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**MANAGEMENT SYNERGY: TECHNOLOGIES AND
STRATEGIES**

**SYNERGIA ZARZĄDZANIA: TECHNOLOGIE I
STRATEGIE**

**СИНЕРГІЯ УПРАВЛІННЯ: ТЕХНОЛОГІЇ ТА
СТРАТЕГІЇ**

Monograph

Edited by Mykola Ohienko

Tadeusz Pokusa

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INTRODUCTION

The synergy of management technologies and strategic approaches is a pivotal factor in addressing the challenges of contemporary economic and organizational transformations. The collective monograph *Management Synergy: Technologies and Strategies*, edited by Mykola Ohienko and Tadeusz Pokusa, explores this dynamic interplay through a multidisciplinary lens, focusing on the integration of innovative tools and adaptive strategies in diverse sectors to foster efficiency and resilience. This work, prepared under the auspices of Akademia Nauk Stosowanych – Wyższa Szkoła Zarządzania i Administracji w Opolu, aims to provide a comprehensive analysis of how management practices, digital advancements, and sector-specific innovations can respond to modern demands, promoting sustainable development.

The monograph is organized into two thematic sections, each addressing a critical aspect of management synergy:

Current Management Problems: By Type of Activity. This section examines contemporary challenges in management across diverse domains, including administrative models, human resource systems, marketing adaptations in crises, and the evolving IT market. It highlights innovative approaches to optimizing processes, balancing work-life dynamics, and enhancing organizational competitiveness in a globalized context.

Hospitality and Tourism Industry: Current State and Prospects. Focused on the pivotal role of tourism in economic and social recovery, this section explores the preservation of cultural heritage amid conflicts, the integration of sports for tourism potential, and the development of niche activities like equestrian tourism. It addresses the need for resilient strategies, infrastructure enhancements, and adaptive policies in an era of geopolitical and technological shifts.

By integrating theoretical insights with practical applications, this monograph offers valuable perspectives for researchers, practitioners, and policymakers. It underscores the importance of synergistic strategies in navigating the complexities of modern management and industry evolution, contributing to the broader discourse on technological and strategic progress.

Part II

**HOSPITALITY AND TOURISM
INDUSTRY: CURRENT STATE
AND PROSPECTS**

**ІНДУСТРІЯ ГОСТИННОСТІ Й
ТУРИЗМУ: СУЧАСНИЙ СТАН І
ПЕРСПЕКТИВИ**

2.1. Cultural heritage of Ukraine in times of war: challenges of preservation and prospects of restoration

Cultural heritage is an integral part of national identity, collective memory and spiritual development of society. It encompasses both material objects (architectural monuments, works of art, archaeological complexes) and intangible manifestations (language, traditions, folklore, customs, practices and forms of social organization). In conditions of military conflicts, cultural heritage is subjected to double pressure: on the one hand, it is subjected to direct physical destruction through hostilities, on the other hand, it becomes the target of a purposeful policy of assimilation and cultural expansion, aimed at undermining the foundations of the identity of the people.

The war in Ukraine, which began in 2014 and significantly expanded in 2022 with a full-scale invasion by the Russian Federation, has posed acute issues of cultural heritage preservation for Ukrainian society and the international community. The destruction of architectural monuments, damage to museums, loss of archival funds, destruction of sacred buildings, as well as the displacement or banning of cultural practices in the occupied territories create unprecedented risks for Ukrainian culture as a holistic phenomenon. According to UNESCO and Ukrainian state institutions, the scale of these losses already exceeds the consequences of many conflicts of the 20th century.

The problem of protecting cultural heritage in wartime goes far beyond the purely national context. It acquires a global dimension, since cultural heritage is recognized as a world heritage and a component of the international system of human rights and humanitarian law. In particular, the 1954 Hague Convention [1] for the Protection of Cultural Property in the Event of Armed Conflict, the Florence Charter [2] and other documents define international mechanisms for the protection of cultural heritage. However, the current war in Ukraine demonstrates not only the violation of these norms, but also the insufficiency of existing tools to effectively prevent losses and hold the aggressor accountable.

Ukrainian cultural heritage is under threat of systematic destruction, which is carried out both in the physical and symbolic dimensions. On the one hand, Ukrainian culture has faced large-scale material losses: the destruction of historical monuments, sacred architecture, museums and libraries. On the other hand, there is a purposeful policy of appropriation and distortion of intangible heritage – from traditions and artistic practices to historical narrative. This creates a real threat to cultural diversity, national identity and cultural autonomy of the Ukrainian people. Thus, the relevance

of the study is due to the need for a comprehensive analysis of the consequences of military actions for the cultural heritage of Ukraine, as well as the search for effective mechanisms for its protection and restoration. Scientific understanding of this issue is not only a contribution to the preservation of Ukrainian culture, but also a significant element in the formation of new approaches to the international policy of protecting cultural heritage in conditions of armed conflicts.

1. Issues of international approaches to the preservation of cultural heritage during armed conflicts.

Cultural heritage is a multidimensional socio-cultural phenomenon that encompasses both tangible and intangible forms of cultural activity. It is an important component of national identity, as well as a key element of the collective memory of society. In modern scientific approaches, the concept of cultural heritage is increasingly viewed not only as a set of monuments of the past, but as a living space in which values, traditions and cultural practices interact, ensuring the continuity of national culture.

The problem of preserving cultural heritage in armed conflicts gained international importance in the first half of the 20th century, when the massive destruction of monuments during World War II raised the question of creating special mechanisms for the protection of cultural property. As a result, in 1954 the Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict was adopted, which became the first universal international legal document aimed exclusively at the protection of cultural heritage in times of war. The 1954 Hague Convention established the principle that cultural property is recognized as the property of all mankind, and therefore their protection is the responsibility of the international community. The Convention defines the categories of objects subject to protection (architectural monuments, museums, archives, libraries, works of art), and establishes a ban on their use for military purposes. It also introduces a special regime of “special protection” for the most valuable objects. However, in practice, the mechanisms for implementing the Convention proved limited, as the document did not provide for effective sanctions for violations of its provisions.

In order to strengthen the protection regime, two additional protocols were adopted. The First Protocol (1954) prohibits the export of cultural property from occupied territories and obliges states to return illegally removed objects, while the Second Protocol (1999) [3] expands the range of protected objects, introduces the category of “enhanced protection” and defines responsibility for serious violations as war crimes, subject to jurisdiction of the International Criminal Court. It was this

protocol that significantly strengthened international legal guarantees for the preservation of cultural heritage.

Along with the Hague Convention, other international documents are of great importance. In particular:

1. The 1970 UNESCO Convention On the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property [4] regulates the fight against the illicit circulation of cultural objects, which is especially relevant during armed conflicts.

2. The 1972 UNESCO Convention Concerning the Protection of the World Cultural and Natural Heritage [5] established a system of international protection for sites of “outstanding universal value.” It provides for the inclusion of sites on the World Heritage List and the application of special mechanisms for their protection.

3. The Florence Charter (1981) and other recommendations of ICOMOS and UNESCO, which set standards for the protection of cultural heritage at the national and international levels.

4. The Rome Statute of the International Criminal Court (1998) [6], which defines the deliberate destruction of cultural property as a war crime.

The international legal framework for the protection of cultural property is quite extensive and covers both the issues of physical preservation of objects during war, and the problems of illegal movement and recovery after conflicts. However, the practice of their application demonstrates several problems: insufficient effectiveness of control mechanisms, the complexity of holding states and individuals accountable, as well as the political limitations of the actions of international organizations. In the case of the war against Ukraine, these shortcomings were particularly pronounced, which requires a critical rethinking and improvement of existing international instruments.

In the Ukrainian legal field, the fundamental act is the Law of Ukraine “On the Protection of Cultural Heritage” (2000) [7], which defines the principles of state policy in the field of preservation, use, promotion and protection of cultural objects. The law establishes the categories of monuments, forms of ownership of them, the procedure for inclusion in the State Register of Immovable Monuments of Ukraine, and also regulates the issues of restoration, conservation and archaeological control. In addition, the Ukrainian legal system contains norms that reflect international obligations in the field of cultural heritage – in particular, the provisions of the 1972 UNESCO Convention on the Protection of the World Cultural and Natural Heritage, ratified by Ukraine in 1988.

