

## UKRAINIAN CULTURAL AND ART TV PROGRAMS DURING THE RUSSIA'S INVASION OF UKRAINE

**Anastasia Lytvynenko**

Ph.D., Assistant at the Department Cinema and TV Arts,  
Taras Shevchenko National University of Kyiv, Ukraine  
e-mail: alytvynenko@knu.ua, orcid.org/0000-0003-1375-5202

### Summary

This study examined how cultural and arts journalism changed during the year of the full-scale Russian invasion of Ukraine. This article presents an audience survey on whether they watch cultural and artistic content more often than before the war, and why. In addition, a content analysis of the public broadcaster "Suspilne. Culture". All videos on the broadcaster's YouTube channel, published after February 24, 2022 – the date of the start of Russia's full-scale invasion of Ukraine, and up to and including February 24, 2023 – were processed. Out of 306 surveyed audiences of TV programs and YouTube channels, 74.8% of respondents started watching cultural content more often than before the war. Content analysis of the public-broadcaster "Suspilne. Culture" showed that journalists adapted the content to the realities of wartime. In addition, the results of the survey and the growth of the audience of the YouTube channel "Suspilne. Culture" showed society's need for such content. The war in Ukraine showed that the audience needs a greater level of national identification and new knowledge about the culture of their country. During the year of the war, cultural journalists created hundreds of hours of content to combat propaganda narratives, fakes, oppose Russian aggression through culture in the world, and popularize the heritage of Ukrainian artists and cultural figures.

**Key words:** culture; Journalism; War; Public television channel; Youtube; Ukraine.

DOI <https://doi.org/10.23856/5819>

### 1. Introduction

A full-scale war between Russia and Ukraine has been going on for more than a year. Russia has launched a multi-pronged attack on Ukrainian culture and cultural infrastructure, from targeted attacks on buildings that symbolize national culture to resistance to the suppression of the Ukrainian language in schools; attacks on writers; executions of artists; and the bombing of local cultural centers throughout Ukraine (*Pen America 100, 2022*).

The Russian aggressors certainly do the following in the occupied territories: burning of Ukrainian libraries, destruction of churches, looting of museums and removal of exhibits, dismantling and theft of monuments, and Russification of schools and replacement of road signs (*New York Times, 2022*). Objects of culture that cannot be stolen are destroyed, and figures that cannot be "broken" are killed (*Ukrainian Catholic University, 2022*).

According to preliminary estimates, as of December 2022, more than 550 different monuments and cultural objects were destroyed as a result of the full-scale military invasion of Russia on the territory of Ukraine, and the same number were damaged (*Ministry of Culture and Information Policy of Ukraine, 2022*).

According to the 2016 UN Report on the deliberate destruction of cultural heritage as a violation of human rights, the deliberate destruction of cultural heritage in the history of

mankind during wars was not the first time: the bombing of Guernica, a Basque city in northern Spain, by German aircraft in support of General Franco during the Spanish Civil War; the Nazis' systematic destruction of Polish libraries and archives during World War II; Attacks on cultural heritage sites, including Palmyra in Syria, by the Islamic State of Iraq and Syria (ISIS) are among the most notorious attempts to destroy culture during wars (*United Nation Human rights, 2016*).

The destruction of Ukrainian culture is a key element of Russian aggression. Prior to the full-scale invasion of Ukraine, the Russian president delivered a speech outlining the invasion's goals, which included the destruction of the Ukrainian nation. In his speech, he claimed that Ukraine as a state was first created by Volodymyr Lenin (*BBC Ukraine, 2022*), while conveniently omitting the independent Ukrainian state of 1917-1920 and the war between Kyiv and Moscow at that time. Falsification of Ukrainian history is a common tactic of the Russian Federation in its efforts to undermine Ukraine's independence, as it seeks to deny the existence of Ukrainian identity and delegitimize its right to statehood, language, and culture.

While news journalists are working to debunk fake news about the situation at the front, Ukrainian cultural media have also changed the vector of their work and adjusted to the conditions of the information war. Therefore, the role of cultural journalism in Ukraine during a full-scale war is indeed of strategic importance.

