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INTERNATIONAL COOPERATION PROGRAMME FOR THE PRESERVATION OF UKRAINIAN CULTURAL HERITAGE IN THE CONTEXT OF ARMED CONFLICT

Summary. The research examines possible ways of preserving cultural heritage sites in the context of military conflict in the example of the escalating situation in Ukraine (from March 2014 to 2025), and provides recommendations for creating an infrastructure that will preserve cultural property for future generations in the event of war or natural disaster. The article analyses the experience of international cooperation on the preservation and digitisation of cultural heritage, and considers proposals for the new mechanism's development of international cooperation to further improve measures to preserve Ukraine's cultural heritage through the implementation of state and public initiatives. In particular, as a result of the application of semiotic and axiological methods, attention is drawn to the special legal protection of its objects presented in regulatory documents (international protocols, provisions of conventions and laws of Ukraine). Since the protection of material objects of historical and cultural heritage in wartime is mostly impossible, an important task under martial law is to create an inventory of cultural objects to be digitised, and to develop specific projects for digitising cultural objects. As a result, there is an urgent need to update modern legal requirements and methods of digitisation, approaches to the implementation of state policy in the field of cultural heritage protection, and effective coordination between international organisations and national institutions working in the field of cultural heritage protection in the areas of armed conflict.

Keywords: Ukrainian cultural heritage, UNESCO, digitalisation, national identity, military conflicts.

INTRODUCTION

International armed conflicts pose a serious threat to the preservation of the cultural environment and the existence of human civilisation. After all, as dangerous instruments of politics, they are bloody and long-lasting. These factors cause geopolitical, socio-economic changes, and significant transformations of the artistic culture of the region where armed clashes take place. Cultural heritage is a fundamental source of formation of national identity, and influences the self-identification of the nation in subsequent periods of development. People's attitude towards cultural heritage monuments is an indicator of the level of development of a state and the spiritual maturity of its citizens.¹ Therefore, the urgent need of mankind is to find ways to prevent the unfolding of military conflicts.

Regarding the Ukraine culture during the period of the Russian-Ukrainian armed conflict (from March 2014 to 2025): the scale of destruction of

this region cultural heritage is constantly growing and reaching great losses. According to the UNESCO report of 22 January 2025,² 476 cultural sites were destroyed, including 149 religious sites, 241 buildings of historical and/or artistic interest, 32 museums, 33 monuments, 18 libraries, 1 archive and 2 archaeological sites. These alarming figures underscore the need to strengthen measures to protect the country's cultural heritage and to intensify international partnerships to preserve valuable artefacts.

The situation is also aggravated by the occupation and annexation by the Russian Federation of the Autonomous Republic of Crimea, Donetsk and Luhansk regions, as these territories contain a significant number of cultural heritage sites. Strategies for overcoming the factors and consequences of armed conflicts impose a double responsibility on artistic culture, especially in the realities

of demographic and humanitarian collapse in Ukraine, which suffered huge losses and has to overcome the consequences of the conflict.

The solution of these problematic issues requires international control and responsibility for compliance with humanitarian law on the protection of cultural heritage. The unfolding of hostilities over territory has led to limited access of Ukrainian and international experts to cultural heritage objects (to monitor their condition). The state is seeking the necessary resources to develop important projects for the return and preservation of cultural heritage so as not to erase cultural memory for the next generations.

Developing strategies to protect and promote historical and cultural heritage is an important vector of the state's humanitarian policy. Having clearly defined the European vector of its development and aspirations, Ukraine, in order to fully reintegrate into the European historical and civilisational space, despite the difficulties, implements various cultural projects within the framework of cultural diplomacy and aimed at the development of intercultural dialogue, preservation of tangible and intangible cultural heritage.

The problem of preserving Ukraine's cultural heritage has become particularly relevant since the beginning of Russian aggression in 2014. In 2022, with the beginning of the full-scale invasion, the military issue diversified in all aspects of scientific, philosophical and creative nature.

