
**CRIME AGAINST MEMORY OR CULTURAL GENOCIDE?
ON THE DESTRUCTION
OF THE CULTURAL HERITAGE OF UKRAINE
DURING RUSSIAN AGGRESSION
IN THE XXI CENTURY**

Alla Kravchenko

*State University of Trade and Economics Kyiv, Ukraine,
Department of Philosophy, Sociology and Political Science,
19, Kyoto St., Kyiv, 02156, Ukraine
a.kravchenko@knute.edu.ua*

&

Iryna Kyzymenko

*State University of Trade and Economics Kyiv, Ukraine,
Department of Philosophy, Sociology and Political Science,
19, Kyoto St., Kyiv, 02156, Ukraine
i.kyzymenko@knute.edu.ua*

&

Nataliia Husieva

*State University of Trade and Economics Kyiv, Ukraine,
Department of Philosophy, Sociology and Political Science,
19, Kyoto St., Kyiv, 02156, Ukraine
n.gusieva@knute.edu.ua*

&

Olena Krasilnikova

*State University of Trade and Economics Kyiv, Ukraine,
Department of Philosophy, Sociology and Political Science,
19, Kyoto St., Kyiv, 02156, Ukraine
o.krasilnikova@knute.edu.ua*

Abstract

The relevance of the article is seen in the fact that it is one of the first attempts of systematic scientific research and analysis of the current state of cultural heritage objects of Ukraine which were destroyed or partially destroyed during the Russian aggression against Ukraine, starting from February 24, 2022. There were determined losses, caused by the looting of cultural and art institutions by the occupation forces, and world practices, the experience of various scenarios of reconstruction of cultural objects as well as the measures of European partners aimed at preserving and rebuilding the cultural heritage of Ukraine were analysed. The research methodology is represented by a set of general scientific philosophical methods, including theoretical and empirical levels of cognition, special historical methods of scientific cognition, principles of historicism, scientificity, systematicity, and complexity.

Key words: *Military Aggression, “Cultural Genocide”, Cultural Heritage, UNESCO*

INTRODUCTION

The historical and cultural heritage plays an important role in preserving the past, forming the historical memory and national consciousness of the people. The discovery of world-famous cultures and ancient civilizations i.e., the Trypillian culture, ancient cities, monuments of Slavic culture, and the unique heritage of Kyivan Rus is connected with the territory of Ukraine. It is in the architectural monuments and outstanding ensembles of the past that the cultural characteristics of the Ukrainian people, and their attitude to the formation of the urban and rural environments were embodied.

The cultural heritage of Ukraine comprises more than 500 museums (art museums, history museums, local history museums, memorials, reserves, fortresses, castles, parks), 65 historical and cultural reserves, about 15,000 preserved landmarks of urban planning and architectural monuments, almost 170,000 site monuments, including seven UNESCO World Heritage sites (one of them, Chersonesus or Chersonese Taurica, is located on the temporarily occupied territory of the Crimean Peninsula) [Bilash K. 2022b]. Immovable shrines are kept in the open air, and other pieces of historical monuments and the material and spiritual culture of the nation are kept in the museums of Ukraine. The unique national culture of the Ukrainian people is an integral part of the world culture.

On June 30, 2022, as reported by the Ministry of Culture and Information Policy, Ukraine received the European Union Award in the field of cultural heritage (European Heritage Awards/Europa Nostra Awards), which was established by the European Commission in 2002. St. Andrew’s Church in Kyiv was announced to be the winner in the category “Protection of cultural heritage and its adaptive reuse”. “This complex and well-documented restoration has returned to the people of Ukraine a monument that has a significant cultural and spiritual value,” the Ministry says [Ukraina zdo-

la premii. 2022]. In addition to that, the project Holiday of Vyshyvanka was awarded a prize in the category Involvement of citizens and raising awareness.

But military operations severely disrupt the usual way of life and change the general idea of normality. However, even the war has its own rules which regulate the acceptance of surrender, the rights of prisoners of war, and other aspects. Among everything, the rules of war prescribe preserving cultural property. This prescription is enshrined in the Hague Convention of 1954, which, in particular, prohibits the destruction of religious and cultural institutions and historical monuments. The completely destroyed cities of Ukraine during the military aggression of 2022 leave no room for doubt that the Ukrainian cultural heritage is being deliberately and systematically destroyed.

Since the beginning of Russian aggression on the territory of Ukraine on February 24, 2022, monuments of cultural heritage have suffered from invaders' vandalism and are constantly under threat of destruction. Barbaric shelling and bombardment by the Russian military completely destroyed or damaged many museums, churches, theatres, libraries, and other cultural institutions. Among such objects there belong priceless exhibits, ancient monuments, sculptures, world-class paintings and rare books. The destruction of cultural heritage leads to much more serious consequences than the destruction of the monuments themselves: the history, identity, memory, dignity, and future of the nation fall under attack.

Therefore, the coverage of demonstrative examples of vandalism, destruction, and extermination of the historical and cultural heritage of the Ukrainian people by the Russian occupiers and the analysis of the development of scenarios for post-war reconstruction and preservation of cultural monuments are extremely important and relevant in this article. In addition, it is important to determine the place and role of international organizations, one of whose priority tasks is the protection and preservation of cultural monuments and their help to Ukraine in this domain. After all, today the preservation of historical and cultural heritage is a serious problem for the whole world. Sights of nature, historical and cultural monuments, and property of Ukraine contribute significantly to the cultural diversity of the world and support the balanced development of the country and human civilization as a whole, which determines the responsibility of the state to preserve its heritage for its transfer to the future generations.

It is hard to say what part of our culture we will lose in this war; it depends on its duration and further strategy of the Russian Federation. But it also depends on the efforts of Ukraine aimed at its preservation and protection.

It is clear that today there are no special studies devoted to the problems of preserving the cultural heritage of Ukraine under conditions of military aggression in 2022. In general works on studies of historical monuments and properties and cultural heritage, these issues have not become the subject of a thorough and comprehensive analysis, meanwhile being covered superficially by the authors in research and stud-

ies on local history. Therefore, the main sources of the research were the databases of the Official websites of UNESCO World Heritage, the Ukrainian State Institute of Cultural Heritage, the websites of the President of Ukraine, the Ministry of Culture and Information Policy of Ukraine, the National Institute for Strategic Studies. The particular interest is represented by the modern articles of foreign and domestic origin considering the destruction of cultural heritage as an act of genocide against the nation. In addition to that, the opinions and comments of modern influential politicians and scientists commenting in the media are considered to matter and are taken into consideration, when this topic is started being researched and analyzed.

1. CULTURAL GENOCIDE. CRIME AGAINST HUMANITY

Culture is the genetic code of a nation which becomes the basis for determining national identity and forming national guidelines of world perception. The destruction of such a code actually destroys the foundations of national identification, and the awareness of belonging to a given nation, and, therefore, actually destroys the nation itself. A nation cannot exist without a culture, because it is united by the social memory of society and a complex of spiritual and cultural values and orientations in world perception. Instead, culture, in its turn, can exist only in a “national form”, because the nation is “a specified self-portrait of humanity and at the same time a historical personality (since it has individual features, like a person), embodies the historical experience, and, most importantly, those requirements of the time, era, historical perspective, which allow us to imagine the valuable content of culture” [Krymskyi S.B. 2003: 58].

Recently, in the scientific community there appeared and is spread the opinion that the destruction of cultural heritage is perceived not only as a violation of human rights, which is subject to the jurisdiction of international criminal law, being a crime against humanity and a war crime, but also is interpreted as an act of genocide, which gives rise to new names cultural genocide, ethnocide.

The problem of cultural genocide was raised in 1944 by the Polish lawyer, human rights defender, author, and developer of the concept of genocide, Raphael Lemkin, in his most famous work, “Axis Rule in Occupied Europe: Laws of Occupation, Analysis of Government, Proposals for Redress” [Lemkin R. 1944]. As we can see, the topic of genocide has not lost its relevance nowadays. After the Second World War, R. Lemkin’s term “genocide” received an international legal status and was interpreted as a concept defining the most serious crimes against humanity. The researcher singled out eight types of genocide: political, social, cultural, economic, biological, physical, religious, and moral; each of them is aimed at destroying a certain aspect of the existence of the human community [Lemkin R. 1944]. According to R. Lemkin, the main types of genocide were physical, biological, and cultural. They must be considered in unity, without separating cultural genocide from physical and biological.

