspect, namely: preservation of historical and cultural heritage, reproduction of culture, and popularization of Ukrainian identity. As a result, there is a rethinking of cultural values, history, and traditions of the Ukrainian people.

Researchers sometimes emphasize that ethno-festivals best highlight the uniqueness of Ukrainian customs, rituals, traditions, and culture. Indeed, ethno-festivals do their best to preserve the authenticity of the territory, because thanks to such festivals people learn about their past, customs, rituals, traditions, and culture. Ukrainian songs, embroideries, various ornaments and paintings are popularized. Such festivals unite people, help to remember their roots and revive Ukrainian identity, and, most importantly, evoke pride and love for their country. At the same time, ethno-festivals are festivals that present folklore, life and customs, cultural values, spiritual and material heritage of a people or ethnic group. They are traditionally organized for participation in large folk gatherings of ethnographic and artistic nature, immersion in the authentic ethno-spiritual environment of the indigenous population of a territory, broadcasting of traditional ethnoculture from generation to generation, participation in mass music and animation activities, fan performances or national holidays and traditional carnivals, and participation in traditional fairs, sport, entertainment and folklore activities.

The analysis of scientific research makes it possible to distinguish relevant types of ethno-festivals in the space of creative industries by their diversity. In particular, it is possible to distinguish them by genres: historical and ethnographic, multi-genre (festivals of folk art, ethno-festivals, children's folklore festivals, festivals of song and ritual folklore, gastronomic, scientific and educational, etc.), music (festivals of orchestras and ensembles of folk instruments, festivals, triple musicians) accordionists, etc.), folk dance festivals, art (festivals of potters, blacksmiths, straw makers and other types of folk crafts); by functional purpose (festivals-competitions, festivals-reviews, festivals-fairs); by age of visitors (mixed, youth festivals, children's festivals); traditional culture (festive and ceremonial traditions, crafts, windmills; history, culture and life of settlements); festivals that combine elements of traditions and rituals;

traditional and modern cuisine (Chernetska 2011; Furdychko 2018; Vytkaľov 2016). These types of ethno-festivals, on the basis of cultural value and interactivity, will contribute to the formation of comprehensive development and enrichment of an individual.

Cultural transformations of festivals prioritize interaction between participants, authors, artists, and representatives of the creative sectors. Note that the participants of ethnic festivals are different aged, from children to the older generation. It is also important that the most numerous is the age category of young people who actively participate in the study of Ukrainian original culture. Indeed, over the last decade, the number of people interested in participating in the ethno-festival has significantly increased (Demian and Butsenko 2018). This affects the potential for the development of cultural tourism in the regions of Ukraine. In particular, according to the Demcult poll, 93 % of local communities consider festivals, including ethnic festivals, to be an important tool for development, which opens up excellent opportunities for cooperation between different interest groups (Demian and Butsenko 2018). Also it is remarkable for our study that the first place of interest among the respondents is determined by festivals related to intangible cultural heritage and ethno-festivals in general (Demian and Butsenko 2018). It is extremely important for participants and organizers of ethno-festivals to have an opportunity to immerse visitors in authentic cultural customs and traditions, the ethno-spiritual environment. It is important to combine the actual master classes in the manufacture of utensils, jewelry, clothing, and culinary master classes in the preparation of dumplings, borshch, banosh, etc. The use of elements of folk costumes by the festival organizers and visitors gives a special atmosphere to ethno-festivals. Musical accompaniment of the festival with the use of folk instruments and performances of folk groups is also appropriate. The organization of ethno-festivals requires long-term preparation and careful selection of participants. However, this type of festival can provide a full cognitive aspect. It allows to fill the festival with local lore information and to ensure the satisfaction of cultural, cognitive, and gastronomic interests at the same time (Glavatska and Glavatskyi 2021; Hryniuk 2018; Shcherban 2018). The opportunity to actively involve visitors in the making of certain items themselves contributes to a positive mood and a certain emotional uplift, which provides a lasting positive effect of the ethno-festival as such. It involves the exchange of cultural and creative resources, organized for participation in crowded

folk gatherings of ethnographic and artistic nature, immersion in the authentic ethno-spiritual environment of the indigenous population of a territory, broadcasting traditional ethnoculture from generation to generation, participation in mass music and animation performances of favorite music groups, visits to national holidays and traditional carnivals, participation in traditional fairs, sports and entertainment and folklore activities (Glavatska and Glavatskyi 2021; Hryniuk 2018; Shcherban 2018). In view of this, the ethno-festival should have a Ukraine-centric conceptual idea, which is the goal of the event and which will generate a special identifying and socializing message of the territory where it takes place (Shcherban 2019, 208). It is expected that for the historical and cultural analysis the activity of ethno-festivals in the space of creative industries has its unique manifestations, and in the process of research we will analyze them.