It is worth noting that after 2014, when the Russian aggression against Ukraine began, the concept of cultural heritage protection acquired a new meaning. The concept of “cultural security” was introduced into the scientific and political discourse, reflecting the need to protect cultural values as a component of national security. Ukrainian cultural development strategies (in particular, the “Strategy for the Development of Culture of Ukraine for the Period up to 2030” [8]) emphasize that the preservation of cultural heritage is not only a humanitarian task, but also a factor of state stability, since culture becomes a target of the aggressor in hybrid wars. The approaches of modern scientists and researchers to the definition of the concept of “cultural security” are presented in table 1:

Table 1

Modern approaches to the definition of the term “cultural security”

Author(s)	Cultural security is...
Malimon V.I.	The state of protection of the individual, society, state and its territories from internal and external threats in matters of cultural development, which allows ensuring constitutional rights, freedoms in the relevant sphere of culture, a decent quality and standard of living of citizens, sovereignty, territorial integrity and sustainable development of Ukraine, defense and national security of the state [9].
Manuilov Ye.M., Prudnykova O.V.	Public relations related to the protection of the vital interests of a person and a citizen, society and the state from real and potential threats in the information space [10].
Lomaka I.I.	A component of national security that ensures the protection and development of national culture, language, traditions and worldview values in the face of internal and external threats [11].
Konstantyniuk S.	A holistic complex of state administrative measures and means of imperative and dispositive influence on the entire set of relations, the object of which is culture [12].
Hololobov S.	A complex of institutional and administrative measures aimed at identifying, neutralizing and preventing threats to the cultural space of the country, implemented through state policy in the field of culture, education, information and national memory [13].

Source: summarized by the authors based on [9-13]

Analysis of scientific approaches to the definition of the term “cultural security” has shown that this category includes three key dimensions: value – preservation of identity, language, traditions, cultural code; institutional – policy, infrastructure, mechanisms for managing cultural processes; informational and humanitarian – protection from the destructive influence of propaganda, manipulation and cultural expansion. Accordingly, it became possible to derive the author's interpretation of the term “cultural security”: this is the state of protection of the spiritual and value, linguistic and cultural and historical and commemorative space of the state, which is ensured by a system of legal, institutional and informational mechanisms aimed at the preservation, development and reproduction of national culture, language and traditions in conditions of internal and external threats. It is a component of national security, as it guarantees the cultural identity of the people, the resilience of society to informational and civilizational challenges, as well as the ability of the state to reproduce its cultural potential in peacetime and wartime.

In this context, the concept of “cultural genocide”, first formulated by Polish-American legal scholar Raphael Lemkin, founder of genocide research, in 1944 [14], has become more active in scientific circulation. Although this term was not enshrined in the UN Convention on the Prevention of the Crime of Genocide (1948), in modern humanitarian science it is actively used to denote the deliberate destruction of the cultural features of a certain nation: language, traditions, artistic symbols, historical monuments. Cases of systematic destruction of Ukrainian cultural heritage, theft of museum collections, destruction of churches, banning of Ukrainian schools and publications in occupied territories have all the signs of cultural genocide, which calls into question the effectiveness of existing international legal mechanisms. Modern approaches of scientists to the definition of the term “cultural genocide” are given in Table 2:

The history of mankind demonstrates that culture has always been not only a reflection of the spiritual development of civilizations, but also one of the main objects of destruction during periods of wars and political catastrophes. In the 20th century, when war became total, the destruction of cultural values became one of the means of influencing the consciousness of peoples, an element of ideological struggle and a tool for dismantling historical memory. The first large-scale example was the period of World War II, when Nazi Germany systematically destroyed cultural objects of occupied states, in particular Poland, Belgium, France, Greece, and the Soviet Union. There are known cases of burning libraries, looting museums, taking works of art to the Reich, as well as the deliberate destruction of monuments that symbolized the national identity of enslaved peoples. It was these events that became a prerequisite

for the adoption in 1954 of the Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict.

Table 2

Modern approaches to the definition of the term “cultural genocide”

Author(s)	Cultural genocide is...
Kravets I.	Actions aimed at destroying cultural identity and national self-awareness, undermining mental health and reducing the level of resistance of representatives of an oppressed national, ethnic, social or racial group [15].
Bakalchuk V.O.	The systematic destruction of traditions, values, language, and other elements that distinguish one group of people from another [16].
Bilsky L., Klagsbrun R.	A subcategory or aspect of genocide (attempts at the systematic and deliberate destruction of a group) alongside physical genocide and biological genocide, which encompasses the destruction of both material (e.g., religious sites) and non-material (e.g., language) cultural structures [17].
Dotsenko M.	The effective destruction of a people through the systematic or systemic (intentional or unintentional to achieve other goals) destruction, erosion, or undermining of the integrity of the culture and value system that defines the people and gives them life [18].
Riznykova Ya.	A means of non-physical destruction of national groups, consisting of destroying the national model of the oppressed group and imposing the national model of the oppressor [19].

Source: summarized by the authors from [15-19]

However, the second half of the 20th century showed that even after the creation of international legal norms, the destruction of cultural heritage did not stop. For example, during the Turkish invasion of Cyprus in 1974, large-scale bombing of historical cities, in particular Paphos, as well as the theft and removal of religious artifacts took place. In the 1980s, as a result of the Iran-Iraq war, archaeological complexes in Abadan and Shusha, centers of ancient Persian civilization, were damaged. Similarly, in 1982-1983, during the Israeli-Palestinian conflict in Lebanon,

the archaeological zone of the ancient city of Tyre, which is included in the UNESCO World Heritage List, was damaged.

The experience of the Balkan Wars of the 1990s was extremely tragic. The destruction of the Old Bridge in Mostar in 1993 became a symbol of the cultural and humanitarian collapse of Europe at the end of the 20th century (Fig. 1). This 16th-century bridge, built by the Ottoman architect Mimar Hayreddin, embodied the peaceful coexistence of the Christian and Muslim communities of Bosnia and Herzegovina. Its destruction, carried out by aimed artillery fire, had not only military but also a deep symbolic meaning – it was an act of destroying a cultural bridge between different ethnicities [20]. It was as a result of the Balkan conflict that the international community recognized the inadequacy of the 1954 Hague Convention, which led to the adoption of the Second Protocol of 1999, which provides for criminal liability for the destruction of cultural objects and establishes a category of “enhanced protection”.



Figure 1. The Old Bridge in Mostar, Bosnia and Herzegovina, destroyed during military operations

Source: [20]

At the beginning of the 21st century, a new stage in the barbaric destruction of the cultural heritage of humanity is associated with the activities of terrorist groups. In 2001, the world was shocked by the destruction of the Buddha statues in Bamiyan, Afghanistan, which for one and a half thousand years were a symbol of the Buddhist civilization of Central Asia. In 2014-2015, terrorists of the so-called "Islamic State" blew up temples and monuments in Palmyra, Syria, including the Temple of Bel, the Arch of Victory, and the Archaeological Museum. These crimes caused an international outcry and led to the adoption of UN Security Council Resolution No. 2347 (2017) [21], which for the first time in the history of the UN directly recognized the destruction of cultural heritage as a threat to international peace and security.

The examples given show that despite numerous international conventions, the wars of the 20th-21st centuries demonstrated the defencelessness of cultural values before aggression. The destruction of cultural monuments was not an accidental consequence of hostilities, but a conscious tool of influence on the identity of peoples subjected to aggression. In this context, the experience of Ukraine acquires special significance, because modern war is not only an armed conflict, but also an attempt at cultural destruction - the deliberate erasure of historical memory, the replacement of cultural symbols and the reshaping of narratives.

Thus, the analysis of historical precedents allows us to conclude that cultural heritage in conditions of military conflicts always remains vulnerable, even despite the presence of international legal mechanisms for its protection. The experience of Cyprus, Bosnia, Iraq, Syria and Afghanistan demonstrates a pattern: in each case, the destruction of culture was accompanied by an attempt to destroy statehood, historical memory and self-identification of the people. That is why the Ukrainian case should not be considered in isolation, but as part of a global trend - the use of cultural genocide as an instrument of political domination in the 21st century. The modern understanding of the protection of cultural heritage in Ukraine is based on the integration of international and national legal norms, but at the same time requires a review of approaches to their implementation in conditions of war. The issue of forming a cultural security system – a comprehensive policy that includes the protection of cultural objects, digital fixation of monuments, international cooperation, countering propaganda and restoring destroyed elements of the cultural environment – becomes urgent. Such a system should become part of a broader national security strategy, because the preservation of cultural heritage is not only a matter of identity, but also an important factor in Ukraine's political independence and international authority.

2. Ukrainian cultural heritage as a strategic target of the aggressor

Analysis of military conflicts of the 20th-21st centuries proves that the destruction of cultural heritage is an integral part of imperial or totalitarian policies. In this sense, the modern Russian aggression against Ukraine is no exception, but, on the contrary, continues the historical tradition of purposeful suppression of Ukrainian identity, which dates back to the times of the Russian Empire and the USSR. Unlike most military conflicts of modern history, where the destruction of culture was mainly situational in nature, in the Ukrainian case it acts as a systemic and consciously planned element of the aggressor's strategy. Ukraine's cultural heritage, both tangible and intangible, was and remains one of the main symbols of its statehood. That is why its destruction or appropriation is considered by the Russian side as a way of undermining Ukrainian national consciousness, legitimizing the occupation, and rewriting the historical narrative.