Cultural genocide involves not only the physical destruction of representatives of any race or ethnicity, but also the undermining and destruction of its religious, cultural-historical and spiritual foundations. R. Lemkin interpreted cultural genocide as the destruction of the unique culture of a certain human community, its language, and religious peculiarities. Each nation is an integral part of the world community and contributes to the world's cultural heritage. The destruction of a nation, as noted by R. Lemkin, leads to the loss of its future contribution to world culture development. Among the signs that determine the further development of civilization are "respect and appreciation of national characteristics and qualities contributed to world culture by various nations" [Lemkin R. 1944].

R. Lemkin's contribution to the study of genocide, the creation of the Convention on the Prevention and Punishment of the Crimes of Genocide, and his international legal activity are difficult to be underestimated. It was R. Lemkin who called a genocide the crimes of Soviet authorities against the Ukrainian people. In Ukrainian genocide, R. Lemkin sees four components, in particular as follows: "destruction of the Ukrainian intelligentsia – the brain or mind of the nation; liquidation of the Ukrainian Orthodox Autocephalous Church – the "soul of Ukraine"; Holodomor of the Ukrainian peasantry - the custodian of the Ukrainian culture, language, traditions, etc.; forced populating of Ukraine with non-ethnic elements for a radical change in the composition of the population" [Serbyn R. 2009].

Thus, R. Lemkin raised a problem that provoked true interest among many researchers from different countries, who tried to analyse the essence of this term and illustrate examples of cultural genocide. Thus, the professor of culture, theologian George E. Tinker in his work "Missionary Conquest: The Gospel and Native American Cultural Genocide" (1993) defines cultural genocide as "the effective destruction of a people by systematically or systemically (intentionally or unintentionally in order to achieve other goals) destroying, eroding or undermining the integrity of the culture and system of values that defines a people and gives them life" [Tinker G.E.1993].

Professor David L. Nersessian, a well-known researcher in the field of public international law, criminal international law and genocide, understands cultural genocide as a specific form of destruction, elimination of the unique cultural attributes of a certain group, an attack on culture (when perpetrated to destroy the unique cultural attributes of the group itself, attacks on culture qualify as the specific form of destruction known as cultural genocide) [Nersessian D. 2019]. The researcher comes to the conclusion that, despite some progress, significant gaps remain in solving this problem. Therefore, the international community should continue to develop mechanisms for the prevention of crimes of cultural genocide.

The publication of the leaders of the Minerva Centre for Human Rights at Tel Aviv University, Leora Bilsky and Rachel Klagsbrun, "The Return of Cultural Genocide?" is devoted to the issue of cultural genocide [Bilsky L., Klagsbrun R. 2018]. In this article, the researchers try to answer the following questions: how did it happen that

the concept of “cultural genocide” disappeared from the Genocide Convention? What has caused the almost complete inversion of the original meaning of genocide, the move away from a holistic concept of genocide to a concept that is limited only to the physical and biological aspects of genocide? How was the cultural essence of genocide separated from the international crime of genocide and then reduced to attacks on “cultural values” or “cultural heritage” protected by international humanitarian law and the law on the protection of indigenous peoples? What happened to the original understanding that placed the cultural group at the centre and considered genocide as a collective, multi-aspect crime requiring a structural response to eradicate it? [Bilsky L., Klagsbrun R. 2018]. The value of this study is in the fact that the authors consider the concept of cultural genocide through the lens of law, politics, and history.

Rasa Davidaviciute’s study considers the destruction of cultural heritage as a process that leads to cultural assimilation, and loss of cultural identity. These actions are considered potentially components of cultural genocide, as opposed to genocide itself. The addition of “genocide” can be interpreted as a rhetorical move that emphasizes the seriousness of the harm of cultural destruction and loss [Davidaviciute R. 2021]. The destruction of cultural heritage is also called cultural genocide by the American professor, author and expert on international relations, a special adviser to the UN Secretary-General on responsibility for protection in 2008 through 2012, Edward Luck. He claims that threats to the world’s cultural heritage have become increasingly insolent in recent years. The destruction of cultural heritage becomes a blatant challenge to the established international order. However, until recently, dealing with the problems of the destruction of cultural monuments was considered a second or third-level policy priority. However, the analysis of the impact of such destruction requires the development of a conceptual framework for the implementation of the task of cultural heritage protection, which will provide a legal, scientific, and theoretical basis for achieving an international consensus on a more vigorous political response to threats to public order. Such a theoretical and legal framework can be of great importance for the prospects of development in smart and timely practical actions that will be an adequate and appropriate response to destruction at the local, national, regional, and global levels [Luck E.C. 2020].

However, the review of cultural genocide mostly uses examples of infringement on cultural achievements in Asian and African countries, in particular Syria, Afghanistan, Mali, Nigeria, and in colonial countries. Nowadays, we can observe cultural genocide more and more often in Europe. A vivid example can be the siege and shelling of Dubrovnik (the territory of the Old Town was included in the list of UNESCO World Heritage Sites in 1979) during the war in former Yugoslavia.

Among modern Ukrainian studies, Maria Dotsenko’s publication, dedicated to the peculiarities of the use of the term cultural genocide in the Ukrainian information network space is worth noting. The work is tracing the history of the use of the term

cultural genocide, determining the peculiarities of its use in the correct sense, and analyses cases of manipulation and substitution of concepts [Dotsenko M. 2020].

Manifestations of cultural genocide are referred to as follows: the forced transfer of children from one human group to another; forced relocation and deportation of persons representing cultural communities; ban on the use of the national language in private communication and in the education system; ban on the publications in the languages of one or another group; the systematic destruction of monuments of material culture and architecture of historical, religious and general cultural significance; destruction of objects used for religious worship; violation of human rights, so-called “re-education”, creation of mass detention camps, filtration camps.

In scientific literature, along with the term cultural genocide, the term ethnocide is used. This is a policy of destroying the national identity, and the self-awareness of the people, as a rule, it is carried out with the help of the policy of assimilation, therefore, in terms of content, this term is close to the term “assimilation”. Peoples who have been subjected to the policy of ethnocide usually lose their historical memory, national identity, self-awareness, language, culture, and religion, are assimilated or experience subjugation and oppression by the ruling nation.

International organizations have joined to the development of the definition of this term, in particular, the working group on indigenous peoples of UNESCO defines ethnocide as “any action which has the aim or effect of depriving an ethnic group of its integrity as distinct peoples, or of their cultural values or ethnic identities, any form of forced population transfer which has the aim or effect of violating or undermining any of their rights, any propaganda designed to promote or incite racial or ethnic discrimination directed against indigenous peoples”. Forms of ethnocide include the destruction of national and cultural monuments, archival institutions, and libraries; banning the use of national languages or introducing restrictions; “rewriting” of national history, changing the historical names of settlements, localities, etc [Holovko V.V. 2005].

Today, together with the Russian military invasion of the territory of Ukraine, its cultural heritage massive destruction is being executed. The destruction of monuments of the culture of the Ukrainian people leads to the loss of cultural artifacts that emphasize the national uniqueness and peculiarity of Ukrainians, the uniqueness and originality of national culture. There is no doubt that human deaths and economic losses are perceived more painfully today than the damage caused by the destruction of cultural heritage. However, the loss of cultural heritage has a lasting effect. In its totality, it can result in the loss of national identity, and later of the nation itself.

So, the history of the Ukrainian people knows many examples of both cultural genocide and ethnocide. As for Ukrainian history, these concepts complement each other and overlap each other. It is hard to believe that in the 21st century we are once again witnessing the cultural genocide of the Ukrainian people.

2. CULTURE IN THE GUN SIGHT. HOW THE ENEMY DESTROYS OBJECTS OF THE HISTORICAL AND CULTURAL HERITAGE OF UKRAINE

One of the main tasks during the period of military aggression is the protection and preservation of the unique cultural heritage of our country. The United Nations Educational, Scientific and Cultural Organization – UNESCO, which was created after the Second World War, has priority tasks for the protection of cultural monuments in the world. The Hague Convention was the first international agreement devoted exclusively to the protection of cultural properties in the event of an armed conflict. The legal norms of the Convention and its Protocols provide for preparation for the protection of these objects in peacetime, respect for them during military operations, a ban on the removal of cultural values from the occupied territory, and their immediate return after the end of military actions, as well as taking measures to criminal prosecution in case of violation of these norms. The prohibition of hostile acts against historical monuments and works of art is also contained in the Additional Protocols of 1977 to the Geneva Conventions of 1949 [Kolodka I. 2022].