The research of this problem was facilitated by numerous information reports based on scientific studies, articles and materials from internet resources about destroyed, damaged and ruined objects of cultural heritage during the armed aggression of the Russian Federation against Ukraine. The issues of preserving cultural heritage in the midst of military conflicts are raised in the context of: the formation of new political strategies;³ geopolitical;⁴ historical-civilisational and religious⁵ transformations; the organisation of educational activities that lay the foundations of values through the educational process; the military

sphere, which points to new formats and technologies of warfare (cyber warfare, the development of artificial intelligence in military practice);⁶ and the socio-economic sphere, which demonstrates the dominance of the desire of the Ukrainian people to join the progress of the civilised world.⁷ The interdisciplinary links identified by the study allow for a more thorough exploration of the stance towards war and a shared capacity to fight the aggressor.

A separate manifestation of the formation of cultural tradition in the context of traditional warfare are the concepts of "The Culture War" by Carlos Diaz Ruiz, Tomas Nilsson⁸ and J. Ferrera Dias⁹ and "strategic culture" by Salma Shaheen,¹⁰ addressing important issues of preserving the cultural code in military conflicts. The study of "sociocultural vulnerability" by Visvaldas Legkauskas¹¹ actualises the problems of ensuring the security of liberal democratic societies.

In general, the review of the research findings, in one way or another related to the topic of the research, forms an idea of the diversity of methodologies and approaches to the consideration of the issues of preserving historical and cultural heritage as the meaning-forming core of national identity. At the same time, the challenges faced by Ukraine (in particular, the Russian-Ukrainian war that began in February 2014) leave the need to preserve historical and cultural heritage on the agenda.

The article analyses the value of the documents of Protocol for the Protection of Cultural Property in the Event of Armed Conflict (The Hague, 14 May 1954), the Convention Concerning the Protection of the World Cultural and Natural Heritage (16 November 1972), the Law of Ukraine "On Protection of Cultural Heritage" (2005). Particularly important is the scientific research that provides theoretical knowledge about cultural property listed in the State Register of Immovable Monuments¹² that is currently damaged, illegally exported or completely destroyed. Therefore, based on the review results of publications and regulatory documents, it is worthwhile to investigate modern projects aimed at preserving the cultural heritage of Ukraine in the context of military conflict,

taking into account the digitisation experience through the implementation of international and state initiatives.

The research methodology is based on general scientific and philosophical research methods combination. The problem of preserving cultural heritage is considered through the prism of analysing the scientific discourse on international cooperation in the preservation of valuable artefacts.

The method of critical analysis of sources was applied to search and systematise scientific publications related to the topic of the article. Semiotic and axiological methods contributed to a comprehensive approach to the consideration of individual international projects aimed at preserving monuments of historical and cultural heritage of Ukraine.

The article analyses sources in order to:

- summarise existing conceptual approaches to the organisation of international cooperation on the preservation of cultural property;
- compare the nature of war perception in different cultural and historical periods;
- model a holistic format for understanding war in Ukraine, taking into account historical experience and the realities of today.

THE LEGAL FRAMEWORK FOR INTERNATIONAL CO-OPERATION IN THE PRESERVATION OF CULTURAL HERITAGE

The rules of warfare oblige sides to protect and respect cultural heritage in armed conflict. This is reflected in the Hague Convention for the Protection of Cultural Heritage in the Event of Armed Conflict, adopted in 1954 following the massive destruction of cultural heritage sites during the Second World War. Under the First Protocol to the Convention for the Protection of Cultural Property in the Event of Armed Conflict, each Party undertakes to take into its custody cultural heritage brought directly or indirectly into its territory from any occupied territory. This takes place either automatically upon importation or, failing that, at the request of the authorities of that territory.¹³

However, the actual course of military operations shows that cultural artefacts are mostly destroyed or severely damaged, rather than protected by the “occupier”.

It is worth mentioning that the theatre destroyed was the academic drama theatre in Mariupol (Fig. 1).



Fig. 1. The destroyed regional academic drama theatre in Mariupol. Photo by Alexei Alexandrov. The initiators of the “Mariupol Drama Theatre Spatial Archive”,¹⁴ with the support of the Centre for Spatial Technologies (CST) and Forensis & Forensic Architecture, have published the results of a comprehensive analysis of satellite images and radar data immediately before and after the explosion, thousands of social media posts, photos and videos, and interviews with dozens of witnesses about the deadly attack on the theatre, which at the time was home to hundreds of civilians. This project was funded by Porticus, The European Union and ISAR Ednannia, the International Renaissance Foundation within the framework of the European Renaissance of Ukraine.

