

Strategies of Representation and Overcoming Cultural Trauma: the Ukrainian Context

Olga Ovcharuk

Professor of Department of Cultural Studies and Intercultural Communications, National Academy of Managerial Staff of Culture and Arts, Ukraine,

Ananda Breed

Professor in Theatre, Director of Research University of Lincoln, United Kingdom

ABSTRACT. *In the conditions of ongoing political, ethnic, military and other types of conflicts, the problem of overcoming cultural trauma remains relevant in both theoretical and practical aspects. This problem is especially relevant for modern Ukrainian society based on the conflict with Russia. Overcoming the consequences of cultural trauma requires the development of appropriate humanitarian strategies based on the involvement of public authorities, the art-therapeutic possibilities of art and artistic practices, and the experience of international cultural and artistic projects. The project «Mobile Art for Peace» will be used as an exemplar project to explore how peace building approaches might be applied across different political, social, and cultural contexts.*

The article uses the method of theoretical analysis as a tool for studying and interpreting scientific theories. In addition, a comparative method was used to compare different approaches to understanding the phenomenon of cultural trauma. Methods of systematization and generalization are applied to identify the most productive strategies for overcoming the consequences of cultural trauma.

Based on the analysis of sociological theories of cultural trauma, the concept of its cultural interpretation is proposed. Key strategies for overcoming the consequences of cultural trauma at both the collective and individual levels, in societies affected by various types of conflicts, are presented.

KEYWORDS: *cultural trauma, coping strategies, artistic practices, cultural and artistic institutions, international art projects.*

I. INTRODUCTION

The phenomenon of cultural trauma is today one of the most actualized in the conditions of global crisis phenomena of a political, economic, social, and environmental nature. This determines the need to rethink established theories, their expansion and deepening in the context of modern interdisciplinary research. The substantiation of new approaches to understanding cultural trauma as a broad social phenomenon is important from the point of view of finding practical ways to overcome its consequences – depression, post-traumatic neurosis, stress disorder, etc. In this connection, art has an important restorative and therapeutic potential. Therefore, effective strategies for overcoming the consequences of cultural trauma, based on artistic practices, can act as effective tools for overcoming the consequences of psychological stress, restoring mental health, and becoming an important resource for overcoming the modern humanitarian crisis.

It should be noted that the theory of cultural trauma acquired its conceptual design and the status of a

research paradigm in the works of researchers such as J. C. Alexander, R. Eyerman, B. Giesen, N. J. Smelser, P. Sztompka, E. T. Woods et al. The works of J. Assmann and A. Assmann, dedicated to the study of the phenomenon of cultural memory, are also becoming important. In the context of the search for effective strategies for overcoming the consequences of cultural trauma, the practical experience of researchers such as A. Breed, K. Pells, Uwihoreye, gained in the process of implementing art projects, using the potential of art for peace building and psychosocial support, within the context of post genocide Rwanda.

The relevance of the research topic is due to the need to find and substantiate effective humanitarian strategies, with the help of which it becomes possible to overcome the consequences of cultural trauma as a socio-cultural phenomenon. Societies of many modern countries are in a state of various kinds of conflicts or have gone through them. Such countries are Rwanda, Nepal, Indonesia, Kyrgyzstan and many others. One example of international conflict and humanitarian crisis includes – the Russian-Ukrainian war. It has inflicted widespread suffering, deep psychological, moral and physical trauma, and numerous civilian casualties.

In this regard, the problem of cultural trauma is extremely relevant. It needs further theoretical understanding and clarification on the basis of a combination of different discourses, in particular the cultural one. It is important to find ways to overcome the consequences of cultural trauma, to substantiate effective artistic strategies, to involve the acquired practical experience of researchers and individuals with lived experience, and developing recommendations.

The purpose of the publication is to interpret cultural trauma as a sociocultural phenomenon and to identify leading strategies for overcoming the consequences of cultural trauma using the example of the experience of modern Ukrainian society. The theoretical understanding of cultural trauma not only as a social, but also a socio-cultural phenomenon allows us to substantiate the possibilities of culture and art, which can be used in strategies to overcome the traumatic experience of cultural trauma through state programs, cultural and artistic practices, and the involvement of international cultural and artistic projects.