Following the invasion of Ukrainian lands by Russian troops, UNESCO announced that it was working to mark the country's key historical sites with the emblem of the Hague Convention of 1954, an internationally recognized symbol of the protection of cultural heritage during armed conflict. The organization will also work with directors of Ukrainian museums to coordinate collections' preservation efforts. It is also planned to perform monitoring of damage to cultural objects using satellite imagery. Director General of UNESCO, Audrey Azoulay, called to "protect Ukrainian cultural heritage, which bears witness to the country's rich history, and includes its seven World Heritage sites – notably located in Lviv and Kyiv; the cities of Odesa and Kharkiv, members of the UNESCO Creative Cities Network; its national archives, some of which are put in the UNESCO Memory of the World Register; and its sites commemorating the tragedy of the Holocaust" [Iglesias Kuntz L., Mallard T. 2022].

On April 21, 2022, the Decree of the President of Ukraine "Issues of the National Council for the Recovery of Ukraine from the Consequences of the War" No. 266/2022 entered into force, which established the dedicated Council as a consultative and advisory body under the President of Ukraine, which main task is to develop a plan of measures for post-war recovery and development of Ukraine, which, in particular, will provide for the restoration and preservation of cultural heritage sites [Ukaz prezydenta Ukrainy №266/2022. 2022].

In order to better record Russia's cultural crimes against our state, the Ministry of Culture created a website, and the Ukrainian Cultural Foundation developed a special map to show these losses. Online archives will be useful both for the possible reconstruction of destroyed objects and as pieces of evidence of war crimes; a special site already contains information about more than a hundred destroyed or damaged cultural monuments of Ukraine [Mapa kulturnykh vtrat. 2022].

The world community has witnessed not only the disregard of international norms and UNESCO conventions in the context of the preservation of cultural heritage objects and art collections but also violations of all possible laws and customs of war, which is a large-scale war crime that will have to be held responsible for.

As of July 1, 2022, the Ministry of Culture and Information Policy of Ukraine recorded 407 crimes against the cultural heritage of Ukraine in the territory of 13 Oblasts of Ukraine, as reported by the Minister of Culture and Information Policy Oleksandr Tkachenko. It is known that the biggest damage to the objects of cultural heritage and infrastructure in the field of culture was recorded in Kharkiv Oblast – 97 episodes, 93 crimes were documented in Donetsk Oblast, 62 of them in Mariupol, another 76 episodes were recorded in Kyiv Oblast [MKIP prodovzhuie fiksuvaty voieni zlochyny rosiian proty kulturnoi spadshchyny Ukrainy. 2022].

At the time of this study, 101 objects of valuable historical buildings were damaged, but religious buildings were the ones most affected, the occupiers destroyed or damaged 145 religious buildings, 51 of which are registered as monuments of history, architecture, and urban planning or valuable historical buildings [Landsberh T., Korolova N. 2022].

In particular, three wooden churches of the 19th century were destroyed. The Church of the Nativity of the Virgin (Vyazzka village, Zhytomyr Oblast), which is an architectural monument of national importance, protection number 108, was destroyed on March 7, 2022. The church was built in 1862 with wood on a stone foundation. The church should have turned 160 years old this year [Biryukova I. 2022]. (Picture 1).

Picture 1. The Church of the Nativity of the Virgin (Vyazzka village, Zhytomyr Oblast)



Biryukova, I., (2022), Rosiia nyshchyt nashi pravoslavni khramy, – UPT's Moskovskoho patriarkhatu. [Russia is destroying our Orthodox churches, UOC of the Moscow Patriarchate]. [online]. [2022-08-05]. Available at: <https://vechirniy.kyiv.ua/news/62357/>

The second is St. George's Church in the village of Zavorichi, Kyiv Oblast. The single-domed wooden church of St. George was built in 1873 according to a typical proj-

ect. During 1998-2012, it was restored. On March 7, 2022, the church was destroyed by an artillery strike by the Russian occupants. The ignition was caused by a direct hit of a projectile into the dome of the church [Biryukova I. 2022]. (Picture 2).

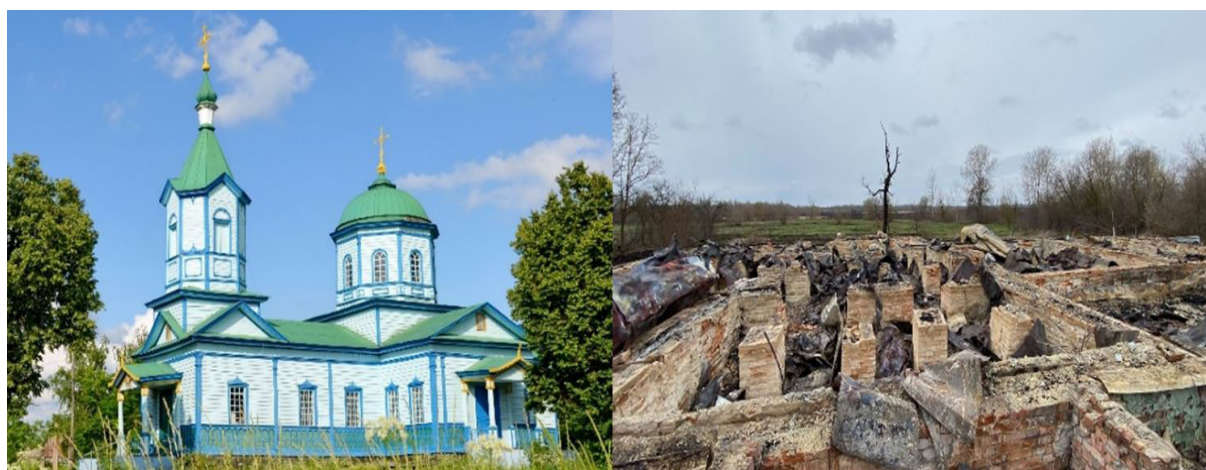
Picture 2. The St. George's Church in the village of Zavorichi, Kyiv Oblast



Source: Biryukova, I., (2022), *Rosii nyschcht nashi pravoslavni khramy, – UPTs Moskovskoho patriarkhatu. [Russia is destroying our Orthodox churches, UOC of the Moscow Patriarchate]. [online]. [2022-08-05]. Available at: <https://vechirniy.kyiv.ua/news/62357/>*

The third church is the Ascension of the Lord Church, which since March 25, 2022, is a lost monument of Ukrainian wooden architecture of the second half of the 19th century situated in the village of Lukyanivka, Brovary district, Kyiv Oblast [Biryukova I. 2022]. (Picture 3).

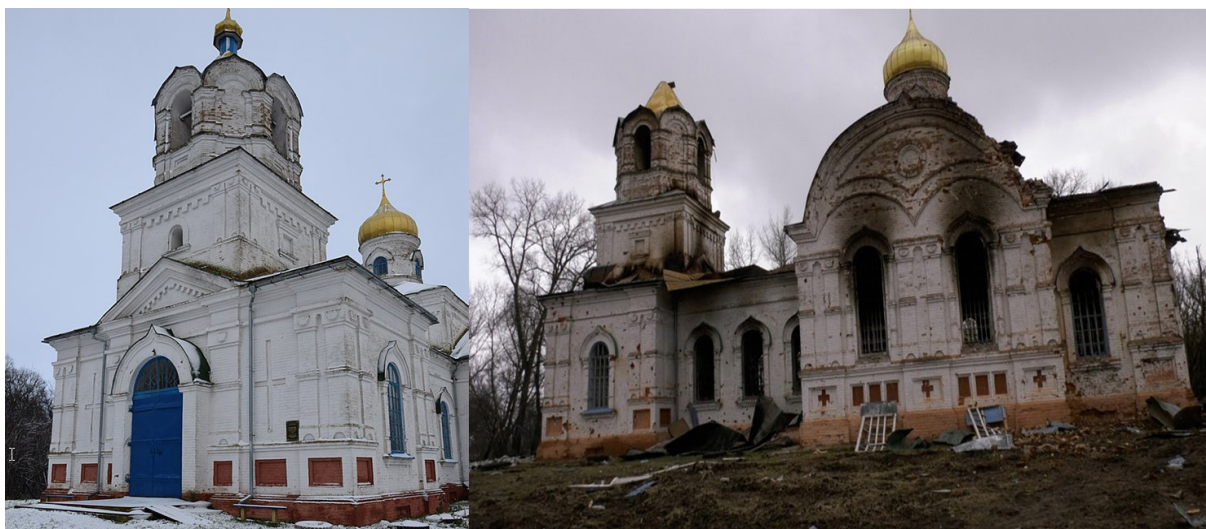
Picture 3. The Ascension of the Lord Church in the village of Lukyanivka, Brovary district