International organisations are trying to protect the world's cultural heritage, but in many cases their role in protection is limited due to the non-compliance of some countries with cultural conventions. Therefore, this study focuses not on the implementation of conventions that regulate the legal relations of international cooperation, but on international cooperation forms and inter-regional projects aimed at protecting the cultural heritage of humanity.

The research background is a comparative analysis of risk management in the EU, which the European Commission conducted to illustrate the current knowledge on protecting cultural heritage from the effects of natural and man-made disasters and threats, in particular military conflicts (Luxembourg, 2018).¹⁵ According to the text "Safeguarding Cultural Heritage from Natural and Man-Made Disasters" – "cultural heritage needs to be protected against a wide range of potentially devastating multi-risk scenarios that can harm cultural heritage".¹⁶

The elaborated legal framework defines cultural heritage as one of the important factors in preserving and strengthening the identity and unity of any state and the European community as a whole. Consequently, the destruction of cultural heritage during the escalation of military conflicts goes beyond a purely military offence. Destruction, kidnapping and other forms of destruction of cultural heritage are ways of justifying aggression, encroachment on territorial integrity, genocide, creating conditions for internal social conflicts or intensification of existing ones.

STOLEN HERITAGE: INTERNATIONAL PROJECTS AIMED AT PROTECTING UKRAINE'S CULTURAL HERITAGE

Massive artillery shelling of populated areas and industrial facilities has resulted in the damage and destruction of cultural heritage sites. Under these circumstances, state museums and private galleries moved exhibits to undisclosed locations.¹⁷ Museums in Odessa even a month before the full-scale

military conflict began to prepare for the evacuation of the exhibits to the west of Ukraine under the guise of sending them to exhibitions. Special exhibits "red lists" of Ukrainian museums for evacuation in the event of an attack were prepared.¹⁸ Since it is impossible to protect material objects of historical and cultural heritage in a war, the use of modern virtual technologies is an affordable option for preserving what has not yet been destroyed by the military conflict. Therefore, it is an important task under martial law to create an inventory of cultural objects to be digitised, and to develop specific projects to digitise cultural objects. It is important to remember that historical and cultural heritage sites, especially archaeological monuments, are extremely difficult or impossible to restore in the event of critical damage or destruction, so appropriate protection measures cannot be postponed, and require constant attention and appropriate response.

The Culture Ministry of Ukraine has approved standards for the electronic description of museum objects with the possibility of specifying GPS coordinates and entering cultural heritage into electronic databases, which would allow tracking and finding cultural heritage stolen for museums.¹⁹ The developed registers of cultural property are divided into certain categories according to chronological and geographical parameters: those lost during and as a result of World War II, those lost during the military conflict in the period from 2014 to 2025, those returned to Ukraine, or those on the national wanted list. The illustrative material can be viewed on the website of the Museum Fund of Ukraine.²⁰

"In fact, the ease with which heritage information available in digital format can be accessed makes comparative research a very beneficial field for cultural studies. At the same time, it allows and facilitates the comparative encounter of local cultural specificity with the European common cultural background, in the Cloud. Thus, the digitization of heritage provides additional ways of highlighting the unity in diversity, which is so important in defining Europe".²¹

An illustrative example in the preservation of cultural heritage is the Stolen Heritage Project within the framework of the War and Art Project. As of January 2025, the Stolen Heritage Project database includes 828 cultural objects stolen from private and public collections.²² The project goal is to find all stolen objects and return them to Ukraine. The creation of such a database and its constant updating is an important contribution to the prevention of illicit trade in stolen cultural property. The first precedent for the return to Ukraine of an object of cultural heritage stolen during the Russian-Ukrainian war, which was large both in size (565 objects) and significance, was the return of “Scythian gold”. For more than 10 years, the collection “Crimea: Gold and Secrets of the Black Sea” was outside Ukraine. It was formed back in 2013 from museum exhibits from Kiev, Simferopol, Kerch, Bakhchi Saray and Chersonesos. For exhibition in museums, it was sent to Germany, then to the Netherlands. After 2014, the question of its return to Ukraine was on the agenda. However, the return of the “Scythian gold” collection to the territory of occupied Crimea was unacceptable. The Russian occupation authorities put forward their claims to own the collection. However, after a long legal battle, the Supreme Court of the Netherlands and the Court of Appeal of the Netherlands decided to return the Scythian gold.²³ (Fig. 2).