The state of preservation of cultural heritage in Ukraine is of not only historical and cultural, but also strategic importance for state policy in the field of national security. Quantitative indicators of cultural heritage sites and the dynamics of changes in this area allow us to assess the level of state control, the effectiveness of the monument protection system and the scale of potential losses due to military operations. Statistical data on land under public buildings of historical and cultural significance (Fig. 2), as well as the number of national-level monuments included in the State Register of Immovable Monuments of Ukraine (Fig. 3), reflect the real scale of the cultural potential of the state and its spatial differentiation. Analysis of these indicators makes it possible not only to outline the structure of the country's cultural space, but also to identify regions with the highest concentration of cultural heritage sites, which, in turn, determines the level of their vulnerability in the event of military operations. In the context of Russian aggression, such data becomes particularly important, as it allows us to assess which objects are under immediate threat of destruction or damage, as well as to determine the priorities of future restoration policies.

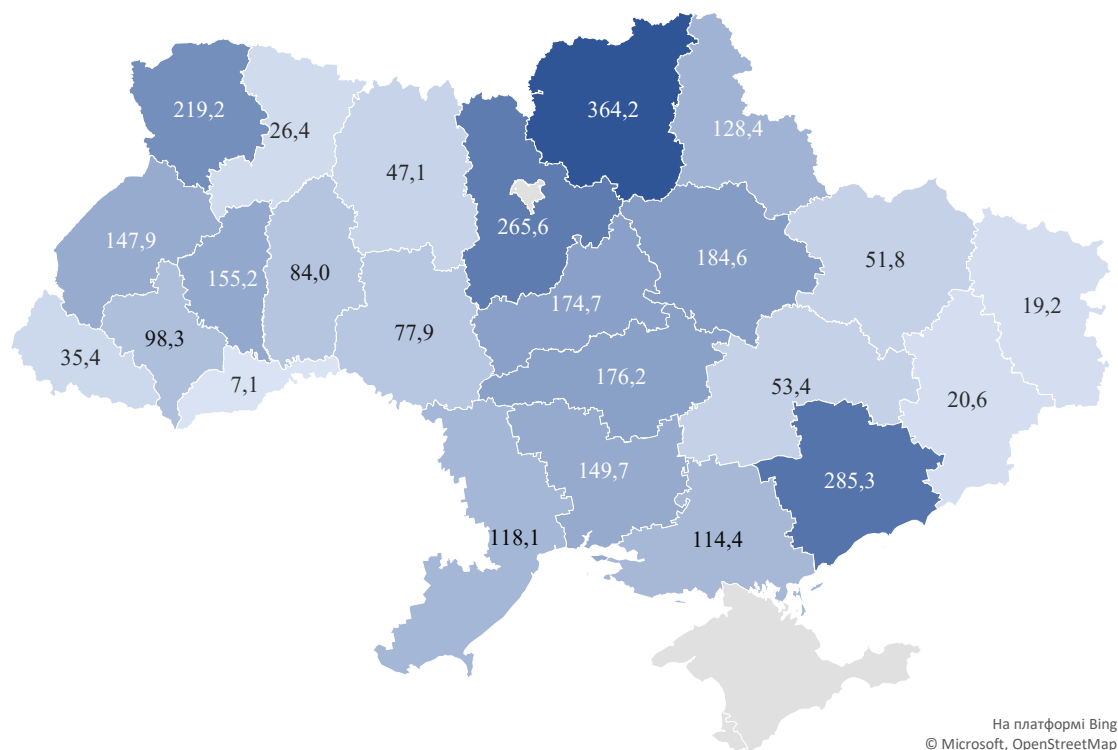


Figure 2. Lands of historical and cultural significance in Ukraine, hectare
Source: [22]

The cultural heritage of Ukraine has a complex territorial structure, combining both densely saturated historical and cultural zones and less explored regions with development potential. However, in the conditions of armed aggression of the Russian Federation, a significant part of these territories has been under immediate threat of destruction. The high concentration of monuments in the central, northern and eastern regions makes them especially vulnerable, because it is these regions that have become the scene of active hostilities.

Analysis of the spatial distribution of lands occupied by public buildings of historical and cultural significance indicates a significant unevenness of the cultural landscape of Ukraine. The largest areas of such lands are recorded in the central and northeastern regions of the country – primarily in Sumy (364.2 hectares), Poltava (265.6 hectares) and Dnipro regions (285.3 hectares). These territories have a powerful historical and cultural heritage, which was formed over several centuries and includes a significant number of architectural ensembles, religious buildings, public buildings of the 19th and early 20th centuries. The high concentration of cultural lands in the central part of the country reflects the historical continuity of

urban development and the formation of regional cultural centres of the Hetmanate, Cossack Baroque and the later imperial period. Data on the occupied Autonomous Republic of Crimea are absent from the register due to the possibility of access to the territory. In general, the data obtained allow us to conclude that the historical and cultural territories of Ukraine are extremely diverse in structure and spatial organization. This ratio creates both advantages (concentration of resources in cultural centres) and risks (dependence of preservation on the level of security in the region). Given that some of the regions with the largest number of such lands are in the zone of active hostilities, the problem of their protection becomes particularly urgent.

The number of monuments of national importance included in the State Register of Immovable Monuments of Ukraine (Fig. 3) demonstrates the uneven territorial distribution of cultural heritage, which is due to historical-geographical, ethnocultural, and urbanization factors.

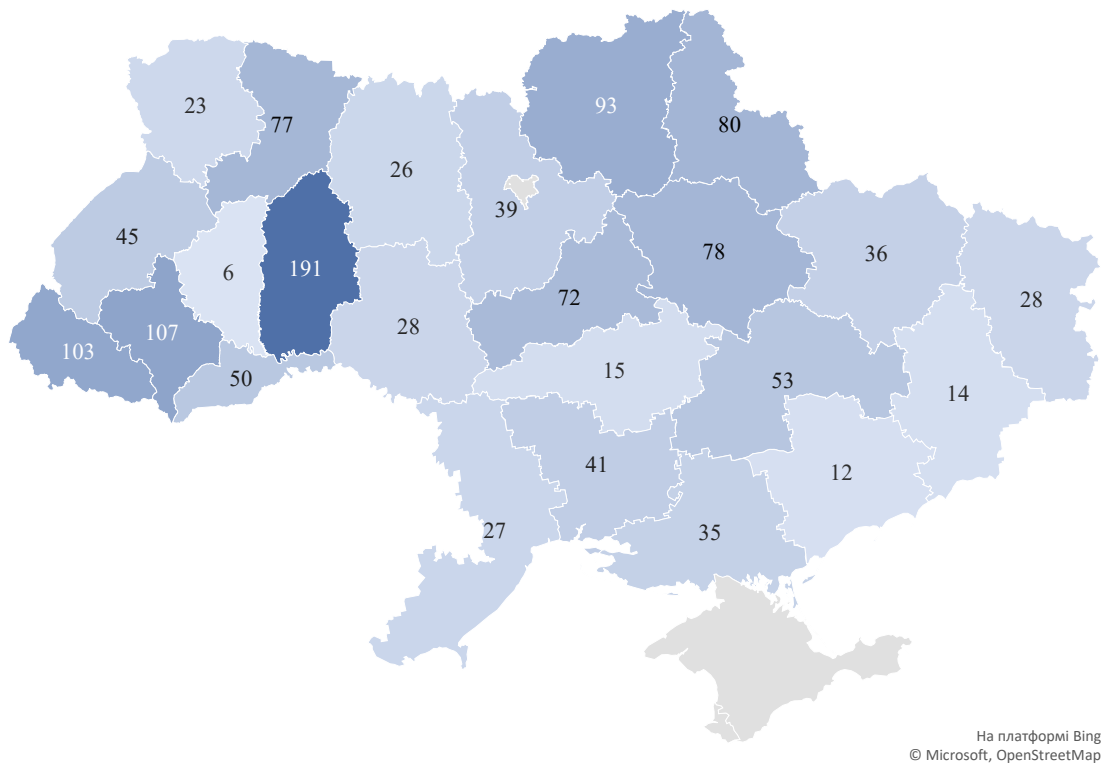


Figure 3. Number of national-level monuments included in the State Register of Immovable Monuments of Ukraine, by region, units

Source: [23]

The largest number of national-level monuments is concentrated in the Kyiv region (191 units), which is explained by the region's capital status, a high concentration of architectural and archaeological objects, as well as the presence within its borders of a number of cultural centres that were formed during several historical eras - from the princely era to the modern period. High indicators are also observed in Lviv (107 objects), Odessa (103), Chernihiv (93) and Kharkiv regions (80). These regions have historically acted as centres for the development of education, science, art and religion, where a significant number of sacred buildings, architectural ensembles, fortification complexes, archaeological and historical monuments are concentrated. Lviv is especially indicative as a city whose cultural heritage is included in the UNESCO World Heritage List, and which forms one of the most powerful cultural clusters in the country.