One of the main socio-historical preconditions for the emergence and promotion of ethnographic festivals in Ukraine, as well as worldwide, is the reaction to globalization processes, which has led to a renaissance of interest in local ethnic cultures, the proclaimed values of these festivals are heritage, customs and traditions, their preservation and multiplication. In recent years, the role of ethno-festivals in the system of modern means of disseminating ethnocultural information and popularizing the cultural heritage of the people has significantly increased (Glavatska and Glavatskyi 2021). The role of ethno-festivals as an implementation tool for the development of culture and traditions in the regions in the space of creative industries is the subject of scientific discourse.

In particular, the study of ethno-festivals is carried out in the regional dimension by S. Vytkaľov, N. Glavatska, M. Hryniuk, T. Rosul, O. Shcherban, etc. In particular, S. Vytkaľov (2016) notes that festivals solve political-cultural and cultural-artistic tasks; in particular, establishing close contacts between individual ethnic groups; acquaintance with the cultural heritage of other nations; formation of worldview and spirituality; preservation of cultural diversity. The author argues that the means of culture can achieve significant results in the cultural and creative development of the region and society in general (Vytkaľov 2016, 18). Extremely important things are retransmitted in colorful ethno-festivals in the synergy of creative ideas and projects with traditions, customs, and history, as each region has its own historical and cultural value, traditions, customs, and rituals. For example, Ternopil oblast is famous for Borshchiv embroidery and borsch

(Borshchiv); Ivano-Frankivsk oblast for Easter eggs painting (Kosmach village), folk traditions and crafts (Kosiv); Luhansk oblast is famous for arts and crafts and traditional crafts; national cuisine of Donetsk oblast; Sumy oblast is known for the national cuisine and Krolevets fine weaving (Krolevets), wickerwork (Boromlya); Zhytomyr

oblast is known for folklore, weaving craft; Poltava oblast is famous for carpet weaving (Reshetylivka), pottery (Opishnia village), dumplings, plums and embroidered shirts (white on white); Dnipropetrovsk oblast is famous for its artistic painting (the village of Petrykivka). Ethno-festivals held in the regions not only represent unique historical and cultural

Table. International ethno-festivals in the cultural and creative space of the regions of Ukraine

No.	Region	Project name	Mission / vision	Year of found.	Venue
1.	Bessarabiia	Ethno-festival "Chumatskyi Shliakh"	revival of the cultural and historical heritage of the Kuyalnytsya estuary – the territory from where the Chumaks went on a long journey with their convoys	2019	Krasnosilka, Lyman raion
		International ethno-eco festival "Kodyma-fest"	discovery of the unique ethnic culture of the Southern Podillia, through the prism of a new platform and free space for communication of creative people	2016	Ivashkiv
2.	Bukovyna	International festival "Polonynska Vatra"	revival and popularization of folk art combining Ukrainian folk customs and traditions, spiritual rites with the historical past, popularization of the art of folk craftsmen, handicrafts	(1963) 1991	Putyla, Chernivtsi oblast
		Folklore-ethnographic festival "Malanka Fest"	popularization of ethnic color, preservation of traditions of national holidays	2011	Chernivtsi
3.	Volyn	International festival of Ukrainian folk art "Berehynia"	preservation and popularization of traditional folk culture, the best examples of intangible cultural heritage, education of national consciousness, patriotism of citizens based on the spiritual treasures of the Ukrainian people, expansion of creative ties, exchange of experience and information on folk art with foreign communities of Ukrainians	2010	Lutsk
		International ethno-festival "LiraFest"	revival and reconstruction of lyric and kobza traditions, Ukrainian cultural traditions	2013	Rivne
		Ethno-fashion-show festival "Arystokratychna Ukraina"	revival of Ukrainian history, culture, national traditions. In addition, the festival is aimed at developing cultural diplomacy between ethnic groups and national minorities that consider Ukraine as their homeland and representatives of the peoples living in Ukraine.	2016	Radomyshl, Zhytomyr oblast
4.	Halychyna	International folklore festival "Etnovyr"	popularization of traditional cultural heritage, strengthening of international contacts and cultural ties, exchange of knowledge, cultural and folk traditions, features, experience, expansion of worldview	2008	Lviv
		Festival "Dzvony Lemkivshchyny"	revival and preservation of our original tradition, identity	1999	Bychova tract, Monastyrska
		International folklore festival of ethnographic regions of Ukraine "Rodoslav"	study and acquaintance with the sources of authentic folklore of the largest ethnographic regions of Ukraine	2000	Ivano-Frankivsk
		Festival "Malovanyi Dzbanyk"	revival and popularization of one of the oldest crafts of Hutsulshchyna and Pokuttia – pottery, including painted ceramics	2001	Kosiv
5.	Podillia	International ethno-festival "Kolodar"	combination of ethno and eco-traditions, popularization of intangible culture and historical heritage of Ukraine	2020	Slavuta, Khmelnytskyi oblast