Source: Biryukova, I., (2022), *Rosii nyschcht nashi pravoslavni khramy, – UPTs Moskovskoho patriarkhatu. [Russia is destroying our Orthodox churches, UOC of the Moscow Patriarchate]. [online]. [2022-08-05]. Available at: <https://vechirniy.kyiv.ua/news/62357/>*

As a result of shelling and hostilities in ancient Chernihiv, the ensemble of the Trinity-Saint Elijah's Monastery and Yeletskyi Dormition Monastery were damaged, the Church of St. Theodosius was half-destroyed, and the Resurrection, Catherine, and St. Kazan churches were damaged. The Ascension Church in Lukashivka, Chernihiv Oblast, where the occupying forces had set up a headquarters, ammunition, and fuel depot, was significantly damaged. As a result of shelling and fire, the walls and roof were damaged, and windows were broken [Mykhailova O. 2022a]. (Picture 4).

Picture 4. The Ascension Church in Lukashivka, Chernihiv Oblast



Source: Mykhailova, O., (2022), Kulturna spadshchyna Ukrainy, yaku zruinuvaly ta znyshchily okupanty v perebihu rosiisko-ukrainskoi viiny. [Cultural heritage of Ukraine, which was destroyed and ruined by occupants during the Russo-Ukrainian war]. [online]. [2022-08-05]. Available at: <https://niss.gov.ua/news/komentari-ekspertiv/kulturna-spadshchyna-ukrayiny-yaku-zruynuvaly-ta-znyshchily-okupanty-v>

Airstrikes and shelling destroyed the Holy Dormition Sviatohirsk Lavra, which was located on the territory of the Sviatohirskyi State Historical and Architectural Reserve. There are 25 architectural monuments on the territory of the reserve, among them there is the main temple of the monastery – the Holy Dormition Cathedral. In the complex of caves, there is the Nicholas Church, refectory, Oleksiyiv Church, and also the Nikolaev Church which is built into the rock. The invaders bombed the St. George hermitage with a targeted strike. Before the full-scale invasion of Russian troops, the Lavra was a centre of religious pilgrimage and tourism [On average two per day. 2022]. (Picture 5).

Museums, which had been creating their collections for decades, faced the threat of destruction during the period of Russian aggression. Currently, museum staff is taking the necessary measures to ensure the safety and preservation of their collections during hostilities. However, the first weeks of the war, unfortunately, turned out to be fatal for many museum collections in Ukraine [Kozlova K. 2022]. The Ivankiv Museum of History and Local History in the Kyiv Oblast was burned to the ground by a Russian rocket fire. The museum housed works of folk art, in particular, paintings

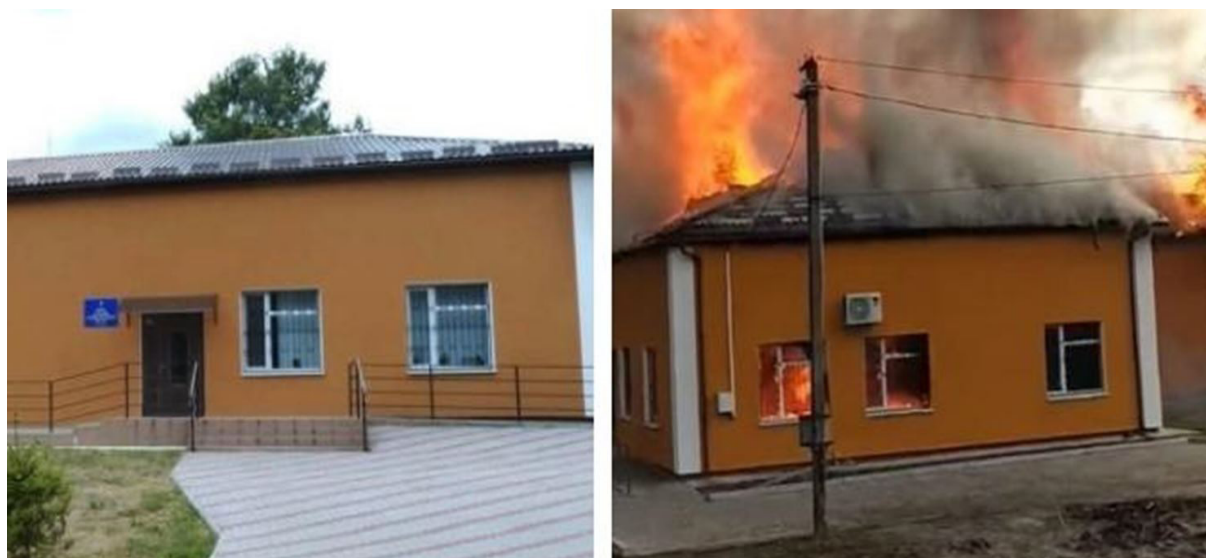
by Maria Priymachenko and textile works by Hanna Veres. Local residents managed to save part of the paintings by Maria Priymachenko and other exhibits out of the burning building [Chaiko O. 2022]. (Picture 6).

Picture 5. The St. George hermitage of the Holy Dormition Sviatohirsk Lavra



Source: On average two per day: Russia's war against Ukraine damaged and ruined at least 59 spiritual sites in at least 8 regions of Ukraine, 2022. [online]. [2022-08-05]. Available at: <https://dessa.gov.ua/on-average-two-per-day/>

Picture 6. The Ivankiv Museum of History and Local History in the Kyiv Oblast



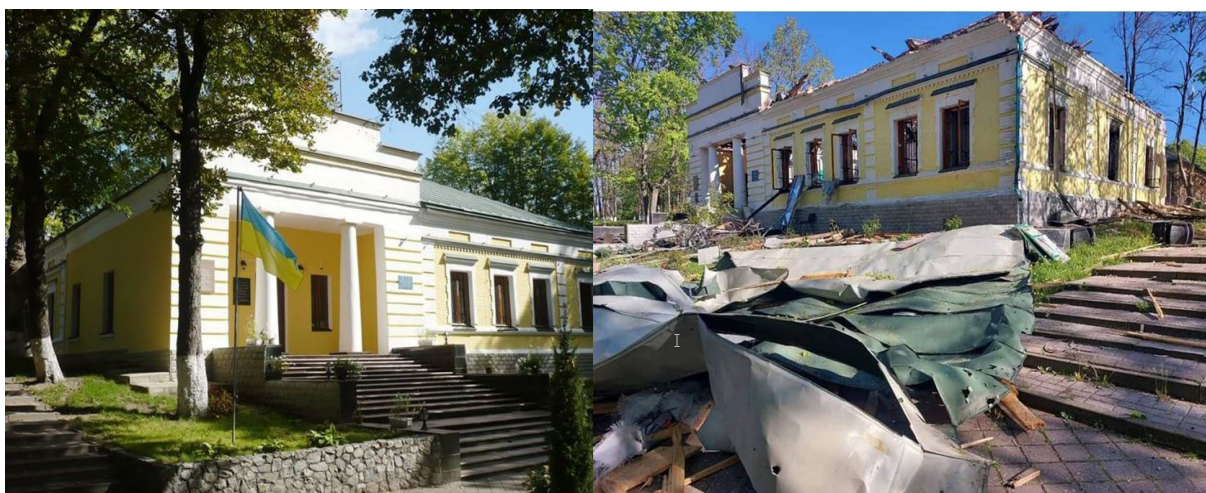
Source: Chaiko, O., (2022), *Ryzykuvaly zhyttiam, shchob vriatuvaty ukrainsku spadshchynu vid rosiian! Yak utsilily kartyny Marii Pryimachenko v Ivankovi. [They risked their lives to save Ukrainian heritage from Russians! How Maria Priymachenko's paintings survived in Ivankiv].* [online]. [2022-08-05]. Available at: <https://vikna.tv/video/ukrajina/prymachenko/>

On the night of May 7, 2022, a rocket hit the National Museum of Hryhoriy Skovoroda, located in the village of Skovorodinivka of Zolochiv District, in the Kharkiv Oblast. The fire spread all over the entire premises of the museum. The museum exposition

included editions of Skovoroda's works, literature about him, books by ancient, medieval, and modern philosophers and poets who studied Skovoroda, ethnographic objects, paintings, and graphic works related to Skovoroda, as well as some personal clothes and belongings of the philosopher.