In contrast, in several eastern and southern regions, in particular in Kherson (12), Donetsk (14) and Zaporizhzhia (15) regions, the number of monuments of national importance is significantly lower. This is explained both by the historically late settlement of these territories and by the significant losses they have suffered as a result of modern military operations. At the same time, these regions have a high concentration of regional-level monuments, which indicates the potential for further expansion of the register after the situation stabilizes. In general, the data obtained show that the largest cultural centres of Ukraine are concentrated in the western and central regions, while the east and south have a more fragmented structure of the cultural landscape. Such an imbalance has a double meaning: on the one hand, it indicates the centres of the highest cultural concentration, and on the other, regions where cultural heritage requires a more active state policy of preservation and popularization.

From the first days of the full-scale invasion in 2022, not only strategic military and civilian infrastructure facilities were hit, but also cultural monuments: museums, theatres, churches, libraries, archives. The massive bombing of Mariupol, Chernihiv, Kharkiv, Izyum, Kherson, Mykolaiv and other cities was accompanied by the destruction of cultural symbols that embodied the historical memory of the people.

Russian aggression against Ukraine led to unprecedented in modern European history the scale of destruction of cultural heritage. From the first months of the full-scale invasion, cultural objects became not only accidental victims of military operations, but also targeted targets, which indicates the systemic nature of the destruction. According to the Ministry of Culture and Information Policy of Ukraine, as of July 2025, 1553 cultural heritage sites and 2388 cultural infrastructure facilities had been damaged. These figures are not final, since a significant part of the

territories, including temporarily occupied ones, remains inaccessible for a full inventory. However, even the available data allow us to state that the scale of losses can only be compared with world-class disasters, similar to the destruction during World War II.

A particularly tragic symbol of the destruction of Ukrainian culture was the Mariupol Drama Theatre (Fig. 4), an airstrike on which in March 2022 led to the complete destruction of the building. It is important to emphasize that this facility was clearly marked as civilian and cultural, as the word “CHILDREN” was written in large letters on the square in front of it. Despite this, the theatre was targeted by bombing, which indicates a deliberate violation of international humanitarian law and an act of cultural vandalism.

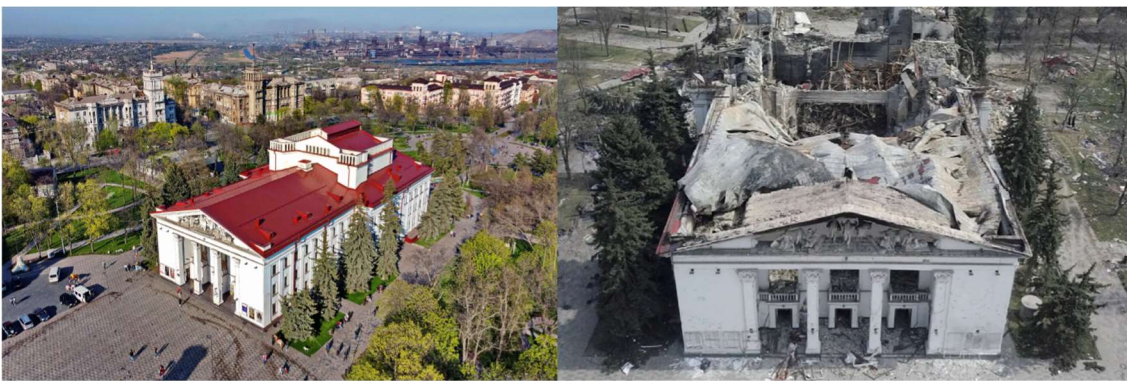


Figure 4. Mariupol Drama Theatre before and after the Russian airstrike on March 16, 2022

Source: [24-25]

A similar fate befell other iconic sites, including the Mariupol Museum of Local Lore (Fig. 5), which housed unique collections of Ukrainian and world art. Built in 1920, it contained over 52,000 exhibits [26], and as a result of shelling from Russia, some of the exhibits were destroyed by fire, and the surviving exhibits were taken to Russia and are currently under occupation.



Figure 5. Mariupol Local Lore Museum inside after the end of military operations in the city

Source: [27]

The central part of Kharkiv, whose historical buildings are a valuable architectural ensemble of the late 19th and early 20th centuries, also suffered significant damage. Chernihiv, one of the oldest cities in Rus, was subjected to devastating shelling, which damaged unique religious buildings of the 11th and 12th centuries, including temples included in the list of objects of national importance. Dozens of architectural monuments of local importance were destroyed in Sumy and Mykolaiv regions, many of which have no analogues. Religious buildings were particularly badly hit: hundreds of cases of damage to Orthodox churches, Catholic churches, Protestant houses of prayer and synagogues were recorded. According to the Institute for Religious Freedom, by the end of 2023, about 500 religious buildings in Ukraine had been damaged or destroyed by Russian troops, and this figure is far from final [28]. This systematic destruction of religious sites entails not only material but also spiritual loss, since religious buildings are carriers of centuries-old traditions and the spiritual life of the community.

At the same time, a particular threat is the destruction of archival and library collections that contained documents, old prints, rare manuscripts and collections of periodicals [29]. The loss of these sources means not only damage to the material basis

of science and education, but also the irreversible destruction of part of the intellectual heritage of the Ukrainian people. In particular, in Kherson, Luhansk and Mariupol, cases of destruction of significant book collections were recorded, which included unique publications unavailable in other funds.

A characteristic feature of the current destruction is that it concerns not only individual objects, but also entire historical ensembles. Many Ukrainian cities have lost entire blocks of historical buildings that shaped the cultural landscape and reflected the architectural evolution of the regions. The destruction of such ensembles is particularly dangerous, as it makes it impossible to authentically restore the urban environment and leads to the disappearance of the material carrier of historical memory. In this sense, we are talking about losses not only on the physical but also on the symbolic level, since the historical environment that embodies the identity of the city and community is being destroyed. The scale of the destruction of Ukraine's tangible cultural heritage goes far beyond accidental losses because of hostilities. They are systemic and purposeful in nature, which allows us to consider them in the context of cultural genocide aimed at undermining the foundations of the national identity of the Ukrainian people. In this dimension, the destruction of material monuments becomes not only a matter of physical destruction, but also part of a strategy of cultural assimilation and symbolic subjugation.

Intangible cultural heritage, which includes language, traditions, customs, folklore, rituals and artistic practices, is the fundamental basis of national identity and spiritual unity of society. In wartime, this sphere suffers blows no less destructive than material culture, although they are of a different nature and manifest themselves less obviously. In the occupied territories, the Russian Federation consistently implements a policy of cultural assimilation, which is expressed in the ban on the use of the Ukrainian language in educational and public spaces, the removal of Ukrainian literature from libraries, the imposition of its own historical narratives and symbolic practices. Such actions not only undermine the processes of intergenerational transmission of cultural knowledge but also create the risk of losing an entire layer of intangible heritage.

A particular threat is the persecution and destruction of bearers of cultural traditions: artists, scientists, journalists and cultural workers. According to the Ministry of Culture and Strategic Communications, at least 224 artists and 109 media workers of Ukrainian and foreign origin have been killed since the beginning of the full-scale aggression [30]. This is not only about individual creative individuals, but also about bearers of unique knowledge who embodied certain areas of artistic practices and cultural traditions. The loss of such people means a break in the

continuity of cultural development, because their works, methods, knowledge and stylistic innovations often have no complete analogues or substitutes.

At the same time, the war has led to a significant reduction in opportunities for practicing traditional cultural forms. In conditions of constant threats and forced migration, Ukrainians are often deprived of the opportunity to hold traditional rituals, celebrations, and festivals, which are important elements of intangible heritage. For example, in recent years, New Year's concerts have been moved to the Kyiv metro to ensure the safety of visitors and artists (Fig. 6). Displaced people are forced to adapt their cultural practices to new conditions, which leads to the transformation or even disappearance of certain customs. In addition, limited resources and the destruction of cultural infrastructure deprive many communities of the tools to preserve their own traditions.