Table (continued). **International ethno-festivals in the cultural and creative space of the regions of Ukraine**

No.	Region	Project name	Mission / vision	Year of found.	Venue
6.	Zakarpattia	International folklore-ethnographic Hutsul festival	preservation, revival and popularization of Hutsul culture and art	1991	Hutsulshchyna
		International festival of ethnic theaters of national minorities of Ukraine, the Commonwealth of Independent States, and Carpathian European region "ETNO-DIA-SFERA"	revival and popularization of ethno-national theatrical art, increase of authority and promotion of cultural development of national minorities of Ukraine	1999	Mukachevo
7.	Naddniprian-shchyna	International ethnographic festival "Trypilske Kolo"	revival of the historical and cultural heritage of Trypillia culture unites common concepts of the festival: healthy lifestyle, harmony of man and nature, freedom of creativity, personal development and self-awareness	2008	Rzhyschiv, Kyiv oblast
		Ethno-festival "Trypilski Zori"	popularization and revival of folk crafts and authentic culture through master classes in pottery, wickerwork, embroidery, making charms, playing the flute, motanka dolls, drawing on glass, vytynanky, felting wool, etc.	2008	Cherkasy
		Ethno-festival "Borshchuk u Hlynianomu Horshchyku"	popularization of Ukrainian folk gastronomic culture	2014	Opishnia, Poltava oblast
		International festival fair "Petrykivskiy Dyvosvit"	preservation and development of cultural and natural heritage sites	2007	Petrykivka
8.	Zaporizhzhia	International Cossack festival "Pokrova na Khortytsi"	preservation, revival and popularization of folk art, increasing the role of national culture in shaping the worldview and spirituality	2010	National reserve "Khortytsia"
9.	Pryazovia	Festival of national cultures "Tavriiska Rodyna"	development of cultural traditions of different nationalities, promotion of folk art, folklore treasures	1993	Henichesk, Kherson oblast
10.	Slobozhan-shchyna	International literature and art festival "Krolevetski Rushnyky"	development and popularization of folk culture and music	1995	Krolevets, Sumy oblast
		Ethno-art festival "Pechenizke Pole"	preservation and restoration of folk traditions and national culture	2001	Pecheniyh reservoir, Kharkiv oblast

Arranged by the author on the basis of information from the official websites of city councils and administrations of the represented regions of Ukraine, the Ministry of Culture and Information Policy.

values, colors, local centers of folk art, traditions, and crafts, but also promote the collaboration of all sectors of the creative industries to promote the cultural code of the nation. The analysis of scientific literature makes it possible to assert that festivals play an important role in establishing and preserving the traditions of regions, ethnic groups, and their authenticity.

Analysis of the websites of regional state administrations of all regions of Ukraine, the Official Website of the Festivals of Ukraine, the

Official Website of the Ministry of Culture and Information Policy of Ukraine provides a more specific palette of ethnic festivals that have become business cards of cities and villages of Ukraine. In particular, Zakarpattia oblast: "Chervone Vyno" (Mukachevo), "Berehfest" (Berehove), "Sribnyi Tatosh" (Chynadiievo); Lviv oblast: "TuStan!" (Urych village), "Etnovyr", "Lviv Starodavnii", "Karpatiia", "Z Chystykh Dzherel", "Zamkovi Vorota" (Lviv); Volyn oblast: "Nich u Lutskomu Zamku", "Rizdviana Misteriia" (Lutsk); Rivne