Fig. 2. Exhibition “Treasures of Crimea. Return” in the National Museum of History, Kyiv, Ukraine, 5 July 2024, author’s photo.

DIGITISATION OF UKRAINE CULTURAL HERITAGE: ICOM4UKRAINE – AUTHENTIC UKRAINE – DIGITISED HERITAGE

Since the beginning of the full-scale invasion, the German government has introduced a network of measures aimed at protecting Ukraine’s cultural heritage. The German National Committee of the International Council of Museums (ICOM) became its central body. Collaborating organisations include the German National Library, the Federal Archives and the German Commission for UNESCO. According to the German government, Ukraine has more than 400 museums and 3,000 cultural sites, including seven UNESCO World Heritage Sites. “These include the Ivankivka Museum of Local History with a collection of folk art and paintings by self-taught artist Maria Primachenko; the Holocaust memorials at Drobitsky Yar, on the outskirts of Kharkiv, and Babi Yar in Kiev; a Gothic Revival building in Chernihiv that once served as a museum but is now a library; and a museum in Mariupol dedicated to nineteenth-century landscape painter Arkhip Kuindzhi”.²⁴

In particular, ICOM’s assistance project “Ukrainian Museums at Risk: A Three-Step Solution Plan through Knowledge, Action and Visibility”, which ran from June 2023 to June 2024 (also known as *ICOM4Ukraine*), focused in particular on digital preservation of collections. ICOM is an international association of museums and museologists who preserve, protect and promote the world’s natural and cultural heritage, both tangible and intangible.

Many small museums that have received digitisation software, hardware and specialised restoration equipment face the challenge of using these technologies effectively. Therefore, a project implemented by ICOM Germany in cooperation with ICOM Switzerland and funded by the ICOM Strategic Appropriations Review Committee (SAREC) offers targeted support.

This project has now ended, but its results have enabled the professional digitisation of cultural

heritage objects through the use of software for scanning and photographing museum objects.

As part of the project, twelve training videos were created, filmed or translated into Ukrainian, to provide the necessary professional knowledge on effective and professional digitisation of collection objects. These guides, developed jointly with Museum-digital and the Preserving Ukrainian Cultural Heritage Online initiative, are available on the Museum-digital YouTube channel.

In cooperation with the Centre for Digital History in Rivne, 300 copies of the Standards for Museums and Recommendations for the Development of Education and Public Engagement in Museum Activities will be printed and distributed to Ukrainian museums. This transnational collaboration has also made it possible to publish the guidelines internationally: translations are available as free PDF documents on the websites of ICOM Ukraine, ICOM Germany, ICOM Switzerland, NEMO and the Association of German Museums.

On the initiative of the Culture Ministry of Ukraine, the Ukrainian Centre for Cultural Research and other industry-specific public organisations, an online platform for digitisation of the register of cultural heritage of Ukraine was started.

According to the Concept of Digital Competencies Development (order of the Cabinet of Ministers of Ukraine No. 167-r dated March 3, 2021), digitalisation should take place in all spheres of life for the interaction of virtual and physical, creating cyber-physical space.

The above “Mariupol Drama Theatre Spatial Archive” project also demonstrates the experience of digitalising objects that have been destroyed. In the course of researching the explosion aftermath at the Mariupol Drama Theatre, a digital reconstruction of the events was developed around a theatre virtual architectural model. The first 3D models of the interior were made based on archival drawings, and the models of the theatre’s exterior before and

