

ENTREPRENEURSHIP OF MEMORY IN PUBLIC SPACE AND SOCIAL COMMUNICATION: A POSTCOLONIAL APPROACH IN TIME OF WAR

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Abstract. In the context of the experience economy, memory entrepreneurship has emerged as a significant phenomenon during wartime. It has a robust set of tools at its disposal, capable of producing, demonstrating, popularising, reinterpreting and reproducing historical representations or alternative narratives through public cultural platforms, such as private and public museums, as well as the business industry. Citizens, as objects of this entrepreneurial activity, play a crucial role in supporting the mechanism of personal identification with these narratives. They become an integral part of the public reproduction of memory and group identity. Therefore, the *subject of research* is commercial representations of historical narratives in case studies of memory entrepreneurship that include heritage restaurants ("restaurants of historical heritage"). The *purpose of the research* is to analyse cases of constructive and destructive use of organisational imprinting in the economy as a strategic practice of memory politics, using the example of "heritage restaurants". The *research methodology* is based on a combination of systematic, value and postcolonial approaches, discourse analysis, which contribute to the disclosure of principles and strategies of Ukrainian cases of memory entrepreneurship, their correlation with the peculiarities of civil society demands for national identity proposals in the conditions of war. The synchronous method (focusing on the conditions of a full-scale Russia's invasion of Ukraine) is also used with the monitoring programme of the information space Brand24 for the indicators of brand representation in the media. The article emphasizes that, according to B. Joseph Pine II and D. G. Gilmore, in order to create coherent, powerful impressions, it is necessary to follow five basic principles: choose the theme of the impressions, harmonize them with positive signals, eliminate negative signals, use different ways of fixing memories, and engage all five senses. The effectiveness of the use of such principles is analysed from a postcolonial perspective using the examples of regional restaurant business cases that construct the politics of memory by representing commercial historical narratives. In the discourse of the creative industries and the creative economy, it is appropriate to consider the model of the experience economy, which operates creatively in the context of the "memory of emotional experience" and strategically intersects with the discourse of the politics of memory. This, in turn, can take the form of the construction of historical memory and become a practice of intervention in the field of historiography, marking the territory and the mental space with colonial symbols, as demonstrated by Russia after the collapse of the USSR, appealing to nostalgia for the Soviet past and constructing the politics of "fraternal nations" in entrepreneurial activity. An important part of the article is the description of interpretive approaches in the discourse of postcolonial studies in the interpretation of the concept of "memory entrepreneurship", which has its origin in the discourse of desegregation of the past in the United States and South Africa. Therefore, the *conclusion of the scientific research* includes theses on conceptual value approaches in the politics of memory that underlie the constructive or destructive use of organisational imprinting (the mechanism of persistent memorisation and subsequent remembering as a consequence of the systemic mechanism of broadcasting national and cultural memories and the construction of national identity) in entrepreneurial activity as a strategic practice of the impression economy model.

Keywords: entrepreneurship of memory, experience economy, commercialisation of the past, preservation of history, memory "market", commemorative diplomacy, postmemory, solastalgia, postcolonial studies, organisational imprinting.

JEL Classification: H11, H76, J48

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1. Introduction

In the context of global crisis transformations, the creative economy shows intensive development indicators, which is reflected in the ever-growing share of the creative sector in GDP creation. Researchers M. Hrysenko, O. Pryiatelchuk, L. Shvorak have identified the interconnection and interdependence of socio-economic development factors and the place of the creative sector in ensuring sustainable economic growth. According to the results of the cluster analysis, the practical implementation of the strategy for the development and operation of the creative industries in the EU countries is carried out in the following different areas: "foreign economic expansion of the creative industries; promotion of the entire national culture at the international level; export-oriented development of the creative sector of the economy; lack of a separate comprehensive strategy for foreign economic activity for the creative industries, but implementation of various programmes and measures aimed at promoting the export of products of these industries within the framework of the national development strategy, and so forth" (Hrysenko, Pryiatelchuk, Shvorak, 2022, p. 59). Successful Ukrainian cases of the creative economy sector, cases of adaptation of creative industries in war conditions (monetisation of hobbies, brand co-operation, business clustering, craft production, etc.) have already been studied (Kovpak, Lebid, 2022). It has been noted that within the creative economy, goods and services are offered with an emphasis on the emotional factor. In the discourse of theoretical constructions of the creative economy, S. Davymuk and L. Fedulova, based on the research of B. Joseph Pine II and D. G. Gilmore on the model of the "experience economy", also agree that emotions are the basis of cultural industries, the sphere of entertainment. Emotions accompany the production and consumption of any kind of cultural product, and "the impression itself is the basis of the now quite popular phenomenon called 'territory brand', because it is the 'core' of the popularity of a place, a city, a region or a country in general... everything mentioned in this approach is known as the 'experience industry' and constitutes an aggregated group of creative industries" (Davymuka, Fedulova, 2017, p. 63).

Experience Economy is the concept of the economy focused on the emotional factor and considered as a top economic model, which was highlighted among others (Exabyte Economy, Wellbeing Economy, NetZero Economy, Circular Economy, BioGrowth Economy) in the UN report on the future of the world economy after the COVID-19 crisis at the request of the United Arab Emirates (Kovpak, Lebid, Vasylychuk, 2024, p. 120). It demonstrates the profitability of businesses that successfully transition from goods and

services to experiences. In the discourse surrounding the distinction between goods and services, the focus is on the "levels of memorability" and "levels of sustainability" in the context of impressions and the economy of transformations (Pine, 2021, p. 340). Engaging, awakening the customer's senses, accepting and immersing them in the experience, and getting into the intersection of entertainment, cognitive, escapist and aesthetic values of impressions ensure the progression of economic value. According to the authors of the "Economy of Impressions: The Battle for the Client's Time, Attention and Money", who have confirmed their hypotheses by working with hundreds of successful and efficient companies, in order to create holistically powerful impressions, it is necessary to follow five basic principles: choose the theme of impressions, harmonise them with positive signals, eliminate negative cues, use different ways to capture memories and involve all five senses (Pine, 2021, pp. 14-15).

In the context of "remembering emotional experiences", it is interesting to note the intersection of the discourse of the economy of experience and the politics of memory, which, according to G. Kasyanov, "is related to historical politics, but is a narrower term that includes practices related mainly to the formation of collective/historical memory and does not involve intervention in the field of professional historiography and didactic history, although recently there has been a tendency to 'subjugate' historical science with the task of constructing historical memory" (Kasyanov G.). In fact, since the collapse of the USSR, Russia has been intervening not so much in the field of historiography as in the construction of historical memory through various markings of territory and mental space with colonial symbols. First of all, it is an association with Soviet/Russian/communist/imperial place names, city names, monuments, media products, but an equally effective part of the hostile memory policy is an appeal to nostalgia for the Soviet past and the construction of the policy of "fraternal nations" in business activities.

2. "Memory Entrepreneurship": Interpretive Approaches in the Discourse of Postcolonial Studies

There is a "Glossary of Work with Memory" by the Past/Future/Art project, a memory culture platform that commemorates the Russian-Ukrainian war, creates art projects dedicated to processing the past for Ukrainian and foreign audiences, and advocates for changes in memory practices in Ukraine. In this "Glossary" Oksana Dovgoplova recorded the concept of "memory entrepreneurship".

R. Autry, Associate Professor in the Department of Sociology at Wesleyan University, in his work

"In *Desegregating the Past: The Public Life of Memory in the United States and South Africa*", Autry takes the concept of "memory entrepreneurship" out of the discourse of the desegregation of the US and South African pasts by "tracing the production and display of historical representations of the racial past in the museums of both countries, revealing hidden social anxieties, unresolved emotions, and aspirations linked to contemporary social fault lines around race ... as the extent to which a violent racial past has been incorporated into national historical narratives in South Africa is absent in the US" (Autry, 2017, p. 2).

In the chapter "Memory Entrepreneurs: History in the Making", the author notes that entrepreneurs help transform historical narratives into material of collective memory by producing, demonstrating, and popularising reinterpreted and reproduced historical representations. Alternative narratives are transformed through public cultural platforms (institutions include, in particular, private and state museums). As citizens become objects of entrepreneurial activity, they develop a mechanism of personal identification with the narratives that are reproduced in the public sphere, which in turn shape their sense of group identity (Autry, 2017, p. 27).

In fact, as R. Autry argues in the discourse of postcolonial studies in the US and South Africa, the "experience economy" faces the challenge of finding a consensus narrative in finding revisionist histories to support its visions of collective identity and social life, because the historical past and present are full of emotions, and people will argue about the ways and ends of their representation in the public space, in entrepreneurial initiatives. The concept of "memory deviants" was introduced by the researcher to denote individuals who reject the concept of memory entrepreneurship as a native social programme or a commercial project for the popularisation of national identity practices. These memory deviants recognise only official representations of the past or generally attempt to avoid the transformation of collective memories about complex cult histories into public narratives of group identity.

However, the Ukrainian discourse of postcolonial studies is significantly divergent from its counterparts in the USA and South Africa. Consequently, a historical-political, systematic approach is imperative to facilitate the analysis of commercial representations of historical narratives in the context of memory entrepreneurship. Oksana Dovgopolova confirms the proliferation of theme restaurants (heritage restaurants) as a manifestation of the commercialisation of the past since the 1990s, which has in fact turned the "everyday consumption of history into entertainment to the point of kitschification ... the term 'historytainment' (derived from 'history' and 'entertainment') has

been incorporated into the scientific use of memory studies, when the commercial use paradoxically turns the appeal to the memory of tragic and traumatic events into kitsch... on the other hand, commercial establishments make it possible to identify the need for immersion in certain cultural contexts in modern society" (Dovgopolova, *Memory Entrepreneurship*).

However, is it correct to use the term "collective memory" in this case, when entrepreneurs and their clients do not use memories, but formed constructions, stereotypes of the post-generation, while representing the past? Marianne Hirsch suggests using the term "postmemory", which is not identical to collective memory. It is a kind of "collective idea 'crutch', characterised by a combination of images from public space (photos from a concentration camp, for example, can become part of a privately known image of the past) and from individual experience (the public aspect is 'appropriated' by the private and vice versa ... this is not only a way of building a bridge to the unknown past (connection between generations), but also a way of self-understanding as a representative of the post-generation" (Dovgopolova, *Postmemory*).

When it comes to commercial establishments such as restaurants and cafés, "memory enterprises occupy a place between a museum and a home kitchen" (Dovgopolova, *Memory Entrepreneurship*), where the visitor should first of all have a certain sensory experience, an emotional trigger in which the person recognises something, recreates a stereotype, where the space "speaks" to this visitor with familiar symbols, because this is the purpose of the heritage restaurant. According to the French sociologist George Mink, in political discourse memory entrepreneurship serves as a tool of "commemorative diplomacy" when the pragmatic task is to "sell" the suffering or heroism of a certain community in the international arena in the most profitable way... after which the use of historical arguments in political strategies becomes a "market of memory" (Dovgopolova O., *Memory Entrepreneurship*).

The study by S. Lippmann and H. Aldrich posits that the emergence of entrepreneurial cohesive groups in regions can be understood through the lens of "generational units," defined as "local subgroups within generations that possess a self-referential, reflective quality due to the members' sense of their own connections with each other and the events that define them" (Lippmann, & Aldrich, 2016, p. 658) and "collective memory" (as an intergenerational transmission of knowledge about the past that is significant for a group, national narratives to protect and preserve group identity, its norms and values). Therefore, these two concepts are a valuable starting point for an adequate inclusion of historical concepts in the study of entrepreneurship dynamics and form the basis for understanding how the historically

shaped experience of entrepreneurs affects them and becomes their organisational imprinting tool. It should be noted that imprinting, according to the theory of K. Lorenz, is "a psychophysiological mechanism by which an image perceived in a certain sensitive period of development is firmly remembered and implemented in a stable programme of behaviour" (Semkiv, 2016); and according to the theory of Kh. Kolodiy, "it is a systemic mechanism of formation, transmission of national and cultural memory and construction of national identity, which is ambivalent in nature due to the possibility of its constructive and destructive use as a tool of humanitarian technologies" (Kolodiy, 2018, p. 80). Therefore, the analysis of cases of constructive and destructive application of organisational imprinting in business activities in Ukraine and partly in Russia as a strategic practice of memory politics is of great importance.

3. Cases of Constructive and Destructive Application of Organisational Imprinting in Entrepreneurial Activity as a Strategic Practice of Memory Policy

For a long time, the study of Soviet colonialism and Russian imperialism remained outside the scope of academic discourse, which was interested only in the studies of non-Russian emigrants from the USSR abroad. Although it was the Bolsheviks who first called Ukraine an "internal colony" in the context of economic relations between the Russian metropolis and the Ukrainian periphery. In A. Avtorkhanov's book about Soviet national policy, which is particularly relevant today, "Kremlin Empire. The Soviet type of colonialism" it is stated: "In the name of 'friendship of nations', but in reality with the aim of completely absorbing all non-Russian peoples into the new Stalinist empire, there was a permanent falsification of history, the main idea of which was to show the Soviet type of colonialism as the ideal solution to the national question, and the Soviet great-power policy of Russification as a policy of internationalism." (cit. on Grynevych V., 2019) V. Grynevych's testimony attests to the long-term impact of Soviet myths and Russia-centric approaches on Western scientists, enabling them to perceive the Soviet Union not as a colonial empire, but as a multinational state. In general, the development of postcolonial studies dates back to the early 2000s, when cultural colonialism attracted analytical attention: "a set of activities, cultural institutions and ideologies in any kind of popular or high culture aimed at supporting political and economic power..." (Grynevych, 2019) The Ukrainophobic Russificationist cultural colonialism of the imperial period was replaced by Soviet and later Russian colonialism, which continues to silence, falsify and destroy the memory of people and events in Ukraine's

cultural history that might deny its provincialism and secondary nature. This work supports the idea of V. Grynevych, who noted back in 2019 that the term "post-colonial period" is debatable, because after the declaration of Ukraine's independence, economic, political, and cultural expansion did not stop: "The postcolonial, while separating itself from the colonial, absorbs its historical experience and even coexists with it in the same time, place, and even cultural phenomenon. In contemporary Ukraine, postcolonial criticism seems to be a rather important and useful methodological approach to the study of various aspects of identity, which aims to overcome the complex of inferiority, Little Russianness, Sovietism and foster national identity" (Grynevych, 2019).

This is the approach used to analyse regional business decisions of the restaurant business and other catering establishments. The radically different conceptual approaches of the establishments make it possible to reveal the above considerations. For example, the tools of the "memory entrepreneurship" technology are largely revealed in the stylised cafe-bar in Zaporizhzhia, Politburo, which operated until 2014.

Regional media "ZaBor" recorded a description of the establishment's concept: "Nostalgia for the times of the Soviet Union will not leave you until the last minute of your stay in this 'buffet'. The girls here wear red headscarves, and the rest of the interior items are simply stunning... And even if someone calls it kitsch, we call it nostalgia. Don't be surprised if waiters wearing pioneer ties bring you beer in half-litre cans, and you find a cut-up newspaper in the toilet. Exclusive! But you have to pay for any exclusive, which means it has restaurant prices. By the way, one of the yellow taxis standing near the café ('Hunchback' and 'Pobeda') can take you home. But, again, keep in mind that these taxis will cost you a pretty penny compared to regular ones" (Politburo) (Figure 1):

The themed halls of this establishment, located on Lenin Avenue, which was renamed Sobornyi Avenue after decommunisation, reflect the era through interior design, symbols, historical attributes, music and even the font on the signage, price list, etc. The names of these rooms are also representatives of memory (in the original Russian names of the rooms): "Lenin's Room", "Haunt of Thieves", "Pioneer Hall", "House of the Kolkhoz Chairman", "Tsar's Room", "Makhno's Room". Bringing a historical character to life is a common creative solution for entrepreneurs, so in this restaurant, visitors were greeted by a "live" Stalin, played by a local resident who bore a resemblance to the leader.

In the Makhno's Room, for example, the attributes of freedom are recreated to the maximum extent possible: a machine gun, rifles, a copper samovar with medals, photographs, kerosene lamps, and Soviet sconces on roughly whitewashed walls. Slang and Soviet role

models, such as petty theft from customers in public places, were included in the price list: for example, proletarian breakfasts were offered, the first course was called "Khlibalo", and a special section "Bells and whistles" contained such offers as "to unscrew Ilyich's light bulb – 4 hryvnias; to take Ilyich's light bulb with you without hiding – 50 hryvnias, secretly – 300 hryvnias".

Among other conceptual places, this restaurant was a recognisable brand and, to a certain extent, a "calling card" of Zaporizhzhia, as it was repeatedly filmed for the gastronomic programmes of the rating TV shows "Smachna kraina" and "Znak yakosti". Even in the popular book of the same name with the TV programme "Smachna kraina" by K. Grubych, the journalist mentions this place and its owner, creative businessman Yury Chekalskyi. According to the journalist, the cafe was set up as a "parody of the Soviet past: someone will immerse themselves in nostalgic memories here, while others will smile at the 'tricks' of the Soviet system that were once perceived as quite natural" (Grubych, 2015, p. 105). The conceptually opposite representation of Ternopil in this gastronomic book is illustrative, as it is, in fact, a powerful tool of national identification that reflects local "portraits". This refers to the STARYI MLYN, "a complex built in 2002 as a monument to all the owners who were destroyed and repressed by the authorities in 1939" (Grubych, 2015, p. 237). The building of the museum-restaurant is based on the old foundation of a steam mill that operated before the Second World War. Conceptual features of the institution as a unique "enterprise of memory" is the style of local Ukrainian "country" in combination with European architectural inventions, such as the genius of Spanish architecture Antonio Gaudi, unique historical work tools, various relics of ancestors (from irons to unique historical tableware (in total, more than 3,000 museum exhibits)), on the walls there are posters, The walls are decorated with posters, photos from the local archives and museums of local history, about 100,000 bricks from the Austro-Hungarian and Polish rule in Ukraine territory as a historical concept in the reconstruction of the place, a unique patented stove called 'piets', the menu includes dishes based on ancient recipes of the ancestors who inhabited Galicia at different times – Ukrainians, Poles, Jews, Austrians. The owner and inspirer of the restaurant chain, M. Grosulyak, also created a one-day gastronomic tour called Ternopil Excursions as a special form of attraction that has both tourist and gastronomic components.

The restaurant's Instagram page (@staryi_mlyn), which as of October 30, 2024, has 5,440 followers and over 500 posts, also represents the commemorative practices of the current Russian-Ukrainian war: for example, as part of the national Tables of Memory campaign on August 29, 2024, the restaurant dedicated



Figure 1. Photo collage of the stylised Politburo cafe in Zaporizhzhia

Source: (Politburo)

the reserved tables to the Heroes who gave their lives for Ukraine at the front as a sign of gratitude and eternal respect. The action was initiated by Maria Grabar in memory of her beloved Ilya Grabar, who died fighting for Ukraine, and other fallen heroes. Visitors had the opportunity to come and write the names of those for whom this "table of memory" was reserved.

The legendary Kryjivka in Lviv is characterised by an antagonistic concept compared to the Politburo in Zaporizhzhia. In Zaporizhzhia, the character "Stalin" greets visitors at the entrance, and in Lviv, the tradition of entering a restaurant requires that they know the slogan "Glory to Ukraine! Glory to the Heroes!" and test one's Ukrainianness with a glass of mead. Since 2007, the concept of this book has been to cover the events of the OUN and UIA period. The place is decorated in the style of a real partisan hiding place, an UIA hideout. There is a field kitchen with military equipment, portraits of UPA soldiers and commanders, a large number of weapons of the time, a stylised menu, and a hall dedicated to Osyp Khoma, a Ukrainian athlete who gave up a successful sports career to participate in the struggle for Ukraine's freedom; halls with publications and stories about Nil Khasevych, the Aphrodite radio station, the headquarters, a shooting gallery where one could hit the Kremlin despot;

a restored hall where one can learn a lot about national ideologues, including Stepan Bandera; the so-called "Moskal detector", a stylised "punishment cell", a "twig for communists" and a periscope from "UIA spy" are all strategic tools for an entrepreneurial idea.

An illustrative case of the successful application of organisational imprinting in business activities as a strategic practice of memory policy is the record registered in the State category in Kryjivka in 2021. The receptionist M. Panchenko was included in the Book of Records of Ukraine because for 14 years (2007-2021) he answered "Glory to the Heroes!" to the slogan "Glory to Ukraine!" 1.2 million times. Mykola Panchenko, the author of this historic greeting in the restaurant, is proud to have taught millions of people the motto, the significance and popularity of which has its own historical dynamics in Ukraine and state-building potential. According to him, many foreigners, many Ukrainians from other regions began to immerse themselves in the history of the struggle of the UIA through the concept of the restaurant ("Glory to Ukraine", 2021). Certainly, the commercial representation of historical narratives in Kryjivka's memory entrepreneurship cases reinforces this experience through social media, where the institution's motto demonstrates the historical continuity of its memory policy, "The Struggle Continues". The Brand24 information space monitoring program for brand representation in the media revealed an interesting fact: over the past year (October 29, 2023 - October 29, 2024), the social media coverage graph showed only one positive trend in October (on the 1st and 14th), which coincides with the historical memorable dates of the state – the Day of the Defenders of Ukraine, the Day of the UIA establishment, the Day of the Ukrainian Cossacks, and the Intercession of the Theotokos. This is representative of the brand's strong market recognition,

but visitors who also have strong associative ties to the place as a constructive tool for memory politics are engaged in responding to the restaurant's online educational content on strategic national holidays, which enhances the emotional and educational potential of the experience of the legendary Kryjivka concept (Figure 2).

According to Brand24, the associative field (context of discussion) of a brand in the information space consists of the following markers: Stepan Bandera, restaurant, hideout, underground, "ideal right space" (among others: website, theme, provide, uniform, photo, dedicate, hidden lviv, ukraine, bar, build, security, password, day, bandera, stepan, access, hideout, invisible, dinner, door, ideal, right). In fact, out of 267 posts by Kryjivka restaurant as of October 20, 2024, there is a large percentage of valuable content besides the description of dishes:

- Congratulations on national holidays (UIA Day; June 30 – the Day of Proclamation of the Act of Restoration of Ukrainian Statehood in Lviv in 1941; ("This day serves as a reminder of the importance of national unity and indomitability in the struggle for freedom!"), "Day of Remembrance and Victory" ("Now, as 80 years ago, Ukraine is fighting not only for its future, but also for the future of Europe and the entire free world"), "Day of Defenders of Ukraine", Day of the Constitution of Ukraine, "December 1, 1991, when 90.32% of Ukrainians supported the Act of Proclamation of Independence of Ukraine", the Intercession of the Theotokos);
- videos, posters, Instagram-carousels dedicated to the promotion of Ukrainian prominent figures of the national liberation movement (publications about Roman Shukhevych, Vasyl Kuk, Mykola Arsenych, Oleksa Hasyn, Leonid Stupnytskyi, Ivan Treiko, Dmytro Hrytsai, Dmytro Maivskyi, Ivan Klymiv; two publications about the UVO artist Nil Khasevych; one

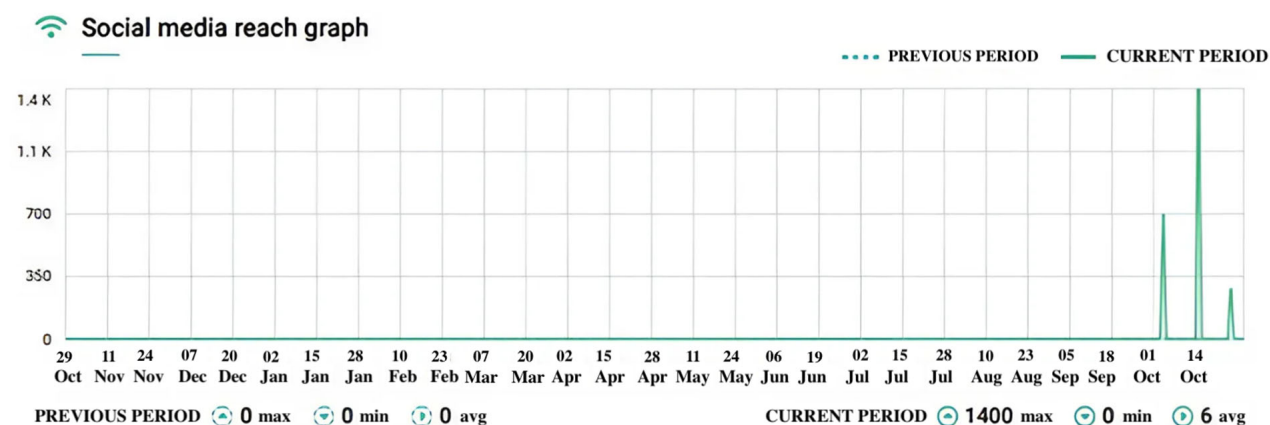


Figure 2. Indicators of the social media coverage chart of the Kryjivka brand (Lviv)

Source: Brand24

publication about Yevhen Konovalets, one publication about Vasyl Ivakhiv, one publication about Vasyl Levkovych; and one publication each about Myroslav Symchysh ("Kryvonis"), Stepan Lenkavskyi, and Ivan Franko);

– promotion of own educational product with a patriotic direction on the YouTube channel: historical episodes: "UIA for Beginners", "The Birth of the UIA: How the Armed Struggle for Independence Began", "Proclamation of the Act of Restoration of the Ukrainian State", etc.);

– the use of gamification approaches in the promotion of patriotic ideas among the staff of the restaurant, among admirers of the brand of the mentioned brand (1 publication about the board game about the struggle of the UIA, developed by the Ukrainian Institute of National Remembrance, 3 publications about the trainings "Prava Molod Lviv" conducted trainings for the staff of Kryjivka);

– the creative team of the restaurant hosts the author's podcast "Unknown facts and living voices of the Ukrainian underground in the new podcast 'UIA. The Power of Resistance' podcast";

– campaigns that demonstrate the brand's social responsibility: publications about fundraising (for example, "We are raising 130,000,000 hryvnias"); participation in the restoration of historical monuments destroyed by Russian armed aggression (for example, a publication about Kryjivka's participation in the restoration of the destroyed Roman Shukhevych Museum, the restaurant's team's involvement in the initiative of the Public Hub "Get Russia out of the UN"), etc.

The restaurant's policy of remembrance preserves the concept of historical continuity, so the restaurant is constantly replenishing its huge collection of patches (chevrons) from the defenders of Ukraine, a chevron from General Zaluzhnyi, and a flag of Ukraine with his autograph are displayed as artefacts of the modern Russian-Ukrainian war.

At the same time, the restaurant maintains an economic balance in memory entrepreneurship between the emotional component of impressions, education and gastronomic purpose, as evidenced by trending hashtags, which mention the brand (top 10 indicators according to the Brand24 programme): 1. #lvivnightlife; 2. #weekendgetaway; 3. #citybreak; 4. #wanderlust; 5. #epicfood; 6. #uniquebars;

7. #cherryliqueur; 8. #europeandestinations; 9. #lvivexperience 10. #musttry.

4. Conclusions

Thus, as Russia's military intervention in Ukraine in 2014 has shown, memory construction can become a powerful tool for the destructive use of organisational imprinting in business activities as a strategic practice of memory politics if it is based on the following principles:

– On propagandist stereotypes about "fraternal nations" (e.g., the milk brand "Slovyanochka", which made a visual rebranding after the full-scale invasion of Russia into Ukraine, replacing the image of a girl with a wreath on her head with an "adult defender of the family"; the chain of stores "Slovyanochka");

– sentimental normalisation of memories of the Bolshevik past and Soviet "welfare" (the case of the stylised Politburo cafe-bar (Zaporizhzhia), the chain of stores "USSR", which also did not too successful rebranding, replacing the letter "R" with a smiley and receiving the legal name "USSO"), examples of the so-called "commemorative diplomacy" of Russia abroad by means of a business network (e.g., 1) as of August 7, 2021, the following Russian gastronomic brands were operating in London: Borshtch n Tears, Mari Vanna, Zima Russian Street Food And Bar (Zima is a contemporary take on a "ryumochnaya"); 2) in New York: Mari Vanna, Russian Samovar, Matryoshka, Russian Vodka Room, McPutins, Stolovaya; 3) in Berlin: Samovar, Matreshka, Potemkin, Cafe Rossia Berlin) and others.

The considered examples (it should be emphasised that they were chosen randomly, as they are highly recognisable as brands and conceptually reflect the main content) of the museum-restaurant "STARYI MLYN" (Ternopil) and the cafe-restaurant "Kryjivka" (Lviv) are examples of constructive commercial representation of historical narratives in cases of memorial entrepreneurship.

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