oblast: “Rus Peresopnytska” (Peresopnytsia village); Ternopil oblast: “Zabavy u Kniazhomu Misti” (Terebovlya), “Borshch Yiv” (Borshchiv), “Halytska Defiliada” (Ternopil), “Dzvony Lemkivshchyny” (Monastyrok); Ivano-Frankivsk oblast: “Sheshory” (Sheshory), “Karpatskyi Vernisazh” (Ivano-Frankivsk), “Halytska Brama” (Krylos village); Chernivtsi oblast “Serednovichnyi Khotyn” (Khotyn), “Malanka Fest”, “Petrivskyi Yarmarok” (Chernivtsi); Khmelnytskyi oblast: “Porta Temporis” (Kamianets-Podilskyi); Zhytomyr oblast: “Kupalski Rosy” (Nemyryntsi), “Festyval Deruniv” (Korosten); Vinnytsia oblast: “Zhyvyi Vohon” (Vinnytsia); Kyiv oblast: “Zhnyva” (Kyiv), “Kraina Mrii”, “Pereiaslavskyi Yarmarok” (Pereiaslav-Khmelnytskyi), “Bohuslav” (Bohuslav); Cherkasy oblast: “She.Fest” (Moryntsi), “Kobzarevi Dzherela” (Kaniv); Odesa oblast: “Dnistrovska Khvyliya” (Odesa); Mykolaiv oblast: “Mykolaivski Zori” (Mykolaiv); Kherson oblast: “Tavriiska Rodyna” (Henichesk), “Tavriiski Zustrichi” (Skadovsk); Zaporizhzhia oblast: “Honchari na Khortytsi”, “Pokrova na Khortytsi” (Zaporizhzhia); Kirovohrad oblast: “Kalynovyi Spiv” (Kropyvnytskyi); Chernihiv oblast: “Poliske Kolo” (Chernihiv); Sumy oblast: “Krolevetski Rushnyky” (Krolevets); Poltava oblast: “Sorochynskyi Yarmarok” (Velyki Sorochyntsi), “Honcharnyi Vsesvit v Ukraini”, “Opishnia SlyvaFest” (Opishnia); Dnipropetrovsk oblast: “Chervona Kalyna” (Kryvyi Rih), “Mamai-fest” (Kamianske), “Dniprovski Khvyli” (Dnipro); Kharkiv oblast: “Pokut” (Kharkiv); Donetsk oblast: “Ukrainske Namysto” (Kramatorsk); Luhansk oblast: “Slobozhanskyi Spas” (Svatove), etc.

We will next focus on the ethno-festivals of the international format, which are the name cards of our country in the international arena, promoting the historical and cultural heritage of Ukraine in the cultural and creative space.

Analyzing the information materials, analytical reports, and video and photo reports presented on the websites of local communities, we can say that the stated mission / vision of the festival organizers is present. It is also important to emphasize that every year we can see the expansion of the functional characteristics of ethno-festivals, as well as the combination of authentic Ukrainian culture with modern, innovative technologies, techniques, and creative solutions. For example, Krolevets weaving has been modernized into a modern collection of stylized clothing designs; there is an opportunity to create modern, creative things (for example, a bag from the base of a bedclothes; Petrykivka painting on accessories, etc.) during the master class at the

ethno-festival together with masters and bearers of elements of folk craft. Visiting a significant number of the announced ethno-festivals, we can say that the cultural and creative diversity of ethno-festivals is represented by a rich calendar of events, traditions, customs, cultural values, and a diverse palette of events in the creative sectors. The focus of this study is that the ethno-festival promotes intercultural dialogue at various levels: the interaction of craftsmen, artisans, and artists with the authorities, members of national cultural and social organizations and business representatives. In addition, the festival is an important element of the mechanism of preservation of tradition; it plays a huge role in the reproduction and transmission of socially significant information from generation to generation; and therefore, it is a factor in preserving national identity and socialization of the individual. Thus, the ethnic festival provides a wider range of communication tasks: informational, interactive, epistemological, axiological, and semiotic (Rosul 2021). Ethno-festivals are a platform of development for the bearers of national culture, color, cultural, and creative heritage.