after the explosion were made using photogrammetry (Fig. 1).²⁵

Special attention should be paid to the large-scale project “Authentic Ukraine”, which is implemented by the Ministry of Culture of Ukraine in collaboration with Google Ukraine with the involvement of many other organisations interested in the preservation and presentation of unique Ukrainian authenticity.²⁶ The “Authentic Ukraine” project is a unique virtual space containing a collection of authentic audio and visual compositions.²⁷ The virtual platform consists of tangible and intangible cultural heritage. The first one is represented by virtual tours – illustrations of wooden churches from the UNESCO World Heritage List,²⁸ museum complexes and opera theatres of Ukraine. The second consists of samples of oral tradition, illustrations of performing arts and traditional crafts, customs, rituals, knowledge about nature. This project provides new opportunities to study and learn about the cultural heritage of Ukraine, and encourages domestic and foreign tourism: the user can choose the language of use (English or Ukrainian). An important part of the project is the educational component. Interactive tests are placed at the end of each section (Fig. 3).

The modern project of digitisation of cultural heritage “Digitised Heritage” is a series of informational and educational events on the topic of digitisation



Fig. 3. The Concept of project “Authentic Ukraine” (Ministry of Culture of Ukraine & Google Ukraine, 2017–2025)

of historical, cultural and scientific heritage. The events have been organised in Ukraine, in Kyiv and some other cities since 2013, initiated by Ukrainian researcher Olha Barkova from the company “Specialised Centre BALI”.²⁹ Since 2013, more than 15 information and training events have taken place in 6 regions of Ukraine, with the participation of about 600 people from 50 cities and towns of Ukraine, and speakers from Ukraine, Italy, the United Kingdom, Germany, Belgium, Malta, and Poland, “dedicated to the digitisation of historical, cultural, and scientific heritage stored in archives, museums, libraries, private collections, and other memory organisations, as well as the development of digital libraries, archival and museum collections, and ensuring open access to them”.³⁰

There was a large variety of event formats: lectures, presentations, training workshops, summer schools, professional meetings, anti-conferences, professional dialogues and consultations, and discussions oriented toward research of appropriate technological solutions as well as project partners.³¹

Within the Europeana project, one of the European Union’s digital service infrastructures for cultural heritage,³² the Bali Centre supported the initiative to connect national content to Europeana’s digitised cultural heritage collections in the following thematic areas:

1. Ukrainian Science and Culture in Faces and Facts;
2. World History in the Documentary Fonds of Ukraine;
3. Lifetime editions of great authors;
4. Anniversary dates: significant cities and events.³³

Digital Heritage has influenced the expansion of the community, the formation of new methods of professional communication and the digitalisation of cultural and artistic practices³⁴ – a new generation tool for the formation of various online digital collections and the creation of a digital museum, with solutions for their integration with the website and other resources, national and global digital heritage systems.

The Digital Transformation Assistance (DTA) project is a five-year, \$150 million programme to expand Ukraine’s digital capabilities and create sustainable ecosystems for a secure and prosperous future. The project is funded by the United States Agency for International Development (USAID) and the UK Government’s International Development Assistance Programme (UK Dev).

The DTA project aims to support Ukraine’s digital transformation to achieve three main goals: economic recovery, transparent reconstruction, and democratic governance during and after the war. Together, these goals aim to create an inclusive, transparent and efficient digital ecosystem, boost economic growth, improve administrative efficiency and develop citizen-government relations in Ukraine.

To stimulate economic recovery, the DTA promotes investment in digital economic infrastructure. The project will help to simplify and digitise export-related processes, support the development of small and medium-sized businesses and create a favourable business environment in Ukraine.

The analysis of Ukraine’s cooperation with the EU and the US (“Stolen Heritage”, ICOM Germany’s co-operation with Ukrainian museums, “DTA project”, “Mariupol Drama Theatre Spatial Archive”) indicates the development of new mechanisms in the application of practical measures to restore the destroyed infrastructure of Ukrainian cities and territorial communities.