The manor in Skovorodynivka was built in the 18th century and is considered a historical building. Ukrainian philosopher Hryhoriy Skovoroda spent there last years of his life, and he is buried there. On the eve of the war, restoration works of the manor were completed. In December 2022, the museum was to celebrate the 300th anniversary of the birth of the outstanding philosopher [Hrynko O. 2022]. (Picture 7).

Picture 7. the National Museum of Hryhoriy Skovoroda in the village of Skovorodiniivka of Zolochiv District, in the Kharkiv Oblast



Source: Hrynko, O., (2022), *Na Kharkivshchyni rosiyani znyshchylu muzei Hryhoriia Skovorody. [Russians destroyed Hryhoriy Skovoroda museum in Kharkiv region]. [online]. [2022-08-05]. Available at: https://zaxid.net/na_harkivshhyni_rosiyani_znishhili_muzei_imeni_grigoriya_skovorodi_n1542340*

On April 19, 2022, the Museum of Local History in Mariupol was almost completely destroyed by bombing and fire. Many exhibits were partially or completely burned. It is known that Russian troops took more than 2,000 exhibits from three Mariupol museums (in particular, paintings by Arkhip Kuindzhi and Ivan Aivazovsky) to Donetsk. Among the priceless works exported are the originals of three paintings by A. Kuindzhi “Red Sunset”, “Autumn”, “Elbrus”, the original painting by I. Aivazovsky “Near the shores of the Caucasus”, two original paintings by Mykola Dubovsky – “Sea” and “Night on the Baltic Sea”, the original by Grigory Kalmykov “A. Kuindzhi”, bust of A. Kuindzhi by sculptor Volodymyr Beklemishev, three unique icons: Jesus Christ Almighty, Madonna with the Child, and Ivan the Baptist [Okupanty vyvezly vsi tsinni eksponaty. 2022].

The list of destroyed and damaged museums of national importance comprises as follows: museum-reserve of Mykhailo Kotsiubynsky in Chernihiv, the regional art museum named after Hryhoriy Galagan, Kharkiv art museum and Museum of Nature of Kharkiv University, historical and architectural museum-reserve “Sadyba of

Popov” in Zaporizhzhia Oblast, Military History Museum in Chernihiv, National Museum-Reserve “Battle for Kyiv of 1943” in Kyiv Oblast, “Star Wormwood” museum in Chornobyl [Mykhailova O. 2022a].

The objects of the national importance of the museum and exhibition centre “Trostyansky”, located on the territory of the manor of Leopold Koenig, were destroyed. During the shelling, the facades and the premises of the museum being the monuments of 19th century urban planning were damaged. An unknown quantity of small museums at various institutions, including schools, were also destroyed.

The war caused great damage to the monuments of urban architecture and palace-park ensembles of the cities of Ukraine. One of the oldest theatres of the Left Bank Ukraine – the Regional Academic Drama Theatre in the great cultural centre of the Donetsk Oblast – the city of Mariupol, was destroyed. The theatre was built in 1956-1960 according to the project of architects Oleksiy Krylov and Oleh Malysenko. The main facade of the architectural object was built out of the Crimean Inkerman grey stone, it had a gallery with four columns, which were crowned by the capitals of the composite order with a sculptural group [Kozlova K. 2022]. On March 16, 2022, the occupants dropped a 5-ton bomb on this theatre, where at that time about a thousand people were hiding in the basements. The theatre was destroyed, but the basements, fortunately, survived (Picture 8).

Picture 8. The Regional Academic Drama Theatre in Mariupol, Donetsk Oblast



Source: Kozlova, K., (2022), *The Great Russian Destruction: Ukrainian Architectural Landmarks Damaged by the War*. [online]. [2022-08-05]. Available at: <https://birdinflight.com/architectura-2/20220317-great-russian-destruction.html>

The shelling of Chernihiv partially destroyed an architectural monument of the end of the 19th century, the building of the former Vasyl Tarnovsky Museum of Ukrainian Antiquities, which lately housed the regional children’s library. This is one of the oldest, richest and most well-known museums in Ukraine. His collection includes almost 230,000 exhibits of material and spiritual culture [Kozlova K. 2022]. (Picture 9).

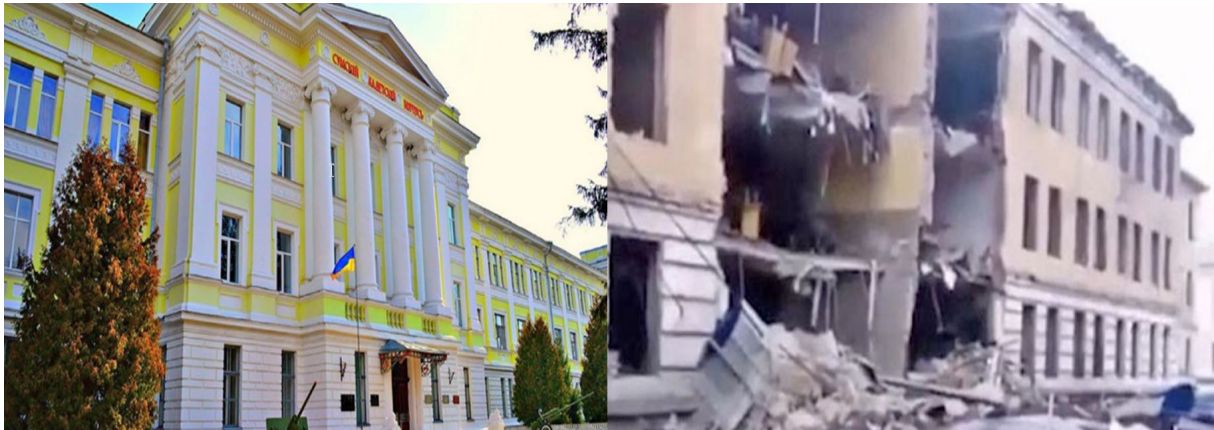
Picture 9. The Vasyl Tarnovsky Museum of Ukrainian Antiquities



Source: Kozlova, K., (2022), *The Great Russian Destruction: Ukrainian Architectural Landmarks Damaged by the War.* [online]. [2022-08-05]. Available at: <https://birdinflight.com/architectura-2/20220317-great-russian-destruction.html>

In Sumy, as a result of a rocket attack, the ancient buildings of the beginning of the 20th century suffered a significant damage in the manor of the former artillery school, where the Cadet Corps named after Ivan Kharitonenko is now located. The buildings of the Corps are witnesses of the era and preserve the historical memory of Sumy residents: their walls were home to generations of cadets (Picture 10).

Picture 10. The Cadet Corps named after Ivan Kharitonenko



Source: Kozlova, K., (2022), *The Great Russian Destruction: Ukrainian Architectural Landmarks Damaged by the War.* [online]. [2022-08-05]. Available at: <https://birdinflight.com/architectura-2/20220317-great-russian-destruction.html>

The rocket strike and the subsequent fire partially destroyed the facades, roof, windows, and interiors of the monument of architecture and urban planning, the building of the former People's Labour Commissariat of 1925, which houses the Faculty of Economics of the Kharkiv National University named after V.N. Karazin (Picture 11). On March 8, 2022, it became known that during the shelling of Kharkiv, the legendary Slovo house, which was built on the outskirts of Kharkiv in the late 1920s by a cooperative of writers, was damaged. The name is related to the shape of the build-

ing, from the height it resembles the letter “C”. In the early 1930s, there were settled Ukrainian artists, who later became representatives of the Shot Renaissance, among them were Mykola Khvylovy, Ivan Bagryany, and Mykhailo Yalovy.