The purpose of this research allows cultural and arts journalists to understand the importance of their field by exploring how people need information about culture and the arts during wartime.

## 2. Methods

The authors solicited feedback and questions from survey respondents on social networks. Therefore, no confidential personal information was obtained, and neither institutional review board approval nor informed consent was required.

This is a survey based on observation and content analysis. The audience was asked whether they watch content about Ukrainian culture, art, and history more often than before the war and why. The survey was conducted among Internet users on social networks (Facebook and Instagram) using Google Forms from March 3 to March 30, 2023. In total, 306 respondents took part in the survey, including men and women from different age groups. The total target number could not be estimated. Survey response data were presented using descriptive statistics.

The survey consisted of two questions: "Have you started viewing content about culture and art, in particular Ukrainian, more often after the war began?" and "Why do you choose cultural and artistic content for yourself?". The first question contained two answer options (yes or no), and the second question contained six options: in order to identify myself as Ukrainian, I want to know more about my own culture, better navigate the world of culture, I have a personal interest in this topic and distract myself from news about the war. The analysis of the responses focused on whether viewers began to watch cultural content more often since the beginning

A content analysis was conducted on the public broadcaster "Suspilne. Culture" as well as the Ukrainian-language YouTube channel "Social. Culture", which has 74 thousand subscribers (as of April 2023). For the YouTube channel, the analysis focused on examining trends in subject matter, content, format, and timing, and included all videos published between February 24, 2022, and February 24, 2023. Changes in the number of subscribers and views were analyzed on a monthly basis."

### 3. Comparison with previous studies

During times of war, journalists typically focus their resources on covering combat operations. However, it's important to note that the topic of culture and the arts has always been significant during wartime.

The mainstream media are not the only discursive machinery to attribute meaning to war. Other spheres, such as literature, the arts, the streets (as public spaces), film, cartoons, and popular culture, contain discourses that reproduce or disrupt the hegemonic discourses of war (*Nico Carpentier, 2015*).

For example, during First World war France, Britain and the German Empire mobilized large propaganda machineries that resorted to journalistic grants, film projections or the dissemination of posters and leaflets to achieve their objectives. The Most popular weekly magazine, War Illustrated, which informed the British public about the details and controversies of the First World War. Its image-led depiction of the conflict comprised maps, photographs and war artists' work alongside reporting, editorials and articles from notable figures such as H. G. Wells and Millicent Fawcett (*Griffiths, 2020*).

The role of posters, which were published in newspapers, magazines, specialized publications and art magazines during the war in the United States, in attracting American support in the First World War is significant (*Griffiths, 2020*).

During World War I, periodicals in Ukraine primarily printed informational messages about war events. However, they occasionally featured letters, memoirs, and artistic works that did not have a political or national color. It's worth noting that the Ukrainian national press during 1914-1916 was banned by the Russian military authorities, with a few exceptions to newspapers and magazines that continued to exist in Russian or were published without censor permission. The primary objective of the Ukrainian press in the prisoner of war camps was to achieve political goals and promote national education, including affirming the idea of independence and the development of a free Ukrainian state (*Sydorenko, 2015*).

When investigating the European and later American tours of the Oleksandr Koshyts Ukrainian Choir Chapel as an act of cultural diplomacy, historian T. Peresunko mentions a variety of both specialized art publications and general newspapers with culture sections. These publications published reviews, posters for concerts and other cultural events, and provided coverage of performances (*Peresunko, 2019*).

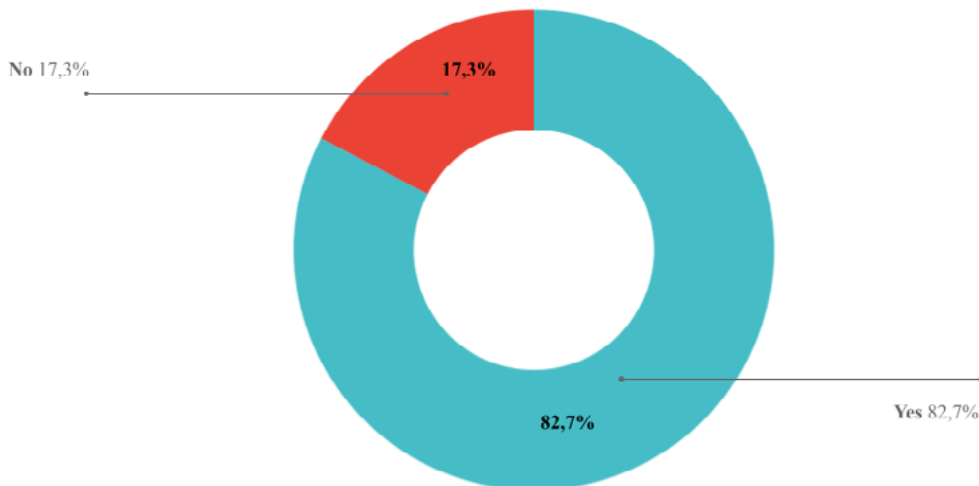
The study of the Cold War as a non-armed confrontation between the USA and the Soviet Union has been marked by a number of studies of the concept of a 'culture war.' A vast range of cultural resources, from propaganda posters and radio broadcasts to sophisticated literary magazines, jazz bands, ballet troupes, and symphony orchestras, were weapons" (*Murray, 2018*).

Russia's full-scale war with Ukraine has been going on for the second year. Despite the fact that most journalists are focused on covering the course of hostilities and the consequences of the war, cultural journalists continue to write about premieres of films and plays, book presentations and exhibitions that take place in the rear cities of Ukraine. After all, before the war, there was a great demand for cultural topics, in particular on television, as evidenced by the results of a previous study, 93.2% of respondents said that they wanted to see more cultural and artistic content on the air of national TV channels (*Lytvynenko, Mysechko, 2022*).

### 4. The results

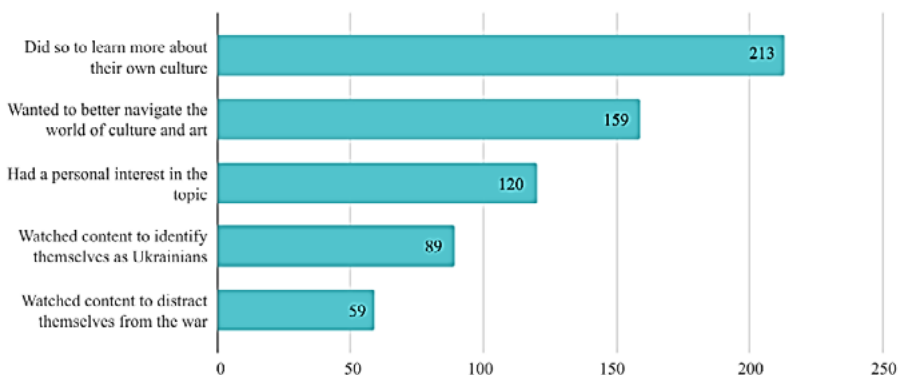
The results of the audience survey showed that out of 306 respondents, 253 (82.7%) reported watching cultural and artistic content more often than before the war, while 53 (17.3%) did not (Fig. 1).

Figure 1. The level of interest in cultural and art content among Ukrainians after February 24, 2022



Among those who reported watching more cultural and artistic content, 69.6% did so to learn more about their own culture, 52% wanted to better navigate the world of culture and art, 39.2% had a personal interest in the topic, 29.1% watched content to identify themselves as Ukrainians, and 19.3% (59) watched content to distract themselves from the war (Fig. 2).

Figure 2. Reasons for the increased level of interest in cultural and art content among Ukrainians after February 24, 2022



## 5. Content analysis You-Tube channel "Suspilne. Culture"

A content analysis, conducted on the YouTube channel of the public television broadcaster "Suspilne. Culture". The analysis showed that the journalists had adapted their work to the military realities, without any long pauses in content production on both YouTube and television. Since all efforts were focused on covering the information support of the war, journalists of "Suspilne. Culture" joined the nationwide telethon "United News" to provide uninterrupted information about the course of military operations (*Detector media*, 2022). However, work on "Suspilne. Culture" was restored in the middle of March 2022. The main emphasis in the content is focused on documentary projects that promptly reflected the full-scale invasion of the Russian Federation in Ukraine in an artistic form, and quality journalism that highlighted the most pressing cultural issues.

Content analysis based on selected criteria reveals the following conclusions:

1. The format of documentaries and series highlights two thematic groups: the study of the cultural heritage of the Ukrainian people and the fight against censorship bans during the Soviet regime and coverage of cultural events that became key during the war year.

The following TV projects belong to the first thematic group: "Smoldering. To be a formalist" (12.06.2022) – this documentary film explores the experience of being a formalist artist in a totalitarian system and debates the preservation of Soviet Union's monumental heritage in modern independent Ukraine; "Heritage of Tereshchenko" (28.06.2022) – an 8-part series delving into the generations of the Tereshchenko dynasty, Ukrainian patrons who were erased from collective memory due to being considered ideologically unreliable; "Smoldering. The Tree of Life" (28.09.2022) – this documentary film focuses on the mosaic monumental heritage of Mariupol, one of Ukraine's largest, and explores the fate of mosaicists and residents after the occupation by Russian forces. In the documentary film "Smoldering. The Tree of Life," we are transported to the peaceful Mariupol in December 2021 and explore the city; "In search of Skovoroda" (21.12.2022) – this documentary film explores the life and works of Hryhoriy Skovoroda, an influential Ukrainian philosopher, theologian, poet, and teacher, created in celebration of the philosopher's 300th anniversary (before this date, "Hryhoriy Skovoroda Weeks" were held on all platforms of Public Broadcasting – a series of programs, films, special projects); "Shchedryk against Russian world" (25.12.2022) – this documentary film chronicles the choral chapel tours led by conductor Oleksandr Koshyts during 1918-1924, which initially started as a cultural diplomacy initiative and featured Mykola Leontovych's "Shchedryk", known in the world as the Christmas hit "Carol of the Bells"; "Between the drops" (29.12.2022) – a 7-episode series highlighting Ukrainian cultural resistance and the fight against Soviet censorship in artistic circles.

The following TV projects belong to the second thematic group: "Kalush Orchestra, or How we stopped worrying and won the Eurovision during the war" (10.12.2022) – this documentary film follows the journey of Ukraine's participation in a song contest during the war and explores the power of Ukrainian music. It showcases the band that achieved victory, highlighting how their performance further united Ukrainians during challenging times; "Documentary novels about the war" – this series of programs explores the importance of art during times of war. It covers various aspects, including Ukraine's participation in the Venice Biennale through the project "Kadyrivska Palyanitsa," the second evacuation of the Luhansk Philharmonic Orchestra during the war in the project "Fighting with Music," and the impact of art during war, featuring life stories of artists; "Rebuff 10/10. How Ukrainian culture gets over Russian missiles" – this documentary film shows the consequences of the massive shelling that occurred on October 10, 2022, in cities across Ukraine. It highlights the morning when

the Russian Federation launched 84 missiles and 24 drones. (4 people were killed and 97 were injured). The film explores the enduring resilience of Ukrainian culture amidst such acts of terror (6 cultural institutions, schools, kindergartens, hospitals were damaged); "Contour" (28.02.2023) – this documentary and music project took place in December 2022 in frontline and liberated cities of Ukraine. A large team of musicians, public figures, and documentarians went on a tour of wounded cities. This film showcases performances by touring musicians and local artists, along with the stories of individuals, who are currently transforming their cities, building communities, developing culture and inspiring others..

2. During the year of the war, the journalists of "Suspilne. Culture" created a number of new cyclical and special projects. First of all it is "Cultural Instinct" (from April 2022, every Sunday at 10 p.m.) – a series of interviews with artists and cultural figures discussing the socio-cultural factors leading to the war and the transformation of the country's culture during the war. Also "Culture on Time" (weekdays, at 10 p.m.) is a daily informational and analytical program highlighting the most interesting events and personalities in the Ukrainian cultural scene. It covers art exhibitions, film screenings, literary and music festivals, and features conversations with thought leaders exploring culture as a valuable guide during wartime. Youtube project "ARTillery" – stories and interviews focusing on the creative youth during the war, analyzing the changes experienced by different facets of Ukrainian culture (stand-up comedy, street art, cinema, theater, tattoo marathons, music) in the context of a full-scale Russian invasion. The series introduces new talents and names to the audience Infotainment vlogs. Also was Youtube project "Cool'turymo" – covering significant cultural events in Ukraine and around the world; and "Cultural Ukrainians. Independent People" is a series that profiles prominent Ukrainians who played pivotal roles in achieving the country's independence. It is also worth mentioning the series of podcasts about literature "Book Shelter" (the author and host of the program – is Ukrainian poetess and journalist Olena Huseynova); and "Let's Go to the Museum. Unoccupied".

3. Existing projects were transformed for wartime: the daily informational and analytical program "Culture on Time" (until April 28, 2022, the program was published under the title "News of Culture"); and the second season of the cycle of programs about outstanding Ukrainians who created the independence of our country "Cultural Ukrainians. Independent people."

4. Despite the war, a number of cultural and artistic events took place in Ukraine, which were broadcast or commented on the YouTube channel "Suspilne. Culture" (the 29th Book Forum in Lviv, the 13th International Poetry Readings by Meridian Czernowitz in Chernivtsi, the national selection for Eurovision 2023). Journalists did not ignore world events, in particular, those involving Ukrainian artists (8th International Film Festival in Sarajevo, Berlinale–2023, Oscars-2023, and the alternative Nobel Prize in Stockholm).

5. A number of special broadcasts were organized for important and memorable events, which were broadcast live on the YouTube channel: the television version of the annual awarding ceremony of the laureate of the Heorhiy Gongadze Prize for Journalism, "Day of Ukrainian Statehood. History through Museums", the 5th National Award of Film Critics "Kinokolo", and the awarding ceremony of the Czech "Memory of Peoples Award," among others.

6. Despite the war, concerts were organized in the rear cities, theater premieres and art projects were held, and broadcasts of these events could be viewed on the YouTube channel (Concert for the Day of Ukrainian Statehood with the participation of the National Symphony Orchestra of Ukraine and leading artists of Ukraine; television version of the concert in memory of the musician Miska Barbara in honor of his 50th birthday with the participation of famous Ukrainian stars; television version of the musical memorial event "Bucha: Requiem" in memory of innocently killed and tortured Ukrainians in the Kyiv region; concerts of the

National Honored Academic Choral Capella of Ukraine "Dumka" and the National Honored Academic Symphony Orchestra of Ukraine; concerts of solo performances by Ukrainian artists such as "Haydamaky," "Hadyukin Brothers," Tetiana Piskareva, Maria Burmaka, Ilaria, the recordings of which were made before the full-scale invasion; broadcast of the premiere of the opera "Kateryna" performed by Odessa National Academic Opera and Ballet Theatre; poetry of dark times within the framework of the project "The day that should not be," commemorating the anniversary of the beginning of the full-scale war of Russia against Ukraine;

Figure 3. The number of subscribers of the Youtube channel «Suspline. Culture» before and during after one- year the Russian invasion in Ukraine February 24, 2022

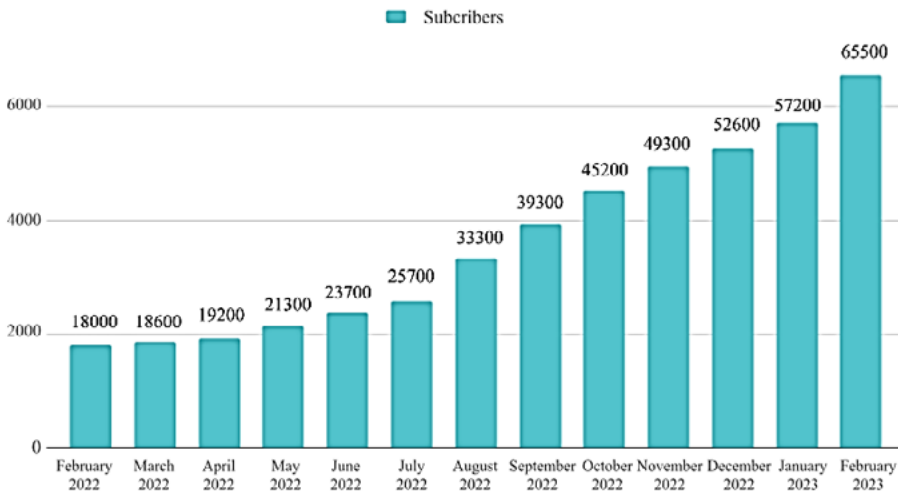
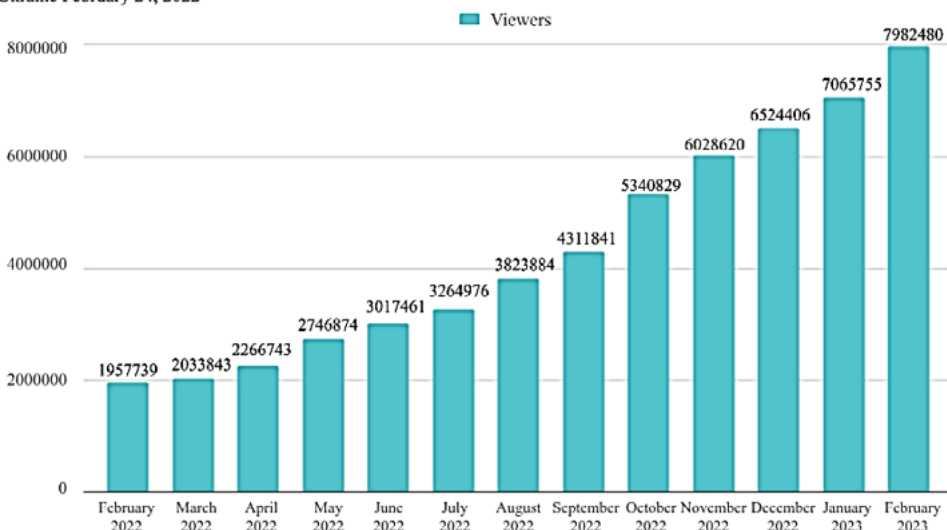


Figure 4. The number of viewers of the Youtube channel «Suspline. Culture» before and during after one- year the Russian invasion in Ukraine February 24, 2022





television versions of concerts at the Ukrainian Radio Recording House with the participation of the Ukrainian Radio Symphony Orchestra, Academic Orchestra of Folk and Popular Music; concerts "Chamber Music Evening" (2 concerts), "Prayer for Victory," "To You, Ukraine", SYMPHONIC MAINSTREAM).

7. The audience of the YouTube channel increased almost four times during the year of the war (Figure 3).

The number of views on the channel «Suspilne. Culture» increased by 4.5 times (Figure 4).

The generalized conclusions of the content analysis, which demonstrate the thematic content and quantitative indicators of content and views on the YouTube channel "Suspilne. Culture" during the year of war, are presented in Table 1.

Table 1

Format	Subject	Amount of content, duration
Documentary films and series	The study of the cultural heritage of the Ukrainian people and the history of the fight against censorship bans during the Soviet rule.	10 documentary films and series with a total duration of approximately 14.5 hours
	Coverage of cultural events that were significant during the war years, documenting the crimes committed by Russians against Ukrainians and the impact on Ukrainian culture.	
Cyclical journalistic projects (news, interviews, reports, informative and analytical stories, blogs, podcasts)	Current events from the world of culture and arts in Ukraine and the world	Over 400 episodes with a duration of 132 hours
Special projects and broadcasts of cultural events	Events	5 special broadcasts, 6 events and special broadcasts with a total duration of 35 hours
Musical and artistic projects	Concerts, performances, readings	total duration of concerts and artistic projects – 34 hours

## 6. Key Results and Interpretation

The results of the audience survey showed that 74.8% of respondents started watching cultural content more often than before the war. Among those who answered positively, 69.6% do so to learn more about their own culture, 51.5% want to better navigate the world of culture and art, 39.2% of respondents have a personal interest in the topic, 28.9% watch the content to identify themselves as Ukrainians, and 19.3% use it as a distraction from the war.

The results of this study suggest that Ukrainians who remained in Ukraine during the war and use social networks have a need to increase their knowledge of Ukrainian culture and art, as well as strengthen their national self-identification. As of July 2022, almost 77% of Ukrainians used social networks, indicating that the survey results are reliable and can be generalized to the wider Ukrainian community. (*Globallogic, 2022*).



The survey results demonstrate that the Ukrainian audience has increased its consumption of cultural and artistic content since the outbreak of war. This is attributed to a desire to broaden their knowledge of Ukrainian history and culture, to better understand the world of art, and to identify more strongly as Ukrainians.

Russia's longstanding cultural policy (including the Soviet Union) over the centuries in Ukraine, which provided for an ideological and cultural aspect (the immortalization of Russian artists in numerous toponyms in Ukrainian cities, cultural institutions, the study of Russian language and literature in educational institutions), intensified propaganda (narrative about fraternal nations, common language and culture), blurring of informational and cultural borders, presence of Russian artists in the Ukrainian information space (media, YouTube channels) hindered Ukrainian cultural identification.

The war started by Russia and the occupation of part of the territories in 2014, along with increased state support for the cultural sector, caused the first wave of rejection of Russian culture, language, and content in general, and increased demand for the national cultural product. The events of February 24, 2022, led to a mass rejection of everything Russian (language, culture, contacts), not only in Ukraine but also in the world, due to its association with an enemy. Therefore, it is natural for Ukrainians to desire separation from Russia completely, to overcome the syndrome of their own inferiority imposed for decades, and to satisfy their need for information about their national culture. The growth in views and subscribers of the Youtube channel "Suspilne. Culture" confirms this trend.

The content analysis of "Suspilne. Culture" shows that journalists have adapted to working in war conditions, particularly in information work. The content created during the year of the war, including documentary projects, reports, interviews, stories, podcasts, and broadcasts, illuminates the rich national cultural heritage, counters propagandist theses about the absence of Ukrainian cultural heritage, documents the crimes of Russians against Ukrainian culture, debunks false information about belonging to Russian culture, and promotes the popularization of Ukrainian culture globally.

The reformatting of the content related to the military theme was also reflected in the project names such as "Book Shelter," "ARTillery," and "Culture on Time." The swift resumption of the channel's operations to produce and promote cultural content about Ukraine demonstrates the audience's demand for this type of content, which is supported by the survey results.

Despite the ongoing war, cultural life in Ukraine did not stop. Journalists continued to work during air raids and broadcasted from shelters. The "Suspilne. Culture" YouTube channel regularly featured concerts, awards shows, discussions on global and Ukrainian cultural events, and premieres dedicated to significant dates.

Journalists responded quickly to the full-scale invasion by turning to the past pages of Ukrainian culture through documentary films and series, highlighting the cyclical nature of history and its relevance to contemporary events. The coverage of modern news and cultural events by journalists allowed for showcasing the world's artistic community's response to the war and the significance of cultural diplomacy.

For example, these reports cover exhibitions of Ukrainian artists around the world showcasing works that document the crimes and horrors of war, including paintings, photos, and art objects. They also report on events and promotions from world cultural institutions such as operas, theaters, and museums, supporting Ukrainian artists and their work, as well as individual Ukrainian artists such as musicians, actors, and writers. Additionally, the reports cover protests against Russian artists performing on the same stage as Ukrainians at world cultural events.

This illustrates that the creators of cultural content recognized the significance of culture during wartime and revealed their civic positions, even if their work was not directly related to the military sphere. Art and culture cannot exist outside of politics when they are being destroyed by the enemy.

## 7. Conclusions

This study emphasizes the significance of cultural and arts journalism during times of war, based on the conducted quantitative research and content analysis. The results confirm that audiences are interested in cultural and artistic content for the purpose of national self-identification and a better understanding of Ukrainian culture. The content analysis of the public broadcaster "Suspilne. Culture" shows that cultural journalists have been able to adapt to the realities of the war by creating various types of cultural content, including documentaries, interviews, stories, reports, vlogs, and podcasts. Through their work, cultural journalists have covered current cultural events, countered propaganda, documented war crimes, ensured their publicity in society, promoted the spread of new knowledge about culture and art, and united the nation. These findings demonstrate the crucial role that cultural journalism plays in shaping public opinion and promoting cultural awareness during times of conflict.

## References

1. BBC News Ukraine (2022). "Haryachkove marennya". *Analityky BBC pro vystup Putina. ["Feverish delirium". BBC analysts on Putin's speech]*. <https://www.bbc.com/ukrainian/features-60478181>. [in Ukrainian].
2. Detector media (2022). *Velyke ukrayins'ke teleradiodyvo. Yak nashe telebachennya i radio spromohlosya ob'yednatysya zarady Ukrayiny. [A great Ukrainian TV and radio miracle. How our television and radio managed to unite for Ukraine]*. <https://detector.media/info-space/article/197242/2022-03-07-velyke-ukrainske-teleradiodyvo-yak-nashe-telebachennya-i-radio-spromoglosya-obiednatysya-zarady-ukrainy/>. [in Ukrainian].
3. Globallogic (2022). *Vtracheni mozhlyvosti: ukrayintsi nadayut' bil'shu perevahu rozvazhal'nym sotsmerezham, nizh profesiynomu LinkedIn. [Lost opportunities: Ukrainians prefer entertainment social networks more than professional LinkedIn]*. <https://www.globallogic.com/ua/about/news/social-networks-and-opportunitites/>. [in Ukrainian].
4. Griffiths. J (2020) *Communication and the First World War*. London: Routledge. 324 p. <https://doi.org/10.4324/9780429439056>
5. Lytvynenko A., Mysechko A. (2022) *Spetsyfika I tendentsiyi vysvitlennya kulturno-mystetskykh novyn na ukrainskomu telebachenni. [Specifics and trends of broadcasting cultural and artistic topics of Ukrainian television]*. *Knowledge, Education, Law Management*. (8):122–130. <https://doi.org/10.51647/kelm.2022.8.20> [in Ukrainian].
6. Ministry of Culture and Information Policy of Ukraine (2022). *Destroyed cultural heritage of Ukraine*. <https://culturecrimes.mkip.gov.ua/>
7. Murray A. (2018). *Constructing the Memory of War in Visual Culture since 1914*. New York: Routledge. 294 p. <https://doi.org/10.4324/9780203711385>
8. *New York Times* (2022). *Ukrainian cultural heritage war impacts*. <https://www.nytimes.com/interactive/2022/12/19/arts/design/ukraine-cultural-heritage-war-impacts.html>
9. Nico Carpentier (2015). *Culture, Trauma and Conflict: Cultural Studies Perspectives on War*: Cambridge Scholars Publishing. 337 p.

10. *Pen America 100* (2022). *Ukrainian culture under attack: Erasure of Ukrainian Culture in Russia's war against Ukraine*. <https://pen.org/report/ukrainian-culture-under-attack/>.
11. Peresunko T. (2019) *Kul'turna dyplomatiya Symona Petlyury: «Shchedryk» proty «russkoho myra»*. *Misiya kapely Oleksandra Koshytsya (1919–1924)*.
12. [Simon Petliura's cultural diplomacy: "Shchedrik" against "Russian world". *Mission of Oleksandr Koshyts Chapel (1919–1924)*]. Kyiv: ArtEk Publishing House. 312 p. [in Ukrainian].
13. Sydorenko N. (2015). *Viyna i presa: osoblyvosti tematyky (1914–1917)*. [War and the press: peculiarities of the subject (1914–1917) ] *Obraz.*: (3):133–41. [in Ukrainian].
14. *Ukrainian Catholic University* (2022). "Vony mityat' svoyu terytoriyu ideolohichnymy symbolamy". *Myroslav Marynovych pro znachennya kul'tury dlya rosiyan i ukrayintsiv*. ["They mark their territory with ideological symbols." Myroslav Marynovich about importance of culture for Russians and Ukrainians]. <https://ucu.edu.ua/news/vony-mityat-svoyu-terytoriyu-ideologichnymy-symbolamy-myroslav-marynovych-pro-znachennya-kul'tury-dlya-rosiyan-i-ukrayintsiv/> [in Ukrainian].
15. *United Nation Human rights* (2016). *Report on the intentional destruction of cultural heritage as a violation of human rights*. <https://www.ohchr.org/en/documents/thematic-reports/a71317-report-intentional-destruction-cultural-heritage-violation-human>