PROTECTION OF INTANGIBLE CULTURAL HERITAGE AND FORMATION OF CULTURAL VALUES IN WARTIME CONDITIONS

In addition to tangible historical and cultural monuments, heritage also has an intangible manifestation that demonstrates authenticity and ethno-cultural identity and bears the imprint of folk traditions. The attitude to historical and cultural heritage, its promotion and presentation is a marker of the society maturity and affects the international image of the country. In this regard, in addition to

legislative support for the protection of historical and cultural heritage, it is important to have a personalised understanding of the role and functions of cultural heritage for each individual and society as a whole. Intangible cultural heritage is a component of cultural heritage, which consists of “traditions or living forms of expression inherited from our ancestors and transmitted to our descendants”.³⁵ In this context, an important element is attention to the protection of intangible cultural heritage: language, traditions, values, religion, identity, creativity, cultural and historical foundations of community cohesion. Emphasis on the preservation of Ukraine’s intangible cultural heritage in the context of Russian aggression should be the focus of attention both for documenting individual war crimes and in general for the future prosecution of the Russian Federation for the fact of aggression, as Ukraine insists.

The latter point can be illustrated by the activities of the National Academy of Arts of Ukraine throughout the entire period of escalation of the military conflict. In cooperation with the Ministry of Defence and the Ministry of Health, a rehabilitation art therapy project for the Armed Forces of Ukraine and their relatives was organised at the Institute of Contemporary Art Problems. The project is curated by the institute’s researchers Svitlana and Oleksii Rogotchenko, who argue that the experience of the last two and a half years has demonstrated the need for collaboration between artists, art historians, cultural critics and psychologists to correct the consequences of traumatic conditions in the population of Ukraine through artistic practices. Currently, joint creative activities with soldiers, mothers and sisters of fallen soldiers, widows, and orphans are an extremely effective tool. This has a powerful therapeutic effect, harmonising each individual personality.

The clearest indicators of cultural transformation are changes in small everyday customs or folk traditions that have persisted for generations. These customs may be insignificant compared to changes in language or religious affiliation, but they demonstrate the transformation of everyday thinking in

general, not just in the elites of particular groups. In recent years, Ukrainians have become less likely to listen to Russian music, read Russian literature (including classics), or watch Russian films and television series. According to the results of a nationwide survey on the language issue in Ukraine, conducted by the Rating Sociological Group in March 2022, over the past decade, there has been a steady increase in the number of those who consider Ukrainian their native language: from 57% in 2012 to 76% in 2022.³⁶

This cultural vacuum and rejection of Russian culture has caused the emergence of a new generation of domestic artists, musicians, and directors, as well as the rapid improvement of content for Ukrainian-language YouTube and book products.

One of the most striking examples of the impact of the war on traditional culture is the mass transition of a significant part of Ukrainian society to the Gregorian calendar in the celebration of Christmas, i.e. the transfer of Christmas from 7 January after the New Year to 24–25 December, as is customary in Western Christianity.

Previously, only about 20 per cent of Ukrainians celebrated Christmas in December. Today this figure is about 45%.³⁷

The experience of war always changes the vector of cultural and artistic development, as France became the legislator of modernism, and the United States – after the Second World War – of postmodernism. If after each global catastrophe humanity began to rebuild its existence with a new worldview and new art narratives, this time Ukraine has a unique historical opportunity to become a true post-war legislator of innovative cultural creation based on cordocentrism as archetype of the Ukrainian mentality critically processed by individual consciousness.

The transformation of the Ukrainian art narrative in the context of the “war against terrorism” makes the issue of cultural preservation relevant.

After all, as Jean-Paul Sartre noted in relation to the Second World War, “war was an inevitable – and to some extent even desirable – consequence of political violence”.³⁸

During the unfolding of the Third World War, when the whole world was concerned about the possibility of famine (as Bruno Latour pointed out at conferences, and in his last publication in 2022 analysed Russia’s colonial war against Ukraine as a “European ecological nation”, “whose border was crossed by tanks marked with the letter Z”, thus “the Ukrainian territory is devastated by the bloody Red Army”),³⁹ and the occupier steals grain, sets fire to farmland, mines arable land, persistently blows up elevators and combine harvesters in the fields, eager to leave Ukraine without export grain, electricity, water, and other goods, all this proves not only the sadistic strategy of the *Vernichtungskrieg*, the war of destruction, but also the rightness of Foucault and Agamben, who emphasised as before, “physiocratic officials were not concerned with preventing famine or regulating production, but rather sought to indulge their development in order to manage and ‘ensure’ the liquidation of the consequences”, so “today we are faced with the most extreme and dangerous development of this security paradigm. The state, whose only task and source of legitimacy is security, is becoming a fragile organism; it can always be provoked by terrorism to become terrorist itself”.⁴⁰

CONCLUSIONS

The issue of cultural heritage protection requires implementation of international law norms and management approaches at the national level, its revitalisation and getting rid of the remnants of Russian dominance in the cultural and symbolic space of Ukraine, in particular in the de-occupied territories.