Figure 6. Concert of the artist Monatik in Kyiv underground

Source: [31]

The information dimension of the war is also a significant problem. Russian propaganda is actively trying to appropriate Ukrainian cultural heritage, presenting it as part of the “russian cultural heritage”. This applies to both folklore elements: songs, ornaments, traditional clothing, and literary and artistic heritage [32]. Such a policy is

aimed at devaluing Ukrainian cultural identity and undermining international recognition of its uniqueness. The war has caused complex losses of intangible cultural heritage, which are manifested in three interrelated dimensions: first, the physical destruction of cultural carriers, which means the loss of unique knowledge and practices; second, the destruction of conditions for the preservation and transmission of traditions in communities; third, the systematic appropriation and distortion of cultural codes by the aggressor. As a result, there is a threat of a long-term weakening of the cultural stability of Ukrainian society, which makes the problem of preserving intangible heritage no less relevant than the restoration of destroyed material monuments.

It is especially dangerous that the destruction and theft of cultural values are accompanied by an informational and ideological offensive aimed at distorting historical truth. Russian state and propaganda media are trying to present Ukrainian cultural heritage as “part of the common russian culture”, and artists, scientists and cultural figures as “russian by origin”. Such practices are in the nature of cultural expansion aimed at displacing Ukrainian identity from the international cultural space. A similar strategy was observed in the Soviet period – through the destruction of Ukrainian intelligentsia, censorship, Russification policies, destruction of archives and monuments of the Cossack era.

Thus, russia’s modern war against Ukraine has a clearly expressed cultural and civilizational dimension. It is not only a struggle for territory, but also an attempt to erase from the historical memory of the world the very existence of Ukrainian culture as an independent phenomenon. The destruction of cultural objects, the extermination of artists, the deportation of children, the liquidation of Ukrainian schools and libraries are elements of a single purposeful process that can be defined as cultural genocide. Its goal is to deprive the Ukrainian people of historical continuity, spiritual foundation and the right to their own cultural subjectivity. In this context, cultural heritage becomes not only a witness, but also an active participant in the war. Its preservation turns into a form of resistance, and the documentation of destruction into an act of cultural self-defence. Ukrainian experience shows that the protection of cultural heritage is not only a humanitarian mission, but also an element of the state’s survival strategy. After all, culture is not “soft power” in the usual sense, but the basis of spiritual sovereignty, without which the existence of an independent nation is impossible.

One of the most serious crimes recorded during the russian aggression against Ukraine is the systematic deportation of Ukrainian children to the territory of the russian federation or temporarily occupied regions. According to Ukrainian

authorities and international organizations, this involves tens of thousands of minors forcibly deported without the consent of their parents or legal guardians. These actions are classified as violations of the Geneva Conventions and can be considered in the context of war crimes and the crime of genocide. Deportations pose a particular danger to cultural heritage, as children are the main carriers and continuers of national identity. In specially created so-called “health” or “educational” camps, they are subjected to systematic russification: they are forced to abandon the use of the Ukrainian language, do not have access to their own culture, traditions and customs, and instead are intensively immersed in an environment dominated by the russian language, culture and ideology. A significant part of these camps is militarized in nature – children are involved in military games, drills, and are raised in the spirit of russian nationalism and the cult of war (Fig. 7). Thus, a purposeful transformation of consciousness takes place, aimed at forming “new russians” from Ukrainian children.



Figure 7. Militarization of Ukrainian children in russian “patriotic-educational” camps

Source: [33]

This process is extremely dangerous for the intangible cultural heritage, as it actually interrupts the natural mechanism of transmission of language, traditions, folklore, religious and cultural practices from the older generation to the younger. When a child is forcibly deprived of his native language, cultural environment and

family ties, he loses the ability not only to reproduce, but also to realize his own national identity. The deportation of children and their russification is an instrument of cultural genocide aimed at the long-term destruction of Ukrainian culture as a holistic phenomenon.

In a broader context, these practices should be viewed as part of the Russian Federation's systemic policy of appropriation and obliteration of Ukrainian heritage. While the physical destruction of architectural monuments or museum collections deprives the people of visible symbols of culture, the forced upbringing of children in a foreign cultural environment leads to the gradual disappearance of cultural continuity itself. In this sense, the deportation of children is not only a war crime, but also a threat to the existence of Ukraine as a cultural community that relies on its own traditions and identity.

3. International mechanisms for the protection of cultural heritage during war and tools for reconstruction in the post-war period

Despite the extensive system of international documents in the field of cultural heritage protection, the modern war in Ukraine has revealed a deep crisis in the effectiveness of these mechanisms. The 1954 Hague Convention and its protocols, the 1970 and 1972 UNESCO conventions, numerous ICOMOS recommendations and other acts formally establish high standards for the protection of cultural property in armed conflicts. However, their practical implementation is extremely limited. One of the key problems is the lack of effective mechanisms to force participating states to comply with international norms. International law in this area is mainly based on the principle of voluntariness and good faith, while in the case of the Russian Federation we are dealing with a demonstrative disregard for all international obligations.

Despite the adopted protection mechanisms, in the following decades there were a few cases where international norms did not work: the bombing of Paphos in Cyprus by Turkish troops (1974), the shelling of Iranian historical cities in the 1980s, the damage to archaeological excavations in Tyre during the conflict in Lebanon in 1982-1983. The experience of the Balkan wars was particularly illustrative. Despite Bosnia and Herzegovina's accession to the Hague Convention, in 1993 the symbol of interethnic coexistence – the Old Bridge in Mostar – was destroyed. Historical sites with the “blue shield”, which had the status of special protection, often turned into targeted targets. This proved the inability of the current system of international law to prevent the destruction of cultural monuments. The reaction was the preparation of the Second Protocol to the Convention, adopted in 1999. It strengthened

responsibility for crimes against cultural property, recognized them as war crimes, detailed the concept of "military necessity" and introduced the category of "objects under enhanced protection" [34].

The next step was UN Security Council Resolution 2347 (2017), which was a response to the barbaric destruction committed by the Islamic State in 2014-2015. It significantly expanded the instruments of international law, allowing not only political and diplomatic pressure, but also criminal prosecution of perpetrators, as well as legal assistance in the field of identifying and returning stolen cultural property. Despite this, practice proves that the effectiveness of international documents is limited by their voluntary nature. States can sign and ratify treaties with a significant delay or ignore them altogether. For example, the USA and the UK ratified the Hague Convention only in 2009 and 2017, respectively, while Russia has not yet joined the Second Protocol or ratified the Rome Statute [35], which creates a legal vacuum in the issue of responsibility. Ukraine joined the Convention in 2020 and only ratified the Rome Statute in August 2024, opening opportunities to hold perpetrators accountable for crimes against cultural heritage.

The problem of holding the aggressor accountable is particularly obvious. Although the Second Protocol to the 1999 Hague Convention provides for the qualification of serious violations as war crimes, subject to the jurisdiction of the International Criminal Court, the actual application of these provisions encounters a number of obstacles. First, Russia does not recognize the jurisdiction of the ICC and has not ratified the Rome Statute, which complicates the process of holding state officials and military commanders accountable. Second, even in cases where evidence of crimes is obvious and documented (the destruction of the Mariupol Drama Theatre, the destruction of sacred buildings in Chernihiv, the shelling of museums in Kharkiv and Odesa), there are no effective sanction mechanisms capable of forcing the aggressor to compensate for the damage or take measures to restore it.

The insufficiency of international legal instruments is also manifested in the fact that the existing system of collective protection of cultural heritage cannot prevent destruction in real time. UNESCO and other organizations are limited in their capabilities to virtually only monitoring and declarative statements. Despite numerous resolutions and appeals, they have neither military nor political instruments for an operational response to attacks. Thus, international structures can only record crimes and include objects in lists of threats, which does not stop the process of their destruction.

Since Russia has not ratified the Second Protocol to the Hague Convention and does not recognize the jurisdiction of the International Criminal Court, it is effectively outside the scope of real international control in the field of cultural heritage

protection. This creates a unique legal conflict: a state that systematically violates international norms formally remains a party to international treaties, but at the same time ignores their obligations. This is precisely the situation observed in the context of Russian aggression against Ukraine: numerous documented facts of the destruction of monuments, the looting of museums, and the shelling of theatres and churches have not yet received any real judicial follow-up.

At the same time, precedents for bringing to justice crimes against cultural heritage exist in world practice. A decisive step was the decision of the International Criminal Court in the case “The Prosecutor v. Ahmad Al-Faqi Al-Mahdi” (2016) [36], in which the court recognized the destruction of historical monuments in the city of Timbuktu (Mali) as a war crime (Fig. 8). This decision was the first case in world history when a court qualified an attack on cultural objects as an independent crime against humanity, setting a precedent for future proceedings. Thus, the ICC created a legal basis that can be applied in the context of Russian aggression against Ukraine.