For this, the **following tasks** were set before us:

- a) to analyze the research of scientists devoted to the problem of cultural trauma in order to identify the conceptual theoretical basis of the article;
- b) to explore the possibilities of using the potential of art in modern cultural and artistic practices;
- c) to justify effective strategies for overcoming the consequences of cultural trauma;
- d) to prove the importance of the international experience of organizing and implementing cultural and artistic projects, in particular the project «Mobile Art for Peace», in overcoming the consequences of cultural trauma and psychosocial support of Ukrainian society.

II. PRESENTATION OF THE MAIN RESEARCH MATERIAL

Crisis phenomena faced by humanity at the beginning of the 21st century – military and ethnic conflicts, revolutions, environmental and man-made disasters actualize the problem of cultural trauma, the need for its further understanding at the interdisciplinary level. In the works of sociologists: J. C. Alexander, R. Eyerman, B. Giesen, N. J. Smelser, P. Sztompka the scientific theory of cultural trauma acquired the status of a scientific paradigm. Characteristics, causes, signs, consequences of cultural trauma are presented by researchers in the form of author's scientific concepts in the collective work «Cultural Trauma and Collective Identity» [1]. In it, cultural trauma is presented as a social phenomenon, the result of a particularly significant event, which is associated with a violation of the usual way of existence and image of the world, as well as the sphere of basic values and meanings.

At the same time, the conditions of development of modern conflicts in different societies actualize the need to identify and emphasize the characteristics of cultural trauma from the standpoint of humanitarian knowledge. The key aspect for this is the inseparability and interdependence of the social and cultural for the existence of any society. It is culture that determines the completeness of social relations, becomes equal to them in terms of its scale. Due to the unity of social and cultural, cultural trauma can be characterized not only as a social, but also as a socio-cultural phenomenon. In turn, this can become a methodological basis for finding

practical ways to overcome it, relying on the potential of art and cultural and artistic practices.

From the standpoint of the proposed approach, it is worth turning to the scientific concepts of J. Alexander, R. Eyrman, N. Smelser, and P. Sztompka, in which the relationship between cultural trauma and its impact on culture is presented most thoroughly. Thus, defining the conceptual foundations of cultural trauma, Jeffrey Alexander [2] considers it as a real significant event that destroys the personal meaning of being and requires a rational response at both the individual and collective levels. The emergence of cultural trauma occurs through the process of transformation of cultural meanings and connections of people in society. However, the event that triggers the trauma mechanism, or the traumatic effect determined by a particular event, be it war, economic depression, environmental disaster, etc., does not create cultural trauma. An event becomes a trauma only when there is a sharp displacement of the ordered meanings of the community, because it is the meanings that provide the feeling of shock and fear. Therefore, for Alexander, the analysis of cultural trauma must focus on how certain events are represented, rather than assuming that their meaning is self-evident. According to Alexander [2], researchers should focus on the ontological «gap between event and representation», because it is within this gap that the process of cultural trauma can take place, which usually manifests itself as an interpretive struggle for the meaning of the event.

For our study, the scientist's opinion on the ways of representing trauma is important, because they will determine the means of overcoming it. Surviving a tragic event that carries a traumatic experience is a long and complex process that is reflected in the memory of a certain generation and social group of people. Overcoming trauma necessarily requires understanding it through research, reflection, and interpretation, which determine appropriate ways of representing it. In this regard, the sphere of culture opens up wide opportunities for both artistic fixation of events and their artistic interpretation through the means of expression, stylistics and specificity of the artistic language of any kind of art. Therefore, art and various types of artistic practices become the most mobile tool for representing cultural trauma and a way to overcome it.

N. Smelser in his concept focuses on the differences between cultural and social trauma. According to the researcher, social trauma caused by social upheavals, such as revolution, famine or economic disasters, causes the disintegration of organized social life. At the same time, «cultural trauma is defined by scientists as an invasive and overwhelming event that undermines or suppresses one of several essential components of culture or culture as a whole» [3]. Here, culture appears as a set of basic elements – values, norms, beliefs, ideologies, knowledge, etc., which make up the group's system of values [3]. Thus, social trauma is more closely related to physical trauma, because just as physical trauma involves damage to the body, social trauma involves «trauma» to the social structure. On the other hand, because of its emphasis on meaning and identity, cultural trauma is more closely related to psychological trauma.