In confirmation of this opinion, we will focus on some of the announced ethno-festivals in more detail. In this context, it is interesting to consider ethno-gastro-festival “Borshchik u Hlynianomu Horschyku” (“Borschik in a Clay Pot”). The ethno-festival is transformed into a kind of a platform of cultural communication during the preparation of sixty varieties of borshch, where invaluable ethnographic information was exchanged by dialects of more than a dozen regions of Ukraine. The local ethno-festival should revive the interest in the forgotten traditional Ukrainian culture and unite the efforts of all those who are not indifferent to the revival and development of local highlights. The program of the ethno-gastronomic festival “Borshchik u Hlynianomu Horschyku” provides for the reproduction of the local but forgotten wedding ceremony in fragments: courtship, loaf and the rite of dressing the bride, the rite of dressing the bride and groom, the rites of Monday. The mentioned rites in theatrical form, with the involvement of the festival guests, are recreated by women of the older generation from four villages of Poltava oblast in folk costumes, accompanied by appropriate songs and sayings (Shcherban 2018, 209). As Olena Shcherban (founder of the festival) notes, ethno-gastronomic festival “Borshchik u Hlynianomu Horschyku” promotes the forgotten language, gastronomic, folklore, and handicraft traditions of Poltava oblast, and aims to make Poltava oblast the heart of gastronomic tourism and to return the traditions of walking together in the bounties of

communication and hospitality. According to the researcher, “promotion and advertising of regional features of traditional culture are especially relevant through the prism of today, so I chose ETNOStrategy in the development of modern festival movement in Poltava region” (Shcherban 2018, 209–210).

The folklore and ethnographic festival “Malanka Fest” is creative and colorful, and it has been held in Chernivtsi since 2011. According to the official website, “the main idea is to claim the region as an ethnically diverse, colorful area where traditions are preserved in the creative space; a region where the historical and cultural heritage of folk festivals interplay. The festival presents the traditions of “Malanka” (a special Ukrainian festival of the carnival type) in Bukovyna. Ukrainian, Bessarabian, Hutsul, Moldavian, Romanian “Malanka” is presented in a unique, colorful performance”. It is important for our research that the authenticity of “Malanka” is exclusively demonstrated in a creative combination with master classes of folk crafts, seminars, theatrical performances, concert performances of groups with modernized “Malanka”, display of museum exhibits, book fairs, works of designers and stylists, etc., representatives of the sectors of creative industries of Ukraine.

The festival-competition that deserves special attention in the cultural and creative space is “Malovanyi Dzbanyk”, held in Kosiv. The main challenge of such a performance was the need to revive and promote one of the oldest crafts of Hutsulshchyna and Pokuttia: pottery, including painted ceramics. Back in 2012, the tradition of Kosiv painted ceramics was included in the National List of Intangible Cultural Heritage of Ukraine, and in 2018 it was nominated for inclusion in the Representative List of the NCC UNESCO (Hryniuk 2018, 189). The main focus of the event is the knowledge of the master in his workshop, and then the rise of all Kosiv potters to a large exhibition-fair, where the festival guests can see the diversity of different creative styles of Kosiv painted ceramics. And, as a result of annual events, in the cohort of well-known masters we observe the emergence of a large number of new names of young ceramists working in both innovative pursuits and in the tradition of authentic technologies of local painted ceramics (Hryniuk 2018, 190). As we can analyze, the ethno-festival really combines the festive performance with the authenticity of the Ukrainian people, combining traditions and rituals, preserving the historical and cultural heritage. Presentation of the nation’s code is done through song, music, costumes, national cuisine, folk crafts and handicrafts.

The “Etnika” Ukrainian Brand Festival is also a striking example in this context, which brings together the best craftsmen from all over Ukraine (Ministry of Culture and Information Policy of Ukraine: Official Website 2021). To the 30th anniversary of Ukraine’s independence, 47 bearers of unique traditional techniques from authenticity to modernity were presented at the festival. At the same time, there are a number of master classes from carving to ceramics and handicrafts for festival guests. The mission of the festival is to show what modern folk arts and crafts can be.

In the context of the above, it should be emphasized that the holding of ethno-festivals ensures the continuity and transmission of folklore heritage to future generations. Note that young people are always very active in the proposed activities of ethno-festivals, and they very often heard and seen during ethno-festivals is modernized and presented in the youth interpretation through creative tools. For example, the representative of Ukraine at Eurovision-2022, *the Kalush Orchestra* with the song *Stefania* presented just a composition that was an explosion of ethno and creative modernity in the bright manifestations of cultural and creative synergy. In particular, the costumes are the result of cooperation between stylists and ethnographers, the elements of authenticity in clothing are presented (ancient heart, embroidered shirts and Bukovynian keptar). The musical performance combines rap, folklore motifs and Ukrainian authenticity, which is a unique work with the desire to win with Ukraine in the heart!