Figure 8. Destruction of historical cultural heritage in Timbuktu, Mali

Source: [37]

The international community also pays special attention to the issue of restitution of cultural property illegally removed from the territories of Ukraine. This concerns not only individual cases of theft of artifacts, such as Scythian gold from the Melitopol Museum or collections from the Kherson Art Museum, but also systemic cultural looting, which is essentially an attempt to deprive the Ukrainian people of material evidence of their history. According to Article 4 of the 1954 Hague Convention and Article 7 of the 1970 UNESCO Convention, the occupying power is obliged not only to refrain from removing cultural property, but also to ensure its return after the end of the conflict.

Currently, Ukraine is actively developing national and international mechanisms for the implementation of the right to restitution. In 2023, at the initiative of the Ministry of Culture and Information Policy of Ukraine, a Register of Destroyed/Damaged and Restored Infrastructure Objects was created, which records all documented cases of destruction and damage. Currently, 60 cultural objects and 14 religious objects are registered in the Register [38]. This data is transferred to the International Criminal Court, UNESCO and INTERPOL as an evidentiary basis for further legal prosecution. In parallel, Ukraine advocates the creation of an International Compensation Mechanism, which would provide for compensation for damages for the destruction of cultural objects in the occupied territories - by analogy with the UN Compensation Commission, which operated after the Gulf War (1991) [39].

Modern international practice proves that restoring justice in the field of cultural heritage protection requires not only legal, but also political decisions. Without a real mechanism of coercion that would ensure the binding implementation of decisions of international courts, any declarations remain purely symbolic. That is why Ukraine advocates the creation of a special tribunal to investigate the crime of aggression of the Russian Federation, the jurisdiction of which should also cover crimes against cultural heritage. Such a tribunal would become an important element not only in restoring justice, but also in preventing similar crimes in the future.

The issue of the responsibility of the aggressor is inseparable from the moral and value dimension of cultural policy. Recognition of the fact of cultural genocide against the Ukrainian people, the return of stolen artifacts, the restoration of destroyed monuments and compensation for the damage caused is not only a legal obligation, but also an act of historical justice. After all, culture, unlike economic resources, is not subject to full compensation: its losses are always irreversible. That is why international responsibility for the destruction of cultural heritage should become not just a form of punishment, but a means of restoring the world

humanitarian order, based on respect for cultural diversity and the right of peoples to their own historical memory.

The situation with Ukraine also raises a broader problem: the contradiction between humanitarian principles and the political reality of international relations. Even in cases where the facts of the destruction of cultural heritage are obvious and documented, UN member states often fail to reach a consensus on sanctions or other coercive measures. This creates a dangerous precedent of impunity, as the aggressor is given the opportunity to continue violating international law without real consequences.

Thus, the war against Ukraine has become a litmus test for the system of international law in the field of cultural heritage protection. It has shown that the current mechanisms are insufficient to deter a state that deliberately uses the destruction of culture as an instrument of war. The lack of effective accountability instruments creates a double risk: on the one hand, the unique cultural heritage of Ukraine is being destroyed, and on the other, trust in the system of international law itself, which is unable to protect universal human values, is being undermined. That is why there is an urgent need to review and strengthen international instruments, including the creation of special tribunals and mechanisms for the restitution of cultural values, as well as to develop a system of sanctions that can make the destruction of cultural heritage a real danger for the aggressor.

Despite the extensive destruction and challenges caused by the war, Ukraine demonstrates significant potential in the field of cultural heritage preservation and restoration. The prospects for this process are linked to a combination of innovative technologies, international support and an active role of civil society, which together create the basis for a comprehensive cultural reconstruction strategy.

One of the key areas is the digitalization of cultural heritage. The use of 3D scanning, digital modelling, and virtual reconstruction technologies allows not only to record the appearance of monuments before their destruction, but also to create the basis for their subsequent restoration. Already in the first months of the full-scale war, Ukrainian and international teams began to systematically work on the digital archiving of cultural objects. For example, within the framework of the Backup Ukraine project [40], launched with the support of UNESCO and the Polycam company, volunteers carry out mass 3D scanning of architectural and artistic objects, creating a digital “copy” of the country’s cultural space. These materials not only serve as an archive but also become the basis for future restoration projects.

Another important tool is the development of international cooperation. Ukraine receives support from UNESCO, the European Union, the Council of Europe,

ICOMOS and several leading universities and museum institutions in the world. Thus, in September 2025, the Ministry of Culture and Strategic Communications of Ukraine, in cooperation with the International Alliance for the Protection of Cultural Heritage in Conflict Zones (ALIPH), signed a Memorandum on the establishment of the Ukrainian Cultural Heritage Fund [41], aimed at financing restoration work and protecting objects under threat. European museums, in particular in Poland, the Czech Republic and Germany, have organized programs for the temporary evacuation and preservation of Ukrainian museum collections, which allows them to avoid their destruction or illegal removal by the aggressor.

The prospects for restoration also depend on the development of national protection mechanisms. The Ministry of Culture and Information Policy of Ukraine is actively working on creating registers of damaged and destroyed objects. This is not only documenting crimes for further legal prosecution of the aggressor but also preparing for reconstruction. An important component is the integration of cultural heritage issues into the broader concept of “reconstruction of Ukraine”, where culture is considered an integral element of national security and social stability. Civil society plays a significant role in preserving cultural heritage. Volunteer initiatives, such as movements to save archives, libraries and works of art, became key at the initial stage of the war. An example is the activities of the community of restorers and museum workers in Kharkiv, who, in conditions of constant shelling, removed and preserved exhibits, ensuring their preservation. Such practices prove that the involvement of local communities is the key to the long-term protection of cultural values.

Civic participation plays a special role in heritage preservation. Thousands of volunteers, museum workers, archivists, and just caring people are involved in the recording, conservation, and evacuation of cultural values from war zones. In Kharkiv, Chernihiv, Mykolaiv, Odesa, and Zaporizhzhia, cultural specialists are creating local initiatives to rescue artifacts, organizing temporary storage facilities, and archiving materials in “digital memory repositories”. Such practices transform the protection of cultural heritage into a process of collective responsibility, where culture becomes a subject of public protection, not just the competence of the state. Digitization and increased civic participation open a new stage in the system of cultural heritage protection. They not only allow us to document and restore cultural objects but also change the very philosophy of preservation – from a passive protection approach to an active model of cultural revival. In modern conditions, digital technologies and social mobilization are becoming not just tools for recording the past, but means of shaping the future, in which culture acts as a factor of stability, national identity and collective memory of the people. Figure 9 shows a diagram of a joint digital and public model for preserving national cultural heritage:

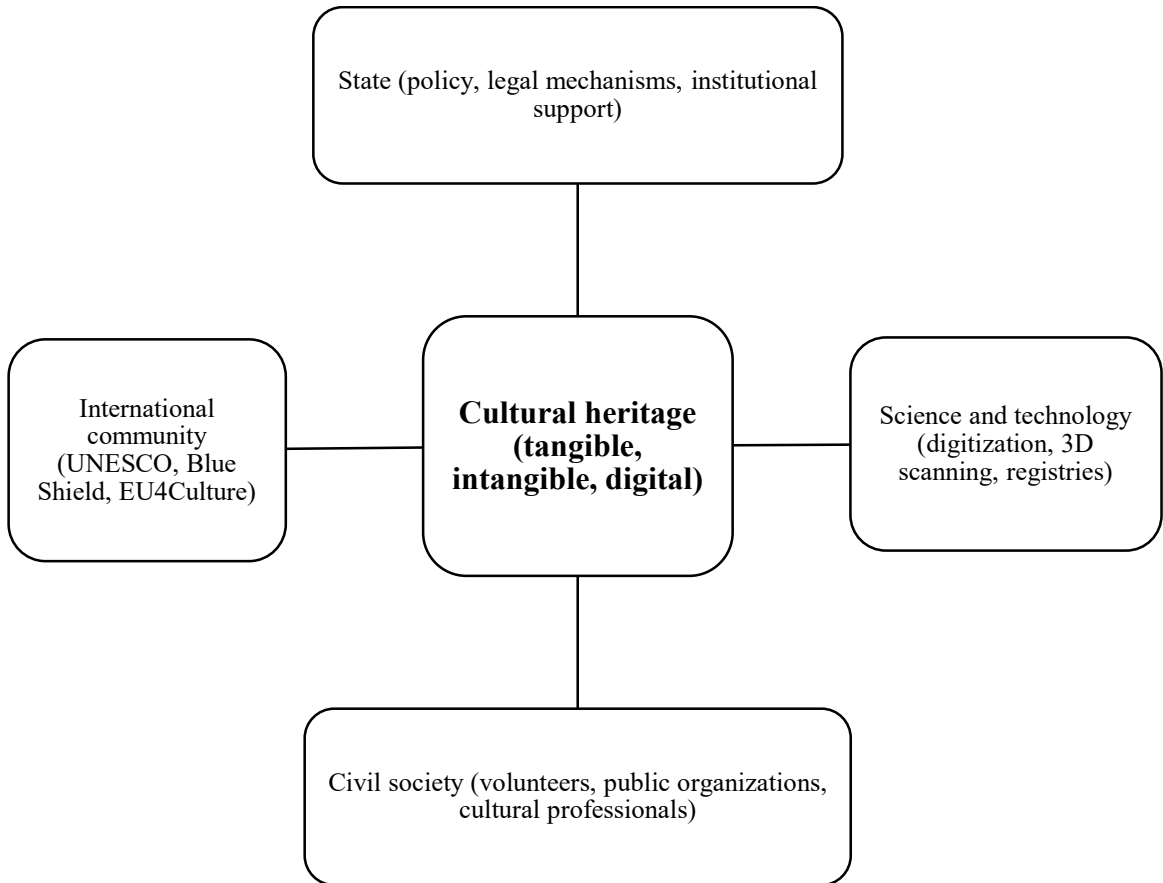


Figure 9. Digital-civic model of cultural heritage protection

Source: created by authors

International experience also confirms the effectiveness of combining digital and civic strategies. After the destruction of the ancient city of Palmyra in Syria (Fig. 10), experts from Italy, France and Germany created projects for the digital reconstruction of objects - “Rebuilding Palmyra Virtually” and “Iconem Project”, which later became models for similar initiatives around the world. In Bosnia and Herzegovina, after the war of the 1990s, the restoration of the Old Bridge in Mostar became a symbol not only of architectural restoration, but also of cultural reconciliation, implemented under the auspices of UNESCO. Such examples demonstrate that digitalization and community participation are complementary components of a new model for the preservation of cultural values.



Figure 10. Destruction of an ancient temple in Palmyra, Syria

Source: [42]

Significant support for digital initiatives in Ukraine is provided by international funds: ALIPH (International Alliance for the Protection of Heritage in Conflict Areas), Heritage Emergency Fund (UNESCO), as well as the European Commission, which launched the EU4Culture Reconstruction program in 2023, aimed at restoring cultural infrastructure and creating electronic databases of monuments. These programs form the basis for a post-war reconstruction strategy, where culture is considered one of the key areas of state reconstruction.

Particular attention should be paid to the potential of cultural diplomacy. Exhibitions of Ukrainian art in leading museums in the world, in particular in the Louvre, the British Museum or museums in Germany, contribute not only to the preservation of objects in safe conditions, but also to strengthening international support for Ukraine as a state whose cultural heritage is an integral part of the European and world cultural space. This creates additional political and financial resources for further reconstruction. In the long term, the restoration of Ukrainian cultural heritage can become a model for other countries experiencing destruction as a result of wars. Already today, international experts emphasize that the experience of digitalization, recording war crimes in the field of culture and involving local communities in heritage protection in Ukraine can form the basis of new international standards. Thus, although the destruction caused by the war is unprecedented in scale, the prospects for the preservation and restoration of Ukraine's cultural heritage look realistic. They rely on a synergy of technological innovation, international

support, and internal mobilization of society, which together form a powerful foundation for the country's future cultural revival.

4. International experience in the restoration and preservation of tangible and intangible cultural heritage in post-war conditions

The restoration of cultural heritage after military conflicts has become one of the priority areas of international humanitarian policy in the 20th–21st centuries. The experience of different countries convinces that the restoration of cultural objects is not only a matter of architectural or artistic restoration, but also a tool for national consolidation, the symbolic revival of statehood and collective memory.

One of the most famous examples is the reconstruction of the Old Town in Warsaw (Poland) after World War II. During the German occupation, more than 85% of the historic centre was destroyed, but already in 1945-1955, thanks to the large-scale efforts of Polish architects, restorers and the public, the city was restored using archival drawings and paintings from the 18th century. In 1980, UNESCO included the reconstructed Old Town of Warsaw in the World Heritage List as a unique example of “exemplary reconstruction of a destroyed urban environment” (Fig. 11).



Figure 11. Old Town (Warsaw, Poland) during and after World War II
Source: [43]

An important precedent is the reconstruction of the Old Bridge in Mostar (Bosnia and Herzegovina), destroyed during the Bosnian War in 1993. With the support of UNESCO, the World Bank and the Turkish Cooperation and Coordination Agency (TIKA), the city was restored in 2004. The project became a symbol of interethnic reconciliation, as it united Muslim and Christian professionals around a common cultural goal. Another important example is the restoration of the city of Dubrovnik (Croatia), which was subjected to artillery shelling during the Yugoslav wars (1991-1992). Thanks to financial assistance from the European Union and ICCROM (International Centre for the Study of the Preservation and Restoration of Cultural Property), a complete restoration of the historic centre was completed in 2005, which returned the city to its status as a cultural pearl of the Adriatic.

In the 21st century, an example of a modern approach to the preservation of destroyed monuments was the project to restore the Syrian Palmyra after its destruction by ISIS terrorists in 2015. The efforts of experts from UNESCO, the Polish Institute of Cultural Heritage, the Italian Institute for the Preservation of Architectural Monuments, and the digital laboratories Iconem and CyArk created 3D models of temples and arches, which made it possible to prepare scientifically based restoration plans. This experience launched a new era in the field of cultural reconstruction: digital, scientifically documented, and at the same time publicly open. Additionally, it is worth noting the restoration of Notre Dame Cathedral in Paris, which suffered a large-scale fire in 2019. The French government developed a comprehensive digital restoration program using 3D laser scanning, architectural documentation, VR visualization, and an open archives system (Fig. 12). The reconstruction of the cathedral, which continues to this day, demonstrates an example of the use of innovative technologies and public funding (over 800 million euros raised in just a few days).



Figure 12. Digital model of Notre Dame Cathedral in Paris

Source: [44]

International experience is convincing: successful restoration of cultural sites after armed conflicts is possible only if there is a combination of state political will, scientific and technical resources, international support and public participation. For Ukraine, this experience is of particular importance as a methodological basis for the future program of restoration of cultural sites after the end of the war, which should be based on the principles of authenticity, documentation and social significance.

Intangible cultural heritage (traditions, customs, folklore, language, rituals, crafts, arts) is no less vulnerable during wars than tangible monuments. Its destruction has particularly profound consequences, as it leads to loss of identity, a gap between generations and the destruction of the social fabric of communities. That is why the international community has developed several practices for the restoration and preservation of intangible heritage in post-conflict regions.

The experience of Cambodia, where the traditions of classical Apsara dance and temple music were almost completely lost after the genocide of the 1970s, is illustrative. Thanks to the UNESCO Living Human Treasures program and government

support, schools have been established where older masters pass on their knowledge to the younger generation. In 2003, these cultural practices were inscribed on the List of the Intangible Heritage of Humanity [45]. In Rwanda, after the 1994 genocide, efforts to restore intangible culture focused on traditional forms of song, dance, and oral history. National reconciliation programs used culture as a tool for restoring social cohesion, demonstrating that intangible heritage can act as a means of psychosocial rehabilitation.

An important example is Iraq, where after the 2003-2011 war and the ISIS occupation (2014-2017), the Iraqi Heritage Stabilization Program [46] was established, which documents the traditions of the peoples of Mesopotamia, in particular the Yazidis and Assyrians, through digital archives, video interviews and online museums. Such digital initiatives combine the protection of intangible heritage with technological tools for long-term preservation. In the European context, the post-war experience of the Balkans is interesting, where UNESCO and the Council of Europe initiated the Regional Heritage Network program [47], which finances small grants for communities reviving traditional crafts, folk music, culinary practices and rituals. This has made it possible to transform intangible heritage into a factor of local development and interethnic dialogue.

Considering these examples, the creation of a National Program for Supporting Intangible Cultural Heritage in the War and Post-War Period is extremely relevant for Ukraine. This concerns the documentation of ritual and musical traditions of frontline regions, the protection of linguistic diversity, the support of folk crafts, the preservation of the names of artists who died in the war, as well as the digital archiving of the oral history of modern Ukraine. The preservation of intangible culture in this way not only ensures the continuity of traditions but also forms the spiritual shield of the nation – a memory that is not subject to destruction. Intangible cultural heritage is the basis of the spiritual self-reproduction of the nation, which embodies its linguistic, ritual, artistic and craft traditions. During the war, it suffers not only physical losses, but also the risk of gradual deformation due to the forced migration of the population, the destruction of the environments for the transmission of knowledge and the system of cultural education. Preservation of intangible heritage in such conditions requires not only the protection of traditional forms, but also the creation of new adaptation mechanisms: digital archives, online communities, and programs to support cultural carriers.

