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EDUCATIONAL AND CULTURAL MISSION OF SCIENTIST MARIA KITSIUK IN SHAPING THE UKRAINIAN IDENTITY OF DIASPORA CHILDREN

Abstract. The article presents a comprehensive scholarly study of the activities of the Tkachenko family in Ivano-Frankivsk as a unique sociocultural phenomenon of contemporary museum pedagogy in Ukraine viewed through a personalistic perspective. The relevance of the study is determined by the need to conceptualize new forms of cultural heritage

preservation and to examine the role of private initiatives in the development of the museum-pedagogical environment amid transformations in the cultural sphere and the growing importance of creative industries.

The study explores the specific combination of artistic creative practices, private museum initiatives, collecting, exhibition activities, cultural communication, and cultural tourism development within the activities of the Tkachenko family. It is substantiated that the Tkachenko family functions not merely as a bearer of cultural values but also as an active subject involved in their creation, interpretation, preservation, and transmission into the public sphere. It is demonstrated that the family's activities extend beyond traditional private collecting and can be interpreted as an example of a family creative industry within which an integrated cultural product is created and publicly represented.

Particular attention is paid to the personalistic approach, which makes it possible to conceptualize the family as an integrated creative community in which individual creative strategies are combined with collective cultural-production practices. The stages of the private museum's development, the specific features of collection formation, and the implementation of unique artistic and record-setting projects are analyzed, including series devoted to the coats of arms of the regions of Ukraine and European countries. Their significance for promoting Ukrainian culture, strengthening national identity, and fostering intercultural dialogue is determined.

The article proposes an original approach to understanding the functions of a private museum as a contemporary actor within the creative industries. Such a museum performs educational, developmental, cultural-creative, communicative, and tourism-related functions. It is argued that activities of this kind contribute to the development of cultural tourism, the revitalization of local cultural practices, and the preservation, interpretation, and transmission of both tangible and intangible cultural heritage.

Keywords: museum pedagogy, personalistics, personalistic approach, cultural heritage, private museum, family creative industry, cultural tourism, exhibition activity, collecting, cultural communication, national identity, cultural production, sociocultural phenomenon.

ПЕРСОНАЛІСТИЧНИЙ ВИМІР МУЗЕЙНОЇ ПЕДАГОГІКИ: ПРОБЛЕМИ ЗБЕРЕЖЕННЯ КУЛЬТУРНОЇ СПАДЩИНИ ТА РОЗВИТКУ СІМЕЙНИХ КРЕАТИВНИХ ІНДУСТРІЙ

Анотація. У статті здійснено комплексне наукове дослідження діяльності родини Ткаченків у місті Івано-Франківську як унікального соціокультурного феномену сучасної музейної педагогіки України у персоналістичному вимірі. Актуальність дослідження зумовлена необхідністю осмислення новітніх форм збереження культурної спадщини та ролі приватних ініціатив у розвитку музейно-педагогічного простору в умовах трансформації культурної сфери та зростання значення креативних індустрій. Розкрито специфіку поєднання у діяльності родини творчої художньої практики, приватної музейної ініціативи, колекціонування, виставкової діяльності, культурної комунікації та розвитку культурного туризму. Обґрунтовано, що родина Ткаченків виступає не лише як носій культурних цінностей, а як активний суб'єкт їх створення, інтерпретації та трансляції у суспільний простір. Доведено, що діяльність родини виходить за межі традиційного приватного колекціонування і може бути інтерпретована як приклад сімейної креативної індустрії, у межах якої формується цілісний культурний продукт. Акцентовано на персоналістичному підході, що дозволяє розглядати родину як інтегровану творчу спільноту, де індивідуальні творчі стратегії поєднуються з колективною культуротворчою діяльністю. Проаналізовано етапи становлення приватного музею, особливості формування колекцій, а також реалізацію унікальних мистецьких і рекордних проєктів, зокрема створення серій, присвячених гербам областей України та держав Європи. Визначено їхнє значення для популяризації української культури, формування національної ідентичності та розвитку міжкультурного діалогу. Запропоновано авторський підхід до розуміння функцій приватного музею як сучасного суб'єкта креативних індустрій, що виконує освітню, виховну, культуротворчу, комунікативну та туристичну функції. Доведено, що діяльність подібних інституцій сприяє розвитку культурного туризму, активізації локальних культурних практик і збереженню нематеріальної та матеріальної культурної спадщини.