Thus, cultural trauma means the destruction of the value foundations of a community's existence, which ensure its unity, ideological and cultural integrity. These are national cultural traditions, cultural heritage, works of art, material and spiritual values. Created over the course of the historical existence of a people, nation, or state, they form national memory and cultural identity as a value base that is a unifying factor for society. Therefore, cultural trauma is a threat to the existence of both collective and national identity, and acts as a destructive mechanism for the cultural unity of a social community.

In the context of the tasks formulated in the study, the concept of trauma by the famous Polish Sociologist P. Sztompka deserves special attention. Within its framework, the problem of trauma appears as a new modern paradigm of the theory of social change, according to which trauma is a dynamic process that develops and is defined by the researcher as a «traumatic sequence». In Sztompka's interpretation, this process is divided into six stages: 1) structural and cultural past – the environment that contributes to the occurrence of trauma; 2) traumatic events and situations; 3) specific ways of defining, interpreting, expressing or interpreting traumatic events; 4) traumatic symptoms, i.e. certain behavioural patterns and commonly held beliefs; 5) post-traumatic adaptation; 6) overcoming trauma – the final stage or the beginning of a new cycle of the traumatic sequence [4].

It is important to note that Sztompka's concept clearly emphasizes the unity of the social and cultural in understanding cultural trauma. The researcher notes that any trauma is a cultural phenomenon, but only when it

affects the cultural fabric of society, it is truly cultural in the full sense of the word, because, like all cultural phenomena, it has strong inertia and continues to exist much longer than other types of trauma. At the same time, culture expresses the world of collective meanings and symbols, which can be divided into two categories: 1) normative (axiological) components: values, norms, rules, roles, styles, tastes, etc.; 2) cognitive components: beliefs, convictions, doctrines, theoretical constructions, paradigms. As a result of rapid, radical social changes and traumatic events, the established order is disrupted: symbols lose their usual meanings, values lose their value, norms demonstrate other – opposite – patterns of behavior. A significant consequence of these changes is the loss of collective identity. Thus, according to Smelser, Sztompka points out that it is culture that acts as the main framework of collective identity and, accordingly, the split in the cultural order directly leads to the threat of loss of cultural identity.

It should be noted that this essential point is not without reason that it is becoming a key one in the concepts of many scholars, since cultural identity, in particular national identity, determines a common system of values and semantic guidelines on the basis of which the unity of social communities is formed. The distinctive features of their separateness are language, history, religion, customs, cultural traditions, material and spiritual cultural heritage, which act as unifying factors in the process of cultural identity formation. At the same time, their destruction or elimination as a result of certain traumatic events for society, such as war, revolution, genocide, environmental disasters and economic shocks, etc. can lead to the severance of significant ties for the community and result in the loss of cultural identity. In this sense, cultural trauma directly affects cultural identity and its transformation.

Overcoming the consequences of cultural trauma and finding appropriate strategies actualizes the approaches presented in Ron Eyerman's concept. The researcher identifies the role of emotions as central to cultural trauma, since it is the emotional reaction that disrupts social life and actualizes attempts to give meaning to the event. According to Eyerman, «there are two sides to cultural trauma: the emotional experience and the interpretive response. Shocks evoke emotions by disrupting everyday routines (behaviour as well as cognitive frameworks) and thus require interpretation, opening up a discursive field of interpretive possibilities where people in good positions can play a decisive role in making sense of what has happened» [5]. Thus, it is a strong emotional reaction to an event that determines the process of trauma formation at both the individual and collective levels. At the same time, emotion as a psychological reaction can be an effective tool for overcoming the traumatic impact of cultural trauma.