For a more detailed analysis of the losses and possibilities of restoring the intangible cultural heritage of Ukraine under Russian aggression, a generalized table 3 is presented below, which systematizes the main areas of intangible culture, typical examples of damage, and potential directions for their preservation or revival.

Table 3

Losses and directions of preservation of the intangible cultural heritage of Ukraine

Intangible heritage aspect	Examples of damage/destruction in Ukraine	Possible directions for restoration/preservation
Language and linguistic culture	Russification policy in the occupied territories: banning the Ukrainian language in schools, destruction of Ukrainian-language textbooks, forced implementation of the Russian education program (Kherson, Melitopol, Berdiansk).	Development of a state program to support the Ukrainian language in the de-occupied territories; digital language learning platforms; the "Language Shield" program in cooperation with the Ministry of Education and Science and the Ukrainian Institute of National Education.
Folklore and oral tradition	The death of carriers of traditional oral creativity, the loss of carriers of regional dialects (Luhansk region, Sloboda region), the destruction of local archives and folklore museums.	Creation of digital folklore archives (audio and video recordings) based on universities and museums; involvement of communities in collecting oral histories ("Oral History Ukraine").
Folk crafts and crafts	Destruction of workshops, craft centres (Opishnya, Kosiv, Izyum); cessation of ethnographic schools and folk crafts festivals due to hostilities.	Restoration of folk crafts centres through grants; development of cultural tourism; cooperation with UNESCO Creative Cities programs.
Rituals and customs	Disruption of cycles of traditional holidays and rituals in communities in frontline areas (Ivan Kupala holiday, ritual events at Christmas, Easter, etc.); loss of ethnographic stage groups.	Support for local ethnographic festivals and restoration of ritual events as part of cultural rehabilitation programs for communities; creation of documentaries and video archives of rituals.

Music, singing, dancing	Destruction or damage to philharmonics, music schools, folk ensembles (Mariupol, Chernihiv, Kharkiv); death of musicians and artists during shelling.	Digitization of sheet music archives, recording of live performances; creation of a national online archive of Ukrainian music; support for young performers through cultural scholarships.
Cultural memory and local identity	Occupational practices of replacing historical narratives – renaming streets, rewriting museum exhibits, propaganda “exhibitions” about the “unity of cultures”.	Introduction of state and public programs to restore local memory: oral histories, local history platforms, public museums of memory of war and occupation.
Educational and cultural heritage (theatres, art schools)	Destroyed or closed theatres, cultural centres, art schools; loss of bodies and groups, evacuation of students and teachers of art schools.	Restoration of art institutions and groups; creation of a network of "Cultural Resilience Centres"; implementation of online art education for displaced children.

Source: created by authors

The data presented in the table show that the war against Ukraine has not only a military and humanitarian, but also a distinct cultural and anthropological dimension. The key elements that ensure the inheritance and continuity of the Ukrainian cultural tradition are under threat: language, rituals, folk art, local crafts. The loss of these elements means not just the destruction of the cultural landscape, but the potential interruption of the process of intergenerational transmission of knowledge, which is one of the most dangerous forms of cultural degradation in conflict conditions. The situation in the temporarily occupied territories, where targeted cultural assimilation is taking place: the imposition of a Russian educational space, the ban on the Ukrainian language, the erasure of local historical memory, is especially alarming. This shows that the aggressor views culture not only as a sphere of symbolic influence, but also as an instrument of total control over society. Thus, the protection of intangible heritage in Ukraine becomes part of a broader strategy – the protection of humanitarian sovereignty.

At the same time, Ukrainian practice demonstrates a unique resilience: folklore, traditions, song and artistic creativity have become tools of national self-identification and psychological resistance. Today, Ukrainians are actively reviving rituals, creating

digital folklore archives, documenting folk memory, transforming culture into a means of collective healing. That is why the policy of preserving intangible heritage should be considered not as an auxiliary cultural activity, but as a strategic factor of security and stability of the state, forming a value basis for the post-war reconstruction of the country.

Conclusions

Ukraine's experience in a full-scale war has shown that culture is not a peripheral but a strategic sphere of national security, equivalent to defence, energy, or economics. The destruction of tangible heritage sites, the theft of cultural values, attempts at linguistic and cultural assimilation, and the destruction of intangible practices prove that the war of the 21st century is not only a struggle for territory, but also for the right of the people to their own memory. In this war, culture has become the deepest line of defence, determining whether a nation will be able to preserve itself in history. The Ukrainian case has shown that the modern system of international law requires a rethinking of the principles of cultural heritage protection. The mechanisms laid down in the 1954 Hague Convention have proven to be outdated in the world of hybrid wars, where the destruction of culture is carried out not only physically, but also through the information and ideological space. Therefore, in the 21st century, the protection of cultural heritage must rely not only on normative declarations, but also on institutional capacity, digital fixation, and global solidarity.

In the post-war period, the issue of cultural restoration should be integrated into the broader Concept of National Reconstruction of Ukraine, along with the reconstruction of infrastructure and the economy. Culture should act not only as a "humanitarian dimension" of restoration, but also as its driving force, because it is through culture that society is able to rethink trauma, restore value orientations and build a unified narrative of the future. No less important task is the formation of a global architecture of cultural responsibility. Ukrainian experience can become the basis for the development of a new international document – a conditional "Convention on the Protection of Cultural Heritage in Hybrid Conflicts", which will provide for digital recording of destruction, an international database of crimes against culture, sanction mechanisms for aggressor states and mandatory restitution of stolen values.

Intangible cultural heritage requires special attention, because it is it that ensures cultural continuity during periods of destruction. Ukraine has all the prerequisites to become a leader in the field of its digital preservation: through the

creation of the “National Archive of Living Culture”, the development of educational programs, support for bearers of traditions, and documentation of the oral history of modern warfare. This will allow not only to protect the traditions of the past, but also to record new cultural codes that are being formed today – from front-line poetry to modern song folklore. Ultimately, the main conclusion is that the preservation of cultural heritage is a strategy for survival, not just memory. When architecture is destroyed, culture restores its meaning. When language disappears, it comes to life again in song. When the enemy tries to erase identity, the people respond with creativity. It is this ability – to transform loss into creative resistance – that makes Ukrainian culture not only a heritage, but a living shield of civilization.

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2.2. The impact of sport on the development of tourism potential, using the examples of Ukraine and Poland

Modern tourism is one of the most dynamic sectors of the global economy, and sport is increasingly becoming not only an accompanying element of leisure, but also an independent and powerful motivator for tourist trips. The interconnection between sport and tourism became particularly relevant in the second half of the 20th century and early 21st century with the emergence and rapid development of so-called sports tourism and the use of major sporting events as a tool for promoting destinations.

The concept of sports tourism and its place in the classification of types of tourism. The term "sports tourism" first appeared in English-language literature in the 1960s (Nogawa, Yamaguchi & Hagi, 1996), but it was finally scientifically formalised in the works of J. Standeven, T. Hinch and M. Weed (Standeven & De Knop, 1999; Hinch & Higham, 2001; Weed & Bull, 2009). The most common definition belongs to M. Weed and K. Gammon, who understand sports tourism as:

"travel for the purpose of active or passive participation in sports activities, whether commercial or non-commercial, undertaken in one's free time" (Gammon & Robinson, 2003, p. 22).

Within sports tourism, two major segments are distinguished:

- hard sports tourism – trips whose main and only purpose is sport (participation in competitions or watching sporting events);
- soft sports tourism – trips in which sport is an important but not the only motive (active recreation, recreational sports during holidays).

According to the UNWTO classification (2019), sports tourism belongs to the group of *special interest tourism* along with cultural, ecological, gastronomic, etc. At the same time, sports tourism has a pronounced interdisciplinary nature and overlaps with event tourism, urban tourism, rural tourism and adventure tourism.

Mechanisms of influence of mega-events on tourism image and flows

Sport mega-events – the Olympic Games, World Cup football championships, Formula 1, etc. – are the most powerful tool for shaping and changing the tourism image of a country or city (Getz, 2008; Horne, 2017).

The main mechanisms of influence are:

- Media effects and global visibility. According to Nielsen Sports, the 2022 World Cup final was watched by 1.5 billion people, and the total audience for the tournament exceeded 5 billion (Nielsen, 2023).