Ключові слова: музейна педагогіка, персоналістика, культурна спадщина, приватний музей, музейно-освітній простір, сімейна креативна індустрія, культурний туризм, виставкова діяльність, колекціонування, культурна комунікація, національна ідентичність, культуротворчість, соціокультурний феномен.

INTRODUCTION

The problem formulation. Transformational processes in the contemporary sociocultural space lead to an increasing role of museum pedagogy as an important instrument for the preservation, interpretation, and transmission of national cultural heritage. In the context of total digitalization and the development of creative industries, new forms of organizing museum activities are gaining particular relevance, among which private museums and family cultural initiatives occupy a significant place. They function not only as centers for preserving cultural values and folk traditions, but also as active agents of cultural communication, education, and the development of cultural tourism (Chervinska, & Chervinskyi, 2021).

In this context, the personalistic approach becomes especially important, as it allows cultural phenomena to be examined through the prism of the activities of a creative community or a particular individual. Within museum pedagogy, the personalistic approach opens up broad opportunities for a deeper understanding of the role of individual and family factors in shaping the sociocultural space, preserving national identity, and developing innovative cultural practices.

Analysis of recent research and publications. The issues of preserving cultural heritage, developing museum studies, creative industries, and cultural management are the subject of active scholarly research both in Ukraine and abroad. The analysis of scientific sources shows that, despite a significant number of studies devoted to museum pedagogy (N. Drobna,

I. Chervinska, O. Paliychuk, O. Karamanov, O. Klyuchko, H. Maslai, O. Mikhno, H. Panakhyd, O. Topylko, N. Filipchuk, etc.), there is no holistic approach to understanding the activity of family cultural initiatives in creating family museums as integrated cultural-creative systems. This concerns the study of specific cases that demonstrate effective models of combining creative activity, museum practice, and private cultural entrepreneurship.

In this context, the activity of the Tkachenko family in the city of Ivano-Frankivsk appears as a unique example of combining artistic creativity, private museum initiative, collecting, exhibition activity, and the popularization of cultural heritage. Their experience makes it possible to reveal new opportunities for museum pedagogy in the context of the development of creative industries and cultural tourism.

In the foreign scholarly discourse, issues of museum education, cultural heritage, and new forms of museum communication are studied in the works of E. Huebner (2023), A. Okvuran, C. Karadeniz (2021), L. Phillips (2022), N. Prottas (2019), where emphasis is placed on innovative approaches to museum education, the digitalization of the museum environment, and decolonial practices in the museum field.

At the same time, the analysis of contemporary scientific sources shows that, despite a significant number of studies, the issues of the personalist dimension of museum pedagogy remain insufficiently explored, particularly in the context of the functioning of private museums and family creative industries as integrated cultural-creative systems. The study of specific practices that demonstrate effective models of combining creative activity, museum initiative, and cultural entrepreneurship is especially relevant, which determines the choice of the topic of this research.

Despite the considerable number of scholarly works, the literature analysis allows us to identify several research gaps. First, there are practically no comprehensive studies of family private museums as a specific form of organizing socio-cultural activity. Second, theoretical approaches to analyzing family creative cooperation as a model of functioning of a creative industry have not been developed. Third, the role of record-breaking artistic projects in the popularization of cultural heritage, the formation of the cultural brand of a territory, and the development of cultural tourism has not been sufficiently studied. Finally, in contemporary scholarly literature, there are virtually no works devoted to the activity of the Tkachenko family as an integrated socio-cultural phenomenon combining a private museum, a creative workshop, exhibition activity, authorial artistic projects, cultural diplomacy, and active public communication. These research gaps determine the relevance of this study and define its scientific novelty.

AIM AND TASKS OF THE RESEARCH

The aim of the research is a comprehensive analysis of the personalist dimension of museum pedagogy through the prism of the activity of the Tkachenko family, as well as the identification of problems of cultural heritage preservation and the specifics of the development of family creative industries as modern forms of cultural-creative activity.