In this regard, as Eric Woods rightly points out, it is cultural producers who are becoming an important group of media that is able to engage a wide audience in the emotional experience of the event through dramatic reconstructions of the event. The most effective means of such involvement are various forms of artistic creativity, namely music, films, books, various cultural and artistic projects, etc. [6]. In this way, the trauma process spreads, as more and more community members emotionally support or invest in the event.

The presented research concepts allow us to prove the connection between the social and the cultural as interconnected elements of cultural trauma. This determines the destructive impact of cultural trauma on culture as a world of manifestation of collective meanings and symbols that are important for the preservation of national cultural identity and cultural memory. The destruction of cultural monuments, cultural values, cultural heritage sites, material and spiritual assets of a particular social community, and cultural institutions that perform the function of preserving the national cultural heritage not only creates the cultural trauma itself, but also gives it a different level of significance. The destruction of cultural objects is becoming symbolic. These processes disrupt historical continuity, the spiritual connection of generations, the basic foundations of existence and unification of society, thereby threatening the existence of its cultural identity. In this sense, the scale of cultural trauma leads to losses of state and national significance and acquires the status of a mega-trauma. with deeply traumatic experiences and consequences for society.

As with any trauma, cultural trauma is also accompanied by traumatic experiences that traditionally correspond to the level of large social groups. Its impact is manifested in the form of deep, sometimes hidden, emotional and psychological disturbances, severe stressful conditions that affect both large communities and each individual. Therefore, the phenomena of psychotrauma, depression, post-traumatic neurosis, post-traumatic

stress disorder, etc. are close to cultural trauma. Overcoming the consequences of cultural trauma is becoming one of the most important social tasks facing a society that is experiencing traumatic events and their consequences.

The Russian-Ukrainian war has resulted in numerous civilian casualties, including children, destruction of critical infrastructure and cultural heritage, all of which creates cultural trauma at the individual and collective levels. The development of strategies to overcome traumatic experiences is of national and state significance, as the success of the process of detraumatization of society, restoration and maintenance of the nation's psychological health depends on its future, opportunities and success of economic, social and cultural development. Relying on the powerful restorative potential of culture and art, Ukrainian society develops and implements the most dynamic and effective strategies of psychological assistance. The leading ones are: 1) state programmes of psychological assistance; 2) cultural and artistic practices as a tool for artistic comprehension of cultural trauma and its overcoming; 3) studying and engaging international experience in implementing cultural and artistic projects in post-conflict societies. Let us consider the main directions of implementation of the presented strategies.

2.1 National Program of Mental Health and Psychosocial Support in Ukraine.

One of the first state programs aimed at overcoming the traumatic experience of cultural trauma in Ukraine was the All-Ukrainian mental health program «How are you?». The program was launched in 2022 by the First Lady of Ukraine, Olena Zelenska, with the support of the Ministry of Health of Ukraine and the World Health Organization (WHO) [7]. The program laid the foundations for a new culture of attitudes towards psychological support, awareness of the need for it and the opportunity for everyone to learn how to provide it to themselves. Government institutions such as the Ministry of Defense of Ukraine, the Ministry of Education and Science of Ukraine, and the Ministry of Culture and Information Policy of Ukraine joined the program. Their efforts helped to develop special psychological support for military personnel, volunteers, children and their parents, teachers, educators, social service workers, etc.

Thus, within the framework of the National Program of Mental Health and Psychosocial Support, the Ministry of Culture and Information Policy of Ukraine, the State Agency of Ukraine for Arts and Art Education, together with the Ukrainian Red Cross, conducted a series of trainings on first aid for teachers of higher art education institutions in different regions of Ukraine. These events deepened the knowledge of teachers of higher art education institutions about mental health, the use of possible methods of overcoming mental disorders, and also contributed to the creation of a culture of support among teachers, students, and pupils [8].

The results of the National Program were particularly significant in the activities of state institutions such as the Ministry of Education and Science of Ukraine and the Ministry of Defense of Ukraine. The telegram channel «Take Care of Yourself» was created to provide relevant and simple advice and improve psychological well-being. The channel provides information on techniques and recommendations for Ukrainian military, volunteers, displaced persons, as well as citizens in the combat zone who need psychological support. Special attention is paid to children as a particularly vulnerable category of society. Teachers and child psychologists from the Ministry of Education and Science of Ukraine launched the «Support a Child» telegram channel for parents and educators.