Picture 11. The former People’s Labour Commissariat



Source: Kozlova, K., (2022), The Great Russian Destruction: Ukrainian Architectural Landmarks Damaged by the War. [online]. [2022-08-05]. Available at: <https://birdinflight.com/architectura-2/20220317-great-russian-destruction.html>

Historical and architectural losses are the most visible. They are difficult not to notice, easy to record, and convenient to use as an argument in discussions. Svobody Maidan, a unique historical object of urban development in Kharkiv, was bombed. Two shells fell near the building of the Kharkiv Regional State Administration. Maidan Svobody is the central square of the city of Kharkiv, it is the sixth largest square in Europe and the twelfth largest in the world. The architecture of modern Kharkiv is eclectic, combining buildings of the 19th century, monuments of constructivism, cooperative houses, and new buildings. During the Second World War, the city was almost completely destroyed, so most of the existing architectural solutions were created after the 1950s.

According to the Map of Cultural Losses of the Ukrainian Cultural Foundation, the damage by enemy missiles was brought to the architectural monument of the beginning of the 19th century, Vorontsovsky Palace in Odesa, a unique object of cultural heritage and historical monument in the style of classicism and Empire. Due to the threat of destruction as a result of military aggression, Odesa can be included in the UNESCO heritage. The historical city area has 196 monuments of cultural heritage, 30 of which are of national importance. If Odesa is added to the World Heritage list, UNESCO will be able to provide protection guarantees to cultural monuments and protect the historical centre of the city from hostilities [Odesu mozhut vnesty do spadshchyny UNESCO. 2022].

Among the objects of cultural heritage that suffered from Russian aggression and need to be restored, the monuments and memorials, as well as burial places of Ukraine, should be noted. At the time of the research, the Ministry of Culture and Information

Policy accounted for about 45 memorial monuments in honour of historical personalities and events of the 19th - early 21st centuries, as well as other valuable historical buildings [MKIP prodovzhuie fiksuvaty voieni zlochyny. 2022].

In the Donetsk Oblast, monuments to Metropolitan Ignatius and Volodymyr Korolenko in Mariupol, as well as a monument to Afghan soldiers, were damaged. Vasyl Slipak's memorial was destroyed near the village of Luhanske. In the Kyiv Oblast, a mass grave with a Monument to the Dead in the Second World War in Bucha, a monument to Taras Shevchenko, and a statue of Archangel Michael in Borodyanka, as well as Monuments to the Dead in the Second World War and soldiers of the Armed Forces of Ukraine were damaged [Mykhailova O. 2022b]. (Picture 12).

Picture 12. The monument to Taras Shevchenko, and the statue of Archangel Michael in Borodyanka



Source: Mykhailova, O., (2022), *Pamiatnyky Ukrainy, zruinovani ta poshkodzheni okupantamy u perebihu rosiisko-ukrainskoi viiny*. [Monuments of Ukraine, destroyed and damaged by occupants during the Russo-Ukrainian war]. [online]. [2022-08-05]. Available at: <https://niss.gov.ua/en/node/4446>

The memorial Stella to the participants of the anti-terrorist operation in Energodar, the monument to the 183rd tank brigade in the Sumy Oblast, the memorial Stella in honour of Vyacheslav Chornovol in the Kherson Oblast, and the memorial at the Yatsevo cemetery in Chernihiv were damaged.

During the Russian strike to the Kyiv TV tower on March 1, 2022, the Babyn Yar Holocaust Memorial Centre, which was under construction at the time, was damaged. The building of the Centre's Museum and the monument of the 19th century, the former office of the adjacent cemetery, were damaged. A part of the tombstones of the 19th century was destroyed by the explosion and fire at the historical Jewish cemetery in Glukhiv, Sumy Oblast. The Glukhiv Jewish cemetery is the largest preserved cemetery in the region, which survived the Second World War. Jews who were victims of the pogrom of 1918 are buried on the territory of the cemetery. The fraternal burial is the grave of Tzaddiks Menachem-Nohim-David Geselev and Israel-Dov-Ber Nokhi-

mov Shumiatskyi. For the entire Jewish people, it is not only a historical monument, but also a special symbol of world significance [Tyshchenko K. 2022].

In the Kharkiv Oblast, Ataka Memorial, dedicated to the Dead in the Second World War, is known to be damaged. Damage to the Kharkiv Memorial to the Victims of Totalitarianism was discovered, where the remnants of rockets were stuck and some plaques with the names of the dead were broken. The Memorial to the Victims of Nazism in the Drobytskyi Yar tract and the Slava Memorial were also damaged by Russian shelling.

Due to the actions of Russian invaders, the unique military-historical object "Rock" in the city of Korosten in the Zhytomyr Oblast was damaged. The fortification of the site in the 1930s also included local natural objects of granite caves. At the same time, these caves represent more interest as ancient Drevlians settled in them. Accordingly, the cultural layer of the hillfort of the ancient city of Iskorosten of the 9th-11th centuries was damaged.

Cruise missiles hit the heart of the Cossackdom and the cradle of statehood, the protected part of the island of Khortytsia in Zaporizhzhya, restored within the framework of the "Great Restoration" program. The history of Khortytsia goes back to prehistoric times, about 100,000 years ago, which lasts until now. "Khortytsia" is one of the first historical and cultural reserves to have high status as a national reserve [Naslidky rankovoho obstrilu Zaporizhzhia. 2022].

During the hostilities, unique episodes of neglecting the unique historical objects of Ukraine and the world were also recorded. This is how it is known about the mining by the Russian military of the territory near the Stone Tomb, a unique monument of geology and archaeology of world importance, located in the Zaporizhzhya Oblast near Melitopol. The Stone Tomb Monument is a cult complex, the only place in Eastern Europe where rock paintings from the Late Paleolithic to the Middle Ages have been preserved. The hill has about 3,000 slabs, under which there are 65 grottoes and caves richly covered with petroglyphs [Chernychko A. 2022].

The Stone Tomb hill itself is a unique natural object. This is a remnant of the Sarmatian Sea sandstone of the Tertiary period. Under the influence of time, glaciers, water, and wind, the slabs of the hill acquired amazing outlines. One can see the prints of plants and molluscs of the Sarmatian Sea on many of them (Picture 13).

As a result of the Russian invasion of Ukraine, the local history museum of Melitopol, where ancient Scythian gold was stored, was damaged and seized. The collection of the state museum includes more than 45,000 items and consists of archaeological, numismatic, ethnographic, artistic, geological, paleontological, botanical, zoological, and entomological collections. The real decoration of the museum is the graphic and pictorial works of the artist of world importance, who was born in the city of Melitopol, Oleksandr Tishler. But particular importance has the unique collection of Scythian gold of the 4th century BC, obtained as a result of excavations of the Melitopol mound: 275 golden pieces of Scythian, Sarmatian, and Hunnic origin, which were

hidden by the local history museum management after the beginning of the Russian invasion, are currently under a threat of theft [Nazvano kil'kist zruinovanykh muzeiv ta pamiatnykiv v Ukraini cherez viinu. 2022].

Picture 13. The Stone Tomb hill



Source: Naslidky rankovoho obstrilu Zaporizhzhia: vluchyly u zapovidnu chastynu Khortytsi. [Consequences of the morning shelling of Zaporizhzhia: the protected part of Khortytsia was hit], (2022). [online]. [2022-08-05]. Available at: <https://www.radiosvoboda.org/a/news-rosiyska-raketa-khortytsya/31846716.html>

In the temporarily occupied territory of the Kherson Oblast, Russian troops are equipping fire positions and, thus, are destroying archaeological monuments, Scythian mounds, located along the roads, which are an important part of the cultural landscape of the Kherson Oblast. Local scientists claim that at least 100 burial mounds were marked on maps of the 19th century in Kherson. In fact, they are believed to be three times more, and only five of them have been investigated and 15 more are in the register [Na Khersonshchyni rosiiski viiskovi znyschuiut kurhany. 2022].