After all, “we are a young country with a thousand-year history. We build our house on the land where our ancestors lived and built. We are not guests or lodgers. We are a young family from the glorious dynasty of Kyivan Rus-Ukraine. From the ancestry of founders. Ancestry of baptists. From a brave ancestry. Wise ancestry. Cossack ancestry...” (Speech by President Volodymyr Zelenskyy 2021). It is also important that in today’s realities, when the world community is interested in Ukrainian culture, Ukrainian history, and Ukrainian authenticity, there is an unprecedented opportunity to promote the cultural and creative space of Ukraine in the international environment. That is why it was decided to submit the article in English to expand the opportunities to tell about the uniqueness of the Ukrainian cultural identity to the world. This is a chance to be seen, heard, and change the emotional attitude towards the Ukrainian state. This is a chance to open a cultural and creative Ukraine to the world!

Conclusions. Thus, in today's crisis realities we will confirm the important role of the ethno-festival in preserving the traditions, historical and cultural heritage of Ukraine, finding the values of creativity and spiritual revival. We emphasize that ethno-festivals are a model with a unique feature in the three-dimensional aspect, namely: preservation of historical and cultural heritage, reproduction of culture, and promotion of Ukrainian identity, which provides rethinking of cultural values, history, and traditions of the Ukrainian people. Ukrainian songs, embroideries, various ornaments, and folk crafts are being popularized. Such festivals unite people, help

to remember their roots and revive Ukrainian identity and, most importantly, evoke pride and love for their country.

It is important today to develop an effective mechanism for preserving cultural heritage for future generations through innovative digital formats, supporting ethno-festivals at the regional and state levels as the centers that promote preservation and reproduction of historical and cultural heritage and traditions of the Ukrainian nation and international programs with an emphasis on local initiatives of creative industries, which will promote Ukrainian narratives.

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Христина Плецан

ІСТОРИКО-КУЛЬТУРНА СПАДКОЄМНІСТЬ І ЗБЕРЕЖЕННЯ ТРАДИЦІЙ ПІД ЧАС ПРОВЕДЕННЯ ЕТНОФЕСТИВАЛІВ У ПРОСТОРІ КРЕАТИВНИХ ІНДУСТРІЙ

Статтю присвячено теоретико-методологічному аналізу ролі збереження, відродження та просування українських наративів, крізь призму проведення етнофестивалів у просторі креативних індустрій.

Здійснено ретроспективний аналіз діяльності етнофестивалів у креативному просторі в Україні як інструменту розвитку та можливості культурної самореалізації представників креативних індустрій.

Закцентовано увагу на регіональних особливостях автентики українського народу, креативних ініціатив, історії, культурних цінностей, звичаїв і традицій, мистецтва і творчості під час проведення етнофестивалів. Обґрунтовано, що в процесі етнофестивалів відбувається важливий момент передання культурних цінностей, збереження традицій та історико-культурної спадкоємності від носіїв до молодих поколінь. Аргументовано, що етнофестивали є важливим маркером креативних індустрій у контексті універсальності ідеї і популярності події креативних ініціатив через культурну спадкоємність.

Методологія дослідження передбачає застосування сукупності методів наукового дослідження загального та спеціального характеру. Ключовими методологічними підходами дослідження визначено історико-культурологічний, на основі якого проаналізовано розвиток етнофестивалів кінця ХХ – початку ХХІ ст. у креативних індустріях; культурологічний підхід забезпечив можливість довести, що етнофестивали забезпечують синергію креативних ініціатив, історії, культурних цінностей, звичаїв і традицій, мистецтв і творчості, сприяючи сталому розвитку креативних індустрій та суспільства України загалом. За допомогою аналітико-синтетичного методу виокремлено особливості діяльності етнофестивалів у креативних індустріях в Україні; метод логічного узагальнення використано для теоретичного обґрунтування історико-культурологічного підходу до дослідження ролі етнофестивалів креативних індустрій у збереженні традицій та історико-культурної спадкоємності.

Наукова новизна полягає в теоретико-методологічній систематизації етнофестивалів кінця ХХ – початку ХХІ ст. в середовищі креативних індустрій, крізь призму історико-культурологічного підходу. Проаналізовано основні наукові дослідження проблематики в культурно-креативному просторі України.

Доведено в культурологічному аспекті вагомість етнофестивалів у збереженні традицій та історико-культурної спадкоємності в Україні від покоління до покоління.

Ключові слова: культура, креативні індустрії, етнофестиваль, традиції, культурна спадщина, культурний код нації, історико-культурна спадкоємність.

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