The objective of the research is to reveal the theoretical and methodological foundations of the personalist approach in museum pedagogy through the prism of the cultural-creative activity of the Tkachenko family as a socio-cultural phenomenon and a subject of the museum-pedagogical process.

RESULTS OF THE RESEARCH

At the international level, the conceptual foundations for the development of cultural heritage and creative industries are systematized in UNESCO program documents, in particular ReShaping Policies for Creativity: Addressing Culture as a Global Public Good (2022), in which culture is regarded as a global public good, and creative industries are seen as an important factor of social resilience, economic development, and post-crisis recovery of states. In contemporary UNESCO documents related to the cultural heritage of Ukraine, special emphasis is placed on supporting cultural institutions, creative initiatives, processes of digitization of cultural heritage, and the development of partnership models between state and non-state actors in cultural activity.

In recent years, growing attention has been paid to the role of culture as a factor ensuring social resilience in conditions of war. UNESCO documents, the Ukrainian Cultural Foundation, and international cultural programs emphasize “that support for local cultural initiatives, non-governmental museums, and creative projects is one of the key factors in preserving cultural identity, developing communities, and post-war recovery of Ukraine” (UNESCO, 2022).

Museum pedagogy in scientific education reveals their diversity and describes their role in society; it also emphasizes the importance of museums in the development of formal and non-formal education and lifelong learning. As researcher O. Mikhno notes, “an important role in the formation of museum affairs in Ukraine was played by educators, scholars, and cultural and educational figures who, relying on European experience and national traditions, contributed to the expansion of the functional field of museums as educational and research institutions. Their initiatives were aimed not only at forming concepts for integrating museums into the educational process, but also at creating institutional mechanisms that ensured their stable interaction with the education system” (Mikhno, 2025).

In this context, we agree with the well-known museologist N. Filipchuk that “a modern museum is a multidisciplinary center whose activity is based on the fundamental principles of an activity-based approach, the principle of communication and dialogue between museum staff and visitors, ideas of lifelong education, the implementation of information and communication technologies, etc.” (Filipchuk, 2019).

The described aspects of research in the personalist direction of museology are connected with the study of family museums, which we consider through the prism of socio-cultural activity management as a vivid and successful example of the functioning of a family creative industry, and the work of a family private museum as a multifunctional cultural institution that integrates the preservation of cultural heritage, the creation of an innovative cultural product, the expansion of cultural tourism boundaries, the study of achievements in museum pedagogy, the use of positive experience in establishing public interaction and cultural diplomacy. A vivid example of this is the activity of the private museum of the family of Lyudmyla

and Valentyn Tkachenkos in Ivano-Frankivsk. The study of the Tkachenkos' family activities is carried out on the basis of an interdisciplinary approach that combines the provisions of socio-cultural activity management, cultural studies, creative industries theory, cultural heritage, museology, and cultural tourism. Such an approach is conditioned by the complexity of the research subject, which cannot be fully revealed within a single scientific field. After all, a private museum in modern conditions acts not only as an institution for preserving cultural heritage but also as an active subject of cultural production, social communication, creative entrepreneurship, and local development of certain territories.

The theoretical foundations of the study are the concepts of cultural heritage as a strategic resource for social development, the provisions of the theory of creative industries, and modern approaches to interpreting its essence both in national and international documents on cultural management and principles of sustainable development. This makes it possible to consider cultural heritage not as a static object of protection, but as a dynamic resource capable of generating new cultural practices, social meanings, and innovative forms of cultural interaction.

At the same time, the research is not limited to the description of a single museum case. Since the artistic and educational activity of the Tkachenkos' family is an example of broader transformational processes in the cultural sphere, where private initiative becomes a self-sufficient socio-cultural institution. Therefore, the results of the analysis have not only theoretical and methodological but also practical significance for the further development of the cultural industry and socio-cultural management.

The scientific logic of the research involves a transition from the analysis of a specific case to theoretical generalization. Such an approach makes it possible to formulate two interconnected authorial concepts. The first is the justification of the concept of "family creative industry," which is proposed to be understood as a form of organization of socio-cultural activity based on the cooperative creative interaction of family members aimed at creating, interpreting, popularizing, and socially disseminating cultural products. The second concept concerns the functional model of a private museum, which in modern realities performs not only traditional collection-keeping and exhibition functions but also integrates cultural-creative, communicative, tourism, educational-cognitive, representational, socio-consolidational, and innovative activities. It is precisely the interconnection of these two models that defines the authorial approach to the study, in which the family acts as the subject of cultural product creation, while the private museum serves as an institutional platform for its representation, development, and public communication. In this interaction, a new model of socio-cultural management is formed, combining creative self-realization, preservation of cultural heritage, development of cultural tourism, and active participation in contemporary creative industries.

A special place among such initiatives is occupied by the private museum of the Tkachenkos' family. Its uniqueness lies in the combination of authorial architectural miniatures, decorative and applied art, collecting activities, and preservation of local cultural memory. Over many years, the couple worked on creating hundreds of authorial compositions, among which miniature castles, fortresses, architectural ensembles, decorative landscape compositions, and artistic works made using their own technologies from natural stone, wood, metal, and other materials occupy a special place.

The creative work of the family has received wide public recognition, has become the subject of journalistic research, and has been repeatedly presented in numerous regional press publications. In 2018, the catalog of the museum's works was officially registered as an object of copyright of Ukraine (2018). Despite such popularity, the museum's activities have still not become the subject of comprehensive scientific analysis in the context of contemporary research on cultural heritage, private museology, and creative industries.

At the beginning of the 21st century, there is a certain rethinking of the role of the museum as a socio-cultural institution and an educational-cognitive center. If traditionally the museum was considered mainly as an institution for collecting, recording, preserving, and exhibiting historical and cultural artifacts, then modern museology increasingly interprets it as an open communication space that ensures interaction between cultural heritage, society, and creative practices. Accordingly, private museums are gaining special importance, their activities being based not only on collecting, but also on the personal initiative of their founders, creative approach, civic responsibility, and the desire to preserve local cultural memory (Behal, 2026).

The emergence of a significant number of private museums in Ukraine is a natural response of society to the transformational processes of the late 20th and early 21st centuries. It is precisely private initiatives of concerned artists that often make it possible to preserve those objects of tangible and intangible cultural heritage that remain outside the attention of state institutions. Unlike traditional museums, private museum spaces are characterized by greater mobility, flexibility in forming exhibitions, the ability to quickly respond to social demands, and the implementation of innovative forms of cultural communication in various cultural and educational environments.

One of the effective innovative educational directions directly related to the effective organization of the educational environment and its use in the education and upbringing of the younger generation is museum pedagogy. In contemporary scholarly discourse, museum pedagogy is considered an interdisciplinary field that combines pedagogy, cultural studies, and museology and is aimed at organizing the process of transferring cultural experience within the museum environment. Unlike traditional educational practices, it is based on the principles of visualization, interactivity, emotional engagement, and personal interpretation of cultural artifacts.

According to the approaches presented in the works of N. Filipchuk, "museum pedagogy functions as a system of educational and communicative interaction between the exhibit, the interpreter, and the visitor, within which not only knowledge transfer takes place, but also the formation of value orientations, cultural memory, and identity" (Filipchuk, 2017). In this context, the personalist approach, which allows museum-pedagogical processes to be considered through

the prism of the activities of specific individuals or cultural-artistic centers that intensively care for cultural heritage, becomes particularly significant.

Personalism as a scientific direction emphasizes the uniqueness of individual experience, creative contribution, and the role of personality in the creation of museum space. The application of a personalist approach in museum pedagogy makes it possible to interpret the museum not only as an institution but as a result of purposeful cultural-creative activity of specific actors who are carriers of cultural heritage.

A special manifestation of this approach is the activity of family museums, which represent a specific form of organizing cultural space based on intergenerational transmission of experience, traditions, and creative practices of multiple generations. In such circumstances, the family museum functions not only as a place where material objects are preserved, but as a holistic cultural-communicative environment where individual creative strategies of family members are combined with collective activity aimed at creating, interpreting, and popularizing cultural products. This form of museum activity contributes to the preservation of intangible cultural heritage, the actualization of local identity, and the formation of cultural and artistic capital of the community. An important feature of family museums is their integration into modern creative industries. They function as flexible cultural platforms that combine exhibition activity, authorial art, cultural tourism, educational practices, and communication strategies. In contrast to institutional museums, family initiatives are characterized by greater adaptability, innovativeness, and personalization, which allows them to effectively respond to the demands of contemporary society and integrate into the global cultural space.

Thus, the combination of museum pedagogy, personalism, and the activity of family museums forms a new methodological foundation for the study of cultural heritage, within which the individual and the family are considered active subjects of cultural creation, capable not only of preserving but also of producing and transmitting cultural meanings in the contemporary socio-cultural environment.

This issue has become particularly relevant in the context of the Russian-Ukrainian war, when the question of preserving national cultural heritage has acquired not only scientific but also strategic significance. The destruction of historical monuments, museums, religious buildings, and cultural infrastructure has actualized the need to develop alternative models for the protection of cultural values, among which private museum initiatives occupy an important place.

Contemporary international practice demonstrates that private museums are increasingly integrated into the system of creative industries. This is due to the fact that they combine artistic activity, entrepreneurship, cultural tourism, educational programs, and social communications. According to the provisions of the Law of Ukraine “On Culture” (2010), “creative industries include types of economic activity based on individual creativity, talent, intellectual potential, and the creation of cultural products” (Law of Ukraine “On Culture”, 2010). That is why the activities of many contemporary private museums extend far beyond classical museology and acquire the characteristics of cultural entrepreneurship.

An important feature of private museums is the personalized nature of their development (Klyuchko, 2018). Most often, they are formed around a creative personality a family member or an individual civic initiative which determines the concept of the exposition, methods of collection formation, design solutions, and ways of interacting with visitors. Such a model ensures the authenticity of the museum space, creates a special atmosphere of direct communication between the author and the visitor, and forms an emotional perception of the exhibition, which significantly distinguishes private museums from traditional state institutions.

In contemporary museology, the concept of the “living museum” is gaining increasing popularity, according to which the museum space ceases to be exclusively a place for displaying exhibits. It transforms into an environment of constant creative activity, cultural dialogue, artistic experiments, educational practices, and civic engagement (Komova, 2022). Such characteristics are typical of many private museums in Ukraine, which often emerge without significant state support but, thanks to the enthusiasm of their founders, become important cultural centers of regional artistic development.

Special attention should be paid to the interconnection between private museums and the development of cultural tourism. In contemporary conditions, tourists increasingly seek not only information about historical monuments but also a unique emotional experience, the opportunity for direct communication with the creator of the exposition, participation in creative processes, and familiarization with local traditions and crafts (Holynskyi, 2016). That is why authorial museums often become tourist magnets of certain territories, forming a positive image of the community and stimulating the development of the local economy. The formation of private museums in Ukraine is mostly associated with the activity of individual personalities who, through many years of creative work, create unique cultural spaces capable of performing museum, educational, tourist, and communicative functions (Krainii, 2007).

The creation of the Tkachenkos’ family museum became the result of many years of creative activity of the spouses, united by a shared desire for artistic self-expression, preservation of historical and cultural heritage, and popularization of architectural monuments (Stepaniuk, 2008). The history of the museum did not begin as the implementation of a special museum project but as a family hobby in artistic modeling and decorative-applied art. Gradually, individual works evolved into a holistic artistic complex, which today constitutes a unique collection of architectural miniatures, decorative compositions, authorial models of historical buildings, and other artistic objects (Skavron, 2010).

A distinctive feature of the museum is that practically every exhibit was created by the founders themselves. Unlike most museum institutions, where collections consist of items gathered by various collectors or obtained through archaeological or ethnographic expeditions, the Tkachenkos’ family museum is an authorial collection. This determines its special cultural value, as each exhibit is not only a museum object but also the result of a creative interpretation of historical architecture.

A significant influence on the formation of the museum’s authorial concept was the life experience of Valentyn Tkachenko. For many years, he worked in law enforcement agencies, engaging in responsible professional activity that

required a high level of discipline, attention to detail, and analytical thinking. After completing his professional career, creativity became an opportunity for him to realize his artistic potential, which gradually turned into the work of his life. It was perseverance, meticulousness, and exceptional diligence that made it possible to create hundreds of unique artistic compositions (Krainii, 2007).

An analysis of the history of the museum's creation provides grounds to assert that Liudmyla Tkachenko performed a much broader role than is traditionally assigned to family members of an artist. She was a generator of many creative ideas, actively participated in forming the museum concept, artistic design of the exposition, creation of decorative compositions, and ensuring the integrity of the museum environment. Thanks to her organizational abilities, individual works gradually merged into a unified cultural space.

An important area of Liudmyla Tkachenko's creative activity is decorative-applied art. Her embroidery, artistic works, and decorative design elements not only complement Valentyn Tkachenko's architectural compositions but also create a holistic emotional and aesthetic environment of the museum. The combination of different art forms ensures a multidimensional perception of the exhibition, in which architectural miniatures, folk art, natural landscape, and family history interact as a unified artistic complex. In fact, she performed functions that in modern museum institutions are assigned to curators, project coordinators, and cultural communication specialists.

The family model of creativity implemented by Liudmyla and Valentyn Tkachenko demonstrates the effectiveness of synergy between different competencies. While Valentyn Tkachenko focused mainly on creating architectural compositions and artistic modeling, Liudmyla Tkachenko ensured the conceptual integrity of the museum space, its aesthetic content, and openness to communication with the community. It is precisely this interaction that made it possible to create not just a collection of artistic works but a full-fledged private museum that became an important center of cultural life in the Prykarpattia region.

Materials from the regional press indicate that as early as the late 2000s, the creative work of the Tkachenkos' family attracted the attention of journalists and the general public. In the publication "Handmade Castles of the Tkachenkos' Family," it was emphasized (Skavron, 2010) that the authors created architectural compositions using natural stone, decorative elements, wood, metal, and mirrored surfaces, achieving a high level of artistic authenticity. Miniature castles, which combined artistic expressiveness with meticulous elaboration of the smallest architectural details, attracted particular admiration.

Further development of creative activity is evidenced by the article "Castles in the Yard" (Skavron, 2010), in which the museum is described as a kind of open artistic space. The author of the publication emphasizes that the courtyard of the estate has transformed into an open-air exhibition, where visitors have the opportunity not only to view finished compositions but also to communicate directly with the author, learn about the technology of creating exhibits, and observe the creative process. Such a format fully corresponds to the modern concept of a "living museum," in which the demonstration of cultural values is combined with communication, creative process, and informal education.

An important stage of public recognition of the creative work was the receipt in 2018 of the Certificate of State Registration of Copyright for the collection of fine art works "Catalog of Works of Folk Talents of Prykarpattia of the spouses Liudmyla and Valentyn Tkachenkos." This document has not only legal but also cultural significance. It confirms the state recognition of the authorship of the created collection and proves that the family's creative output constitutes an independent artistic value (Certificate, 2018).

Thus, the private museum of the Tkachenkos' family is the result of many years of purposeful creative activity that combines artistic mastery, historical memory, family traditions, and civic initiative. Its development demonstrates that even without significant institutional support, a private cultural initiative is capable of forming a unique museum space that performs important functions of preserving cultural heritage, popularizing history, and developing creative industries.

CONCLUSIONS AND PROSPECTS OF FURTHER RESEARCH

The contemporary development of the cultural sphere in Ukraine is characterized by an active search for new models of preserving, promoting, and utilizing cultural heritage. Alongside state and municipal museums, private museum initiatives are gaining increasing importance, emerging thanks to personal creative activity, civic responsibility, and the desire of individual enthusiasts to preserve historical memory for future generations. Museums of this format perform not only a memorial or exhibition function but also become centers of cultural communication, tourist attractiveness, artistic practices, and the development of local creative industries.

Thus, the private museum of the Tkachenkos' family is a multifunctional cultural and artistic center in which museum activity is integrated with authorial decorative-applied art, exhibition practice, cultural management, creative experiments, and public cultural communication. It is precisely this multidimensionality that allows the museum to be considered a successful model for the development of creative industries at the local level.

Under conditions of competency-oriented learning, the museum environment functions as an effective information-didactic resource that ensures the integration of educational content with real objects of natural and cultural heritage (Bielova, Borys, Chervinskyi, 2025).

Prospects for further scientific research are associated with the exploration of the educational and pedagogical potential of museum pedagogy and the achievements of private museums.

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