Archaeological monuments are an important and integral part of Ukrainian cultural heritage. As a result of hostilities, archaeological sites suffer irreparable losses. The situation is worsened by the fact that after the destruction of the cultural layer due to shelling and bombing, archaeological monuments become more accessible for looting by treasure hunters-marauders, who, even in times of war, continue to encroach on the national cultural heritage.

The destruction and damage to the monuments of production and technology history, which are an important part of the historical and cultural heritage of Ukraine and are widely represented in all regions of the country, are recorded. In particular, the historical excursion retro tram of the Saltivsky depot, which made its last voyage on February 14, 2022, then performing transportation of passengers as a part of the St. Valentine's Day celebration, did not survive. Retro tramcar MTV-82 was restored in 2006 for the tram's 100th anniversary [Kladovyshche tramvaiv. 2022]. The administrative building and the workshop for maintenance and repair of trams were also damaged.

The Museum of Retro Computers in Mariupol, which contained more than 500 pieces of computing equipment from 1950s to the early 2000s, including 120 computing devices, computers, and consoles, was completely destroyed by the Russian bombing [Vijna bezzhalna do pamiati. 2022].

The monuments of production and technology history are of great interest not only in a cognitive sense but also in a purely practical sense. They are a valuable source of information about the development of the country's production, they characterize various periods and aspects of technical progress.

On February 27, 2022, during the heavy fights at the Antonov airport in Gostomel, the world's largest record-breaking cargo aircraft An-225 "Mriya" was destroyed. The plane has a maximum take-off weight of 381 tons, and it was also the largest plane in the world that took off more than once. In 2004, the International Aeronautical Federation put An-225 into the Guinness Book of Records for its 240 records [Feshchuk V. 2022].

"By destroying our cultural heritage, Russia is trying to erase the national identity of the Ukrainian people. The aggressor's troops violate Articles 4 and 5 of the Hague Convention on the Protection of Cultural Property in the Event of Armed Conflict. According to Article 8 of the Rome Statute of the International Criminal Court, such actions of the aggressor are deemed a war crime", stated Ombudsman L. Denisova [Lohvina T. 2022].

The Ministry of Culture and Information Policy of Ukraine continues to work on recording the destruction of cultural heritage objects, which will later become pieces of evidence for international proceedings. Consultations and negotiations with international partners and professional public organizations on the issues of cultural heritage protection and loss documentation continue. Therefore, the preservation of cultural heritage in times of war is a challenge that requires a consolidation of the efforts of various parties, both the state and civil society, as well as professional communities, in order to be overcome.

3. THE HELP OF THE CIVILIZED WORLD IN THE RECONSTRUCTION AND PRESERVATION OF THE CULTURAL HERITAGE OF UKRAINE

It is a very right time, when it is necessary to understand how it is possible to rebuild the state, by deliberately choosing the best direction of action and creating a specific plan in advance, so that, it can be implemented as fast as possible after the victory. The ways of recovery of countries in the post-war period were different, whereas priorities were determined by the needs and characteristics of specific cities. Currently, when forming a plan for the reconstruction of Ukraine, it is important to consider the economic, geopolitical, social, and cultural peculiarities of the state and the requirements of modern urban planning. Therefore, today, an up-to-date European experience is a vivid example to Ukraine of how to solve the problem of preserving

its historical and cultural heritage. European partners are actively involved in this matter.

With the support of the Ministry of Culture of Latvia and the Riga Technical University, a group of specialists led by Bruno Deslandes visited Ukraine. Together with their colleagues from Ukraine, they carried out 3D scanning of two monuments of cultural heritage in Chernihiv, damaged as a result of Russian shelling, as well as two monuments of sacred architecture in the Lviv Oblast and in Kyiv. The materials obtained will be used in the future during the development of restoration programs. It should be noted that Latvia has 20 years of experience in the field of documenting emergency situations and diagnosing the condition of cultural heritage objects during armed conflicts. The Government of Latvia provided similar technical assistance to Iraq in 2005-2006 [Lototska N. 2022].

In Poland, on the initiative of Polish museum workers, at the beginning of March 2022, the Committee for Assistance to Museums of Ukraine was established, which united 55 members, well-known museum workers, and cultural figures. This public initiative is headed by Jan Oldakowski, the director of one of the most modern museums in Poland, the Warsaw Uprising Museum. Among the goals that Polish museum workers have set for themselves, there are not only helping Ukrainian colleagues in securing museum collections, digitizing and inventorying collections but also collecting information about the looting and destruction of Ukrainian cultural values by occupants. First of all, materials were sent from Poland to Ukraine to protect museum collections from possible damage during shelling and bombing. Providing the necessary assistance to Ukrainian museum workers would be impossible without the support of Polish sponsors and foreign partners of the Committee. The Metropolitan Museum of Art, the Swiss Foundation for Art, Culture and History, the National Library of Estonia, the European Parliament, the University Museum in Bergen, and many others joined this noble initiative. The Polish Ministry of Culture and National Heritage provides logistic support for the activities of the Committee [Kramar R. 2022]. The Committee for Assistance to Museums of Ukraine will continue to help secure museum collections, especially in small museums, as requested by Ukrainian partners. Even now, the members of the Committee state they will help their Ukrainian colleagues to rethink and modernize museum exhibits. Both Polish and Ukrainian museologists agree that the war forces us to think about the museum's mission and modern ways of its implementation.

The new direction of the Committee's activity became the collection of funds for the post-war reconstruction of destroyed or damaged Ukrainian museums. As the Polish museum workers emphasized in their statement, the struggle to preserve the cultural and national heritage of Ukraine is a joint struggle of Ukrainians and Poles.

Finland's museums have also united to help Ukraine. The organizer of the association was Elina Anttila, director of the National Museum of Finland. Museum workers collect packaging materials for Ukrainian colleagues and pay special attention to

recorders being used to control temperature and humidity. This will help Ukrainian institutions to monitor the storage conditions of collections in storage premises [Bilash K. 2022b].

Many international grants for the protection of Ukrainian culture have also appeared. The most ambitious is probably the proposal of the International Alliance for the Protection of Cultural Heritage in Conflict Zones (ALIPH Foundation), based in Switzerland: it allocated USD 2 million for micro-grants to support small museums in Kyiv and the eastern part of Ukraine [Bilash K. 2022b].

More than ten Ukrainian museums have already received money from this fund for conducting inventory, purchasing protective equipment, and strengthening security. Dozens of similar foreign proposals can be found on the website of the Network of European Museum Organizations, which has become an aggregator of various initiatives. Here you can find a place for the temporary storage of a museum collection, an offer of temporary employment, a grant from a charitable foundation, or a foreign residence.

The Ministry of Culture of the Czech Republic allocated more than EUR 80,000 to help Ukrainian museums and offered the capacities of Czech conservation and restoration workshops and premises where things can be stored [Bilash K. 2022a].

Ukrainian restorers consider valuable the experience of their colleagues from Croatia as they survived the war and have the practice of saving cultural treasures under conditions of armed conflict. The restorers held online meetings and shared experiences, from working with large-scale architectural monuments to preserving works on paper and wood worth protecting in times of war.

In March 2022, the state minister for Culture and Media Claudia Roth, together with the Ministry of Foreign Affairs of Germany, created a network of institutions whose activities were aimed at the protection of cultural values in Ukraine and involved the collection, coordination, and distribution worldwide of the information about threats to Ukrainian culture, as well as about the need for help and proposals for its provision mainly from Germany. The central body of the network was the German National Committee of the International Council of Museums (ICOM) [Landsberh T., Korolova N. 2022].

Among the organizations cooperating with the network for the protection of Ukrainian cultural values, created in Germany, there are many cultural institutions, including the German National Library, the Prussian Cultural Heritage Fund, the Federal Archives, and the German Commission for UNESCO. Various interest clubs and professional associations, such as the Association of German Art Historians, also offer their help. The planned activities are coordinated between the national committees that are part of ICOM, including the Ukrainian National Committee, at virtual meetings. Cultural institutions that are part of the network, created by the government of Germany, also help Ukraine with the examination of cultural values. The German

Archaeological Institute, for example, uses satellite imagery to assess damage to cultural sites and help document this data [Landsberh T., Korolova N. 2022].