The channel contains simple guidelines, games, developmental exercises and other useful materials that can be used at home, in a shelter or during evacuation to help children survive a stressful situation. Thus, at the state level, the necessary decisions are being made and programs are being implemented to provide psychosocial support to various segments of the population of Ukraine, as well as to children from different regions, their parents, and teachers, in order to overcome the severe consequences of traumatic events, depression, post-traumatic stress disorder, etc. In general, such events help to strengthen the psychological state of Ukrainian society and create a culture of psychological support and self-help.

2.2 Cultural and Artistic Institutions and Their Role in Overcoming Cultural Trauma.

The following strategy for overcoming the consequences of cultural trauma is based on the potential of art as a

way of artistic comprehension of the tragic experience and its representation through various cultural and artistic practices. Art is a way of expressing emotions, impressions, the artist's personal perception of the surrounding reality, and its experience on a subconscious level. The artistic process is a complexly structured phenomenon, connected with the world of subjective experiences and assessments of the artist himself, his perception and reflection of reality, as well as the logic of the cultural era, its events, which the artist represents and presents. It is through the author's interpretation of the events experienced, their emotional and sensual comprehension that original meanings, intentions, and concepts emerge. They represent the subjectivity of the author's perception of reality and, at the same time, are a manifestation of the spiritual atmosphere of the cultural era in which the artist creates and witnesses the events of which he or she is a witness.

Therefore, works of art become artistic documents of an era that convey its spirit, moods, feelings, and a kind of spiritual atmosphere that dominates society. In turn, the producers of artistic products – composers, singers, painters, artists, actors, theatre performers, media representatives are able to engage a wide audience of listeners, viewers, interlocutors and participants in communication in experiencing significant events. At the same time, each art form has its own means of expression and artistic influence, and thus, through its specific artistic forms, establishes contact with the audience and influences it. As a result, the artistic representation of cultural trauma becomes an effective way to overcome it.

It should be noted that for Ukrainian society, cultural and artistic institutions of various kinds – cultural and exhibition centers, galleries, art museums, art educational institutions play a key role in this process. Their activities in times of war allow them to integrate the capabilities of different types of art, use different formats of communication with the audience, and broadcast ideas that are important to society and the international community. Therefore, the wide range of cultural and artistic practices that take place and are organized on the platforms of leading cultural and artistic institutions is an important strategy for representing and overcoming cultural trauma in the context of the Russian-Ukrainian war.

Among the largest modern Ukrainian cultural and artistic centers, which integrates various types of art in its activities – from new music, theater to literature and museum affairs, is «Mystetskyi Arsenal». The activity of this institution is aimed at actualizing issues important to society, creating space for free creation of the future, understanding the past. «Arsenal» acts as a mediator between artists and the general public, interacts between different audiences – adult visitors, children and teenagers, artists and cultural figures [9].

Creative events carried out within the cultural and educational activities of the «Mystetskyi Arsenal» include exhibitions, art projects, educational programs, festivals, experimental work of creative laboratories, etc. The most important topic that has permeated the themes of most creative events since 24 February 2022 has been the war in Ukraine and attempts at its artistic interpretation. Creative compositions, thematic exhibitions, artistic and educational projects, virtual tours, etc. are dedicated to this topic.

Among such creative events, the «Ukraine on Fire» project deserves special attention. This is an artistic initiative aimed at documenting and disseminating contemporary Ukrainian art that reflects on the war in Ukraine from 2014 to the present, in the time of the full-scale Russian invasion in 2022 [10]. The project is based on an online platform – an archive of artistic statements by artists who, through the transformation of their own artistic language, carefully document the reality around them through their subjective expression. The openness and accessibility of the archive reveals its capabilities as an open artistic text that becomes the basis for a conversation with the viewer through a multiplicity of meanings and interpretations. It should be noted that the presented project has a profound therapeutic effect, as the symbolic artistic «experience» of the war events through shared emotions and empathy, unity around a common tragedy, reveal internal possibilities for overcoming deep psychological trauma and its consequences.

