

Cultural values and heritage of Ukraine in the context of Universal Development Patterns of Creative Industries: A Theoretical and Methodological Model

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ABSTRACT

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The article provides a theoretical understanding of the role of creative industries in preserving the cultural heritage of Ukraine and the transmission of cultural values in the context of the transformation of the global cultural space. Based on the analysis of international regulatory legal acts, the domestic legislative framework for the preservation and protection of cultural heritage, and modern humanitarian concepts, it is substantiated that cultural heritage appears not only as an object of preservation, but as a dynamic process of semantic interpretation, in which cultural values play a key role in giving significance to material and intangible manifestations of culture. The focus of the study is creative industries as a strategic tool for preserving, transmitting, and rethinking heritage in the context of globalization, digitalization, cultural hybridization, metamodernism, and the Russian-Ukrainian war. Particular attention is paid to the Ukrainian context, marked by a long-standing struggle for cultural subjectivity, which actualizes the need for new managerial, diplomatic, legislative, and creative mechanisms for integrating heritage into modern cultural and creative practices. The analysis is based on transcultural and culturological approaches, typology of industry functions and strategic modeling of their impact on cultural policy. Within the framework of the culturological approach, structural-functional, semiotic, comparative-analytical, and interpretative methods are applied, which allow us to consider cultural heritage as a phenomenon that combines material memory carriers and intangible meanings formed in the process of socio-cultural communication. The methodological distinction between the “objective” and “processual” aspects of heritage allows us to identify the mechanisms of its actualization in the creative industries, as well as to determine the role of cultural values as a semantic framework of heredity, identity, and humanitarian sustainability. The proposed theoretical and methodological model, which combines universal laws of the functioning of creative industries with local cultural landmarks, allows us to consider cultural heritage as a resource for humanitarian development, national identity, and creative industries, considering universal laws of cultural dynamics. The scientific novelty of the study lies in the conceptualization of the relationship between cultural heritage and cultural values in the ecosystem of creative industries, the integration of cultural heritage into the model of creative industries, through the prism of the actualization of the Ukrainian context in conditions of war and cultural hybridization.

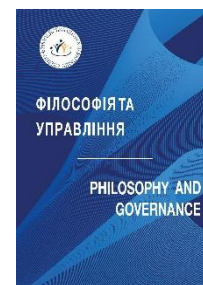
KEYWORDS

culturological approach, cultural heritage, creative industries ecosystem, cultural values, creative spaces, socio-cultural development, cultural policy.



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Культурні цінності та спадщина України в контексті універсальних закономірностей розвитку креативних індустрій: теоретико-методологічна модель

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СТАТТЯ	АНОТАЦІЯ
Дослідниця DOI: 10.70651/3041-248X/2025.10.12 Авторське право © 2025 автора  Цей твір ліцензовано на умовах Ліцензії Creative Commons «Із Зазначенням Авторства – Некомерційна 4.0 Міжнародна» (CC BY-NC 4.0). 	У статті здійснено теоретичне осмислення ролі креативних індустрій у збереженні культурної спадщини України та трансляції культурних цінностей в умовах трансформації глобального культурного простору. На основі аналізу міжнародних нормативно-правових актів (Конвенції ЮНЕСКО 1952, 1954, 1972, 2003, 2005 рр.), вітчизняної законодавчої бази збереження і охорони культурної спадщини та сучасних гуманітарних концептів обґрунтовано, що культурна спадщина постає не лише як об'єкт збереження, а як динамічний процес смислової інтерпретації, в якому культурні цінності відіграють ключову роль у наданні значущості матеріальним і нематеріальним проявам культури. У фокусі дослідження – креативні індустрії як стратегічний інструмент збереження, трансляції та переосмислення спадщини в умовах глобалізації, цифровізації, культурної гібридизації, метамодернізму та російсько-української війни. Особлива увага приділена українському контексту, позначеному тривалою боротьбою за культурну суб'єктність, що актуалізує потребу в нових управлінських, дипломатичних, законодавчих і креативних механізмах інтеграції спадщини в сучасні культурно-креативні практики. Аналіз базується на транскультурному і культурологічному підходах, типологізації функцій індустрії та стратегічному моделюванні їхнього впливу на культурну політику. У межах культурологічного підходу застосовано структурно-функціональний, семіотичний, порівняльно-аналітичний та інтерпретативний методи, що дозволяють розглядати культурну спадщину як феномен, в якому поєднуються матеріальні носії пам'яті та нематеріальні смисли, що формуються в процесі соціокультурної комунікації. Методологічна розмежування «об'єктного» та «процесуального» аспектів спадщини дозволяє виявити механізми її актуалізації в креативних індустріях, а також визначити роль культурних цінностей як смислового каркасу спадковості, ідентичності та гуманітарної стійкості. Запропонована теоретико-методологічна модель, що поєднує універсальні закономірності функціонування креативних індустрій з локальними культурними орієнтирами, дозволяє розглядати культурну спадщину як ресурс гуманітарного розвитку, національної ідентичності та креативних індустрій, з урахуванням універсальних закономірностей культурної динаміки. Наукова новизна дослідження полягає у концептуалізації взаємозв'язку культурної спадщини та культурних цінностей в екосистемі креативних індустрій, інтеграції культурної спадщини в модель креативних індустрій, крізь призму актуалізації українського контексту в умовах війни та культурної гібридизації.

КЛЮЧОВІ СЛОВА

культурологічний підхід, культурна спадщина, екосистема креативних індустрій, культурні цінності, креативні простори, соціокультурний розвиток, культурна політика.

1. Introduction

In the current context of globalization transformations, digitalization, and cultural hybridization, creative industries are increasingly considered a strategic tool for preserving, broadcasting, and rethinking cultural heritage. Simultaneously, significant changes are occurring in the global cultural and creative space, and the path of integration of Ukraine's cultural heritage into the world cultural space is inevitable. Nevertheless, preserving its originality, authenticity and uniqueness remains relevant. The importance of these principles encourages further systematic research, preservation, reproduction and popularization of the most diverse forms and manifestations of Intangible Cultural Heritage, which, according to the UNESCO Convention [46], is manifested in: oral traditions and expressions, including language; performing arts; customs, rituals and celebrations. Consequently, under the conditions of the russian-Ukrainian war, the issue of preserving national identity acquires particular significance.

The problem of preserving Ukraine's national identity has become especially critical, emerging in the context of the russian-Ukrainian war as a humanitarian challenge and, simultaneously, as a factor in the consolidation of society. The terrorist actions of the russian federation, aimed at the destruction of Ukrainian culture, history, infrastructure, and statehood, are accompanied by violations of international humanitarian law and fundamental human values. In response to these destructive actions, Ukrainian society demonstrates a process of rethinking cultural values. Thus, instead of forced destruction, the enemy has united Ukrainians. There is a reappraisal of cultural values, the formation of a positive emotional perception of Ukraine, and a growing understanding of unity, freedom, Ukrainian culture and history [24]. The Ukrainian context, marked by a centuries-long struggle for cultural subjectivity, requires the development of new mechanisms – administrative, diplomatic, legislative, and creative – capable of integrating cultural heritage into modern cultural practices. In this regard, a scientific problem arises: how to form an effective model of interaction among cultural heritage, cultural values, and creative industries, that will ensure the preservation and development of Ukrainian identity in the face of global challenges.

2. Literature Review

Within the framework of scientific discourse, the definition of “cultural heritage” is clearly defined in Article 1 of the Convention concerning the Protection of the World Cultural and Natural Heritage, adopted in Paris in 1972 by the United Nations General Conference on Educational, Scientific and Cultural. According to this Convention, cultural heritage is characterized by three categories: monuments (works of architecture, monumental sculpture and painting, elements and structures of an archaeological nature, inscriptions, cave dwellings, and groups of elements that are of outstanding universal value from the point of view of history, art or science); ensembles (groups of isolated or connected buildings, whose architecture, homogeneity, or in the landscape are of outstanding universal value from the point of view of history, art or science); sites (works of man or the combined works of nature and man, and areas including archaeological sites which are of outstanding universal value from the historical, aesthetics, ethnological, or anthropological points of view) [51]. In the national context, a significant contribution to the systematization and preservation of the cultural heritage of Ukraine is the encyclopedic project “Compendium of Monuments of History and Culture of Ukraine”, which comprises 28 volumes. It sets out the scientific and methodological principles for the identification, typology, conservation, and public use of immovable monuments of archaeology, architecture, urban planning, monumental art, science, and technology, thus forming the substantive basis for the study of creative industries [12]. Within the framework of this approach, cultural values are understood as “objects of material and spiritual culture that have artistic, historical, ethnographic, and scientific significance and are subject to preservation, reproduction, and protection in accordance with the legislation of Ukraine” [31]. These are the fundamental worldview principles for the life of any human community and their historical, institutional forms and volumes: from great cultures of antiquity and modernity, from countries or regions that are the carriers of these cultures, to the centers, ethnic, social, regional groups, and environments isolated in them [6]. We agree with K. Polyvach (2017) that the cultural heritage of the regions of Ukraine is so unique and diverse that it cannot be subjected to ordinary comparison, and since it should be studied and observed as a unique phenomenon and invaluable asset of our people, the development of methodological approaches to its assessment is of great practical importance [27, p. 63–65]. In the scientific works of D. Kocheruk (2023) the traditional

form of preservation and restoration of song heritage through the prism of the activities of vocal and instrumental ensembles is emphasized, the characteristic signs of the emergence of the “big-big” style are identified [11]. In turn, Yu. Trach (2020) reveals the Ukrainian experience of VR-reconstruction of historical and cultural heritage objects [35]. A generalized vision of research into the cultural and artistic heritage of Ukraine in new socio-political circumstances is offered by researchers V. Vytkaľov and S. Vytkaľov (2019). The authors summarize that in the scientific discourse, the cultural and artistic heritage of Ukraine is hidden as a key resource for understanding national identity, overcoming the spiritual crisis and restoring historical truth [53]. Particular attention is paid to regional practices that represent the wealth of local initiatives, the preservation of artifacts and the formation of new types of artistic activity. Important for the research are the works of M. Rogozh (2022), which emphasizes the need to ensure the preservation of the cultural heritage of Ukraine in conditions of war and reveals the practices of international interaction [32]. The generalization of scientific positions allows us to assert that the cultural heritage of Ukraine is not only an object of protection, but also an active factor in the formation of national identity, a strategic resource of creative industries and an instrument of cultural resistance in the face of modern challenges.

3. Problem Statement

The purpose of the study is the theoretical and methodological substantiation of the cultural reflection for the formation of a theoretical and methodological model of the interaction between cultural heritage and cultural values within the framework of the development of creative industries in Ukraine, considering globalization challenges, digital transformation, European integration processes, and the necessity to preserve national identity. To implement the goal, relevant tasks were identified, in particular: to analyze regulatory, conceptual and culturological approaches to determining the essence of cultural heritage and its role in modern humanitarian discourse; to determine the potential of creative industries as a tool for preserving, broadcasting and rethinking cultural heritage in conditions of war, digitalization and cultural hybridization; to substantiate the strategic significance of cultural heritage for the formation of modern Ukrainian identity and humanitarian resilience.

4. Methods and Materials

The methodological basis of the study is transcultural and cultural approaches, typology of the functions of creative industries, and strategic modeling of their impact on cultural policy. Within the framework of the cultural approach, structural-functional, semiotic, comparative-analytical, and interpretative methods were applied. These methods allow us to consider cultural heritage as a phenomenon that combines material memory carriers of memory and intangible meanings formed in the process of socio-cultural communication. The methodological distinction between the “object” and “process” aspects of heritage allows us to identify the mechanisms of its actualization in the creative industries, as well as to determine the role of cultural values as a semantic framework of heredity, identity, and humanitarian sustainability. The scientific novelty lies in the culturological reflection in the conceptualization of the relationship between cultural heritage and cultural values in the ecosystem of creative industries, the integration of cultural heritage into the creative industries model through the prism of actualizing the Ukrainian context in conditions of war and cultural hybridization.

5. Results and Discussion

In the current conditions of a full-scale war against Ukraine, there is a systematic destruction of what represents national identity: human potential, cultural values and cultural heritage in general, historical memory, infrastructure, and statehood. The actions of the aggressor country, which are qualified as a crime against humanity, are accompanied by a violation of fundamental humanitarian principles and norms of international law. However, in response to these destructive challenges, Ukrainian society demonstrates consolidation, accompanied by a profound rethinking of cultural values. This process includes the formation of a positive emotional image of Ukraine, the actualization of historical memory, the strengthening of the sense of national unity and freedom, as well as the reorientation of cultural policy towards the preservation and development of heritage as a strategic resource. In the context of creative industries, this opens new opportunities for the institutionalization

of cultural identity, the transformation of traumatic experiences into artistic practices, and the formation of new models of cultural presentation that align with universal patterns of global cultural development.

Retrospective analysis of the cultural heritage of Ukraine covers a wide range of tangible and intangible objects, including architectural monuments, traditional crafts, oral folk art, musical and literary practices, as well as other forms of artistic expression that form the basis for the development of creative industries within the framework of universal laws of cultural dynamics [26]. In the context of the study, the definitions of “cultural heritage” and “cultural values” acquire special importance as key categories of humanitarian knowledge that determine the substantive and functional parameters of national identity, historical memory, and the strategy for the development of creative industries. Their relationship is not only a terminological, but also a conceptual issue that requires deep methodological understanding. Within the framework of scientific analysis, it is important to consider heritage not as a statistical set of artifacts, but as a dynamic system of meanings that are formed, transmitted, and reinterpreted through the prism of value orientations. According to Article 1 of the Law of Ukraine “On the Protection of Cultural Heritage”, the concept of “cultural heritage” is defined as a set of cultural heritage objects inherited by humanity from previous generations [29]. In accordance with the provisions of the Hague Convention (1954) for the Protection of Cultural Property in the Event of Armed Conflict, the category of “cultural property” includes both movable and immovable objects: monuments of art, history, architecture, archaeological objects, manuscripts, works of art, scientific and book collections, archival materials, as well as religious objects of historical, archaeological or artistic significance. In addition, this category includes institutions intended for the storage or export of such objects (museums, libraries, archives, specialized repositories), as well as “centers for the concentration of cultural property” [43; 44]. In turn, the UNESCO Convention (Article 1, 1972) for the Protection of the World Cultural and Natural Heritage offers a more structured classification of “cultural heritage”, dividing it into monuments (works of painting, monumental architecture and sculpture, elements and structures of an archaeological nature, inscriptions, caves), ensembles (groups of isolated or combined buildings, the connection of which with the landscape has value from the point of view of history, science or art) and places of interest (creations of people or joint creations of man and nature, as well as zones and archaeological sites of interest in view of their historical, aesthetic, ethnological or anthropological value) [45]. A further expansion of the categorical field is found in the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (2003). In the document, the term “intangible cultural heritage” means those customs, forms of display and expression, knowledge and skills, as well as related tools, objects, artifacts and cultural spaces that are identified by communities, groups and in some cases individuals as part of their cultural heritage. At the same time, the provision of Article 54 of the Constitution of Ukraine obliges us to perceive cultural heritage through the prism of cultural values [51, p. 54]. Accordingly, society, norms and values are in an equilateral triangle, forming a reasonable partnership that supports cultural heritage [21, p. 18]. At the same time, it is cultural values that determine which objects, practices or phenomena acquire the status of heritage, and therefore become the subject of preservation, institutionalization and representation. This approach allows us to integrate heritage into modern cultural processes, in particular within the framework of creative industries, the experience economy, digital transformation and cultural diplomacy. To confirm this opinion, we consider it appropriate to refer to the study of modern Ukrainian legislation, which summarizes the understanding of cultural heritage as a set of cultural values that contain the spiritual culture of humanity, including art, science, education, and the organization of cultural activity with all its creative achievements (works), institutions, and organizations [33, p. 118].

According to the data indicated on the official website of the Verkhovna Rada of Ukraine, the provision and implementation of state policy in the field of cultural heritage protection, museum affairs, export, import and return of cultural values, restoration and provision of national memory is carried out based on the regulatory and legal framework, as presented in Table 1. The analysis of the regulatory framework allows us to assert that the context of Ukrainian cultural reality, heritage acquires special significance as a carrier of the national code, in which the value orientations, historical memory and worldview principles of the Ukrainian people are encoded [17]. After all, cultural heritage is considered an integral component of the global civilizational heritage, representing the diversity of cultural forms, historical narratives and symbolic systems [42]. Cultural heritage functions as a living tradition that ensures the continuity of cultural development, forms the collective identity of communities and territories, and serves as the basis for the consolidation of socio-cultural experience.

Table 1. Regulatory and legal framework of cultural heritage in Ukraine

Document Title	Legislative Reference	Conceptual Framework
The Constitution of Ukraine	Bulletin of the Verkhovna Rada of Ukraine (VVR), 1996, No. 30, Item 141; Article 54	Article 54 Cultural heritage is protected by law. The state ensures the preservation of historical monuments and other objects of cultural value, takes measures to return to Ukraine the cultural values of the people that are outside its borders. https://zakon.rada.gov.ua/laws/show/254%D0%BA/96-%D0%B2%D1%80#Text
International Agreements		
Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property	Dated May 9, 1972, No. 11806, UN	The document defines cultural heritage as a fundamental element of civilizational development, which must be preserved in the context of its origin, history and traditional environment. The Convention obliges the participating states to create national heritage protection services, to introduce ethical standards for museums, archives and antiquarian institutions, and to ensure international cooperation for the return of illegally exported objects. Particular attention is paid to the formation of legal, administrative and educational mechanisms that should contribute to the prevention of cultural losses and the restoration of historical justice. https://www.unesco.org/en/legal-affairs/convention-means-prohibiting-and-preventing-illicit-import-export-and-transfer-ownership-cultural
Laws of Ukraine		
The Customs Code of Ukraine	Bulletin of the Verkhovna Rada of Ukraine (VVR), 2012, No. 44-45, Item 552; Article 374	It plays an important role in maintaining control over the movement of cultural values across the state border. In particular, Article 374 of the Code stipulates that cultural values are subject to customs clearance in accordance with a special procedure, which involves the involvement of experts from state institutions and cultural institutions in conducting an examination of objects that have signs of cultural significance. https://zakon.rada.gov.ua/laws/show/4495-17#Text
On the Export, Import, and Return of Cultural Property	Dated September 21, 1999, No. 1068-XIV	The document establishes criteria for identifying cultural values, procedures for their state examination, as well as mechanisms for controlling the export, temporary export, import and return of such objects. It creates a regulatory framework for the legitimate use of cultural values in exhibition, educational, digital and artistic activities, contributing to the preservation of authenticity and the formation of new formats of cultural representation. https://zakon.rada.gov.ua/laws/show/1068-14#Text
On Museums and Museum Affairs	Dated June 29, 1