The Warsaw City Council created the project “House of Reconstruction of Ukraine”, which will help preserve cultural monuments, as well as rebuild Ukrainian cities destroyed as a result of the full-scale invasion of the Russian Federation. The project will involve the exchange of information between Polish and Ukrainian cities, collection of materials for the protection of monuments, creation of a fund for the reconstruction of Ukraine together with the UNESCO World Heritage Cities Organization, and work on a plan for the reconstruction of Ukrainian heritage with specialists in various fields. As already mentioned above, the Warsaw office of restorers has already started cooperation with Ukraine. Currently, Polish specialists help Ukraine in the preparation of documents for the inclusion of the historical centres of Odesa, Chernihiv, and two places in Kharkiv, in particular, Freedom Square and the Derzhprom skyscraper, onto the UNESCO World Heritage List [Popovych A. 2022a].

As stated by the Minister of Culture and Information Policy Oleksandr Tkachenko, the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM) will provide financial support for assessing the scale of post-war reconstruction of Ukrainian cultural heritage. In addition to that, according to him, the following actions will be taken training on first aid to cultural heritage in emergency situations and during military conflicts; consultations on conservation and restoration of materials. The next step should be the preparation of a Memorandum between the Heritage Emergency Response Initiative, ICCROM, and the Ministry of Culture and Information Policy on the creation of a joint Ukraine-ICCROM group to save Ukrainian heritage [Popovych A. 2022b].

On June 29, 2022, at the Lviv National Opera, the ministers of culture of the Eastern and Central Europe countries signed a declaration on aid to the culture of Ukraine during the war. The ministers of culture stated that the countries they represent, Poland, Czech Republic, Lithuania, Latvia, Estonia, Slovenia, Slovakia, Hungary, and Romania, support Ukrainian culture and will jointly resist and fight against Russian propaganda.

According to the Minister of Culture of Poland, Piotr Glinski, four projects are currently being implemented in Poland to help Ukrainian institutions, which are currently located in his country. In particular, Poland finances the work of three symphony orchestras that are preparing for a world tour [Lozynska O. 2022].

Christie’s auction house will hold a series of auctions in support of humanitarian initiatives in Ukraine and projects dealing with the preservation of the country’s cultural heritage. So, it is planned to hold three charity auctions, within the framework of which the organizers hope to raise at least USD 1 million. All proceeds will be divided into equal shares between three organizations involved in humanitarian aid and preservation of the cultural heritage of Ukraine – the World Monuments Fund (WMF), Doctors without Borders (MSF), and the CORE fund, created by actor Sean

Penn. In particular, the works of modern Ukrainian artists will be exhibited at the charity auction [Pavlysh O. 2022].

Volunteers created the international project “Save Ukrainian Cultural Heritage Online” (SUCHO), which aims to archive online cultural values – the content of various sites dedicated to culture. More than 1,000 programmers, archiving specialists and ordinary volunteers joined the project, which within a month had archived more than 2,600 sites of Ukrainian museums, libraries, virtual tours, and photo documents from the open access resources. Information has been kept in the form of backup copies, the volume of which already exceeds 10 terabytes. Copies will be stored in the cloud storage of the Ukrainian Research Institute of Harvard University and the University of Alberta, even in case the Ukrainian servers are physically destroyed or become the object of hacker attacks [Broyer R., Korolova N., Saakov V. 2022].

In his turn, British Prime Minister Boris Johnson announced that an analogue of the Marshall Plan for the post-war reconstruction of Ukraine would be developed. “There was also an agreement to show the people of Ukraine now that no matter what happens, when a free, sovereign, independent Ukraine is defended and restored, we will rebuild everything and we will have a Marshall Plan to restore Ukraine”, the British Prime Minister said [Prokaieva A. 2022].

In conclusion, it is worth reminding that within the framework of the recovery program of Ukraine, which was developed by the government of Ukraine, the involvement of partner states in the reconstruction of Ukraine continues. So far, statements about their readiness to participate in post-war reconstruction have been made by the Italian government, which promised to restore the Drama Theatre in Mariupol destroyed by the Russian invaders; Greece is ready to rebuild the maternity hospital in Mariupol; Denmark can “take over” the reconstruction of the city Mykolaiv. In addition, Germany agreed to help in the restoration of cultural monuments in Chernihiv, destroyed by the Russian invaders, Sweden – in Kyiv, and France – in Ukraine as a whole. Japan allocated USD13.64 million to international organizations for the restoration of the territories of Donetsk and Luhansk Oblasts affected by hostilities, in particular for the infrastructure of the region; Poland proposes a plan to rebuild Ukraine for EUR 100 billion from the EU budget; Ukraine will receive EUR 300 million in soft loans from the French Development Agency [Shutkevych O. 2022]. However, the statements should be followed by actions or at least the development of road maps with clear public steps that could be implemented after the Victory.

Therefore, under conditions of war, cultural heritage cannot withstand any competition in comparison with the value of human life. The debate about the appropriateness of evacuation and measures to increase the chances of preserving monuments becomes more acute the closer to the epicentres of hostilities. These preventive measures are expensive, require time and resources and all this is at the same time necessary for other things with higher priority in the conditions of war. These factors

significantly reduce the chances of preserving the monuments, so the question of their future will be more relevant the closer we are to post-war reconstruction.

Western countries will help rebuild Ukraine after the war. For this, a new Marshall Plan is being developed, similar to the one that helped Europe to recover after World War II. Currently, the plan to help Ukraine is being actively discussed in key international institutions. European partners are also ready to support Ukraine on the cultural front. In particular, during the visit to Ukraine of the ministers of culture of Lithuania and Poland, the parties agreed on the creation of a national platform for the management of cultural heritage in Ukraine.

So, for the time being, it is not possible to even roughly calculate how many architectural monuments and cultural institutions Ukraine has lost during this period of the war. Shelling continues, human resources for calculations are not enough, and checking the reliability of already available information is difficult.

CONCLUSION

The term cultural genocide has recently become widely used in scientific literature. This concept is used in the context of international criminal and public law, as well as in scientific research on history, ethnology, cultural studies, and philosophy. Cultural genocide means the systematic, purposeful destruction of unique cultural monuments and linguistic, religious, and ethnic peculiarities of a certain people. The method of this policy is the destruction of national identity, self-awareness, and unique characteristics of material and spiritual culture. Cultural genocide is inextricably linked with other forms of genocide, including physical and biological. Cultural genocide against a certain people leads to the inevitable and irreparable impoverishment of world culture, being a crime not only against a specific people or state, not only a violation of the international order but also a crime against humanity, a violation of fundamental universal principles and values.

As of July 1, 2022, due to Russian aggression against Ukraine, 407 objects of cultural heritage were damaged or partially destroyed. Particularly affected were religious buildings, some of which are monuments of history, architecture and urban planning of national and local importance, unique museums and libraries, monuments and memorials of Ukraine. Most crimes against cultural heritage were committed in Kharkiv, Donetsk, Kyiv, Chernihiv, Luhansk, Sumy, Kherson, and Mykolaiv Oblasts. The level of support of European countries for saving the cultural heritage of Ukraine allows us to talk about the scale comparable to the allies' campaign to preserve European monuments during the Second World War. European partners actively offer interesting projects for the reconstruction of lost buildings. After all, the Russian method of conducting a war, from which the northern, eastern, and southern regions of Ukraine suffered the most, deprived the world of the unique architecture of Kharkiv and Chernihiv, due to which Ukrainian museums stand empty and are surrounded

by the barbed wire – this is a crime not only against our country but also against all humanity, which can rightly be called cultural genocide.

An urgent task is the renewal of broad state programs to create up-to-date registers and databases of cultural values of Ukraine being lost as a result of military actions. Ukrainian legislation needs to be improved, in particular, regarding the possibility of initiating relevant criminal cases on the fact of losses of cultural values of Ukraine under conditions where such losses occurred during wartimes due to the illegal removal or destruction of cultural monuments. The issue of creating special programs based on various practices and world experiences in the reconstruction of cultural heritage sites is important. The development of a mechanism for examination and restoration of damaged buildings of historical and architectural heritage or buildings of religious significance, including restoration through major repairs, reconstruction, and restoration, deserves attention.

Self-awareness and a sense of dignity that derive from cultural identity are essential components of today's realities for Ukrainian society. The cultural self-identification of the nation is one of the dominant value orientations of its life.

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