The exhibition «About Our Feelings» [11] is filled with motifs of new meanings that the war brought to the lives of Ukrainians. The reassessment of views on ordinary things and personal experience is an interactive attempt not only to share one's own story, but also to hear each other, to create a space for communication and emotional expression. It is through co-creation that the possibility of enriching subjective experience, personal experience of internal conflicts is created, and possible ways of overcoming them are discovered.

Discussions about the role of art during the war and a collective conversation between representatives

of the cultural community resulted in the exhibition of the Mystetskyi Arsenal's contemporary art laboratory «One to One. Spatial Dialogues. Geography of displacement» [12]. The exhibition is an attempt to rethink artistic practices and the impact of war on them, artistic communication between artists and the audience through their work, which records the events of the war and the tragic destruction it brings to the lives of Ukrainians. Each exhibition of the project is a step towards the further development of the dialogue, forming a polyphony of voices and reflections.

The PinchukArtCentre [13] is a modern interactive art space and cultural and educational center. The key theme of the exhibitions is the war in Ukraine as seen by contemporary artists: painters, photographers, sculptors, designers. The following art exhibitions were presented to a wide audience: «When Faith Moves Mountains», «Russian War Crimes», «This is Ukraine: Defending Freedom», «Imagine Ukraine», «United» and others. All of them represent attempts by contemporary artists who witnessed the military events in Ukraine to present Ukrainian art as a space of resistance to Russian aggression and preservation of Ukrainian identity. In addition, the exhibitions are an important creative experiment of artistic representation of the cultural trauma experienced by Ukrainian society. Through artistic generalization, imagery and symbolism, art becomes a tool for revealing the «collective unconscious» – coded meanings, emotions, reflections.

The wide range of different cultural and artistic practices allows us to attract a wide audience of participants in various educational events and research programs. For example, the PinchukArtCentre holds various educational events online: performances by writers, musicians, artists, online discussions, lectures on world and Ukrainian contemporary art, videos about Ukrainian artists, Instagram streams, etc. The Research Platform, an open platform for thinking, research, and dialogue that is accessible to all, hosts research, exhibitions, educational and awareness-raising events.

Thus, the various cultural and artistic practices implemented by contemporary Ukrainian cultural and exhibition centers, museums, and galleries allow a wide range of viewers and participants to join the creative process and to present and transform the experience of war through art. Today, contemporary cultural and artistic practices are becoming not only effective laboratories for the synthesis of arts, but also a space for interaction between all actors – creators of artistic products, their consumers, viewers, and representatives of different social and age groups. Contemporary Ukrainian cultural and artistic institutions are platforms that bring together a wide audience of viewers and are able to combine such a wide range of artistic activities. Their efforts create opportunities for the deployment of various cultural experiments, which serve as an effective tool for overcoming cultural trauma in contemporary Ukrainian realities.

2.3 Mobile Art of Peace – Kyrgyzstan, Rwanda, Indonesia, and Nepal.

The strategy, which makes it possible to attract effective methods of overcoming the consequences of cultural trauma for Ukrainian society, is based on the involvement of the best achievements of international experience in the implementation of art projects in societies that have suffered from various types of conflicts - military, ethnic, etc.

The international project «Mobile Arts for Peace» (MAP) [14] convincingly demonstrates that art can be an effective tool for building peace and overcoming the consequences of cultural trauma. The project was implemented by a team of researchers from the University of Lincoln (United Kingdom) under the leadership of Ananda Breed – Professor in Theater, the author of many works on the problems of psychosocial support through art [15]. The success of the «Mobile Arts for Peace» (MAP) project is confirmed by its implementation in the following countries: Rwanda, Indonesia, Nepal, Kyrgyzstan, which have gone through various types of conflicts. Studying this experience can help modern Ukrainian society overcome the consequences of the cultural trauma caused by the war.

The MAP project in Rwanda was implemented in cooperation with governmental and non-governmental organizations, cultural figures, artists, and educators. The project introduced various artistic practices based on national cultural traditions as a way to prevent conflict. Particular attention was paid to the role of young people in the peace building process through the acquisition of relevant competencies. For this purpose, an appropriate model of using artistic approaches to establish social dialogue was developed. The

organizational component of the project involved the creation of MAP Clubs. This helped increase youth participation in peacebuilding initiatives. The main goal of the clubs was to integrate various arts – music, dance, drama to engage children and youth in an atmosphere of creativity as a way of interacting, establishing cooperation, and building partnerships. «The MAP Clubs», together with organized workshops, schoolchildren, teachers and local artists, promoted arts-based peacebuilding methods. To do this, students and teachers combined local and regional art forms such as white paint painting, Umuduri music, traditional songs and dances. Theatre performances were used to create a space for exchanging views on finding solutions to conflicts. The result of this work was an art curriculum. It is based on a methodology for restoring psychological health and psychosocial support. Similar programs can become part of psychological support for Ukrainian children and youth.

The goal of the MAP project in Indonesia was to shape national curricula and influence youth policy. This work was carried out through cooperation with representatives of the local level and the Ministry of Education, the Ministry of Women's Empowerment and Child Protection. It is planned to establish cooperation with local civil society organizations, artists and cultural figures to engage local artists with experience in theatre, film, sculpture, art and music. MAP Indonesia will work with organisations that work with children and young people. MAP will provide young people (aged 12-24) and their caregivers with approaches and tools to explore and communicate issues of importance to young people in order to inform a policy environment that has ignored the rights of young people. As with all projects, MAP Indonesia's management focuses on the use of arts-based methods and approaches. However, the peculiarity of their use in Indonesia is to combine the proposed methods and approaches with local cultural traditions. This is due to the fact that the country unites various nations with traditional art forms.

MAP's activities in Nepal aim to create national curricula and influence youth policy through local school and extracurricular clubs, local governance structures, including the Pathways to Impact Child Rights Committee, Provincial Child Rights Committee, National Youth Council, etc. Initiatives led by children's and youth clubs will help identify and prioritise local issues that need to be addressed. Involving young people in addressing them will facilitate intergenerational dialogue and peer-to-peer learning to share, motivate and train other children to develop similar practices in their respective schools and communities. The use of local cultural forms (Deuda, Mithila Art, LokGeet), which are specific to different parts of the country, remains an important aspect of IDA's activities. In general, the project implementation can be based on cooperation with a wide range of partners, including artists, cultural and educational figures, and politicians.

In Kyrgyzstan, the MAP art project aims to improve national curricula and youth policy. To address these pressing social issues, MAP works with the nomadic «Sakhna» Theatre and the artistic institutions «Artist Group Sahnа» та «Art Institution». This allows us to use cultural forms centered on Manas or the Central Asian era to find solutions to current problems through traditional performances, storytelling, improvisation, etc. The MAP project builds on initiatives such as the Child Friendly Communities program. It covers both rural and urban areas, and cooperates with national and regional departments of education, local governments, secondary schools, and the Youth Theatre for Peace drama club network. It helps to create children's and youth forums to inform policy through theatre.

III. CONCLUSIONS

Cultural trauma as a result of the process of transformation of cultural meanings is a large-scale socio-cultural phenomenon, the formation of which encompasses not only social but also cultural processes. It means the destruction of the value foundations of society, its semantic and spiritual guidelines, on the basis of which the unity of social communities is formed. Destruction of cultural objects and cultural heritage, loss of cultural values threatens cultural identity and creates preconditions for the formation of cultural trauma. The search for strategies to overcome the consequences of cultural trauma is one of the most important social tasks facing a society that experiences traumatic events and their consequences.

The analysis of the experience of overcoming the consequences of cultural trauma in contemporary Ukrainian society demonstrates the priority strategic directions. These include: state and national programs of psychosocial support for citizens; widespread use of cultural and artistic practices as a way of representing

cultural trauma based on the activities of leading cultural and artistic institutions; and the use of the experience of current international projects such as «Mobile Arts for Peace». Project organization experience and results – the developed artistic methods and approaches, the proposed curricula can be used to develop and adapt international experience in the process of overcoming cultural trauma and its consequences, providing psychosocial support for Ukrainian children and youth.

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