The research of international cooperation projects aimed at protecting and preserving Ukraine’s

cultural heritage (“Stolen Heritage”, ICOM Germany’s co-operation with Ukrainian museums, “DTA project”), digitalisation of its objects for preservation and promotion (“Authentic Ukraine”, “Digitised Heritage”) generates new mechanisms in the practical measures application to restore the destroyed infrastructure of Ukrainian cities and territorial communities, to further improve and increase the effectiveness of measures to preserve Ukraine’s cultural heritage. The results of Ukraine’s co-operation with the EU and US countries increase the international image of the country, indicate financial support (from USA, Germany, UK, Switzerland, Netherlands, Bali) for the protection and preservation of historical and cultural heritage sites.

The study proves the impact of the projects on the current state of the socio-cultural environment of Ukraine, which is expressed in the protection and preservation of cultural heritage sites listed by UNESCO.

Since it is impossible to protect material objects of historical and cultural heritage in a war, the use of modern virtual technologies is an affordable option for preserving what has not yet been destroyed by the military conflict. Therefore, it is an important task under martial law to create an inventory of cultural objects to be digitised and to develop specific projects to digitise cultural objects.

At the same time, today’s conditions lack modern legal requirements and methods of their humanisation and settlement, the necessary control mechanisms, as well as the nature of efforts made by international organisations to implement conflict prevention policies. Based on the above, it is necessary to conclude on the importance of updating approaches to the formation and implementation of state policy for the protection of cultural heritage, effective coordination between international organisations and national institutions working in the field of cultural heritage protection in the zone of armed conflicts.

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TARPTAUTINĖ BENDRADARBIAVIMO PROGRAMA UKRAINOS KULTŪROS PAVELDAI IŠSAUGOTI GINKLUOTO KONFLIKTO KONTEKSTE

Santrauka

Tyrime nagrinėjami galimi būdai, kaip išsaugoti kultūros paveldo objektus per karinius konfliktus, eskaluojančios padėties Ukrainoje kontekste (nuo 2014 m. kovo mėn. iki 2025 m.). Pateikiami pavyzdžiai ir rekomendacijos, kaip sukurti infrastruktūrą, galinčią išsaugoti kultūrinę nuosavybę ateities kartoms per karą ar kitų nelaimių atvejais. Straipsnyje analizuojama tarptautinio bendradarbiavimo kultūros paveldo išsaugojimo ir skaitmeninimo patirtis, nagrinėjami naujų tarptautinio bendradarbiavimo mechanizmų plėtros pasiūlymai, siekiant dar labiau pagerinti Ukrainos kultūros paveldo išsaugojimo priemonės ir įgyvendinti valstybės bei viešąsias iniciatyvas. Taikant semiotinius ir aksiologinius metodus, pirmiausia dėmesys kreipiamas į specialią teisinę kultūros paveldo objektų apsaugą, reglamentuojamą teisės aktais ir dokumentais (Ukrainos konvencijų ir įstatymų nuostatos). Kadangi karo laikų istorinio ir kultūrinio paveldo materialių objektų apsauga dažniausiai neįmanoma, svarbi užduotis yra pagal karo įstatymus atlikti kultūros objektų, kuriuos reikia suskaitmeninti, inventorizaciją ir konkrečius kultūros objektų skaitmeninimo projektus. Dėl to reikia skubiai atnaujinti šiuolaikinius teisinius reikalavimus ir skaitmeninimo metodus, požiūrį į valstybės politikos įgyvendinimą kultūros paveldo apsaugos srityje ir veiksmingą tarptautinių organizacijų ir nacionalinių institucijų, dirbančių kultūros paveldo apsaugos srityje, koordinavimą esant ginkluotiems konfliktams.

Reikšminiai žodžiai: Ukrainos kultūros paveldas, UNESCO, skaitmeninimas, nacionalinė tapatybė, kariniai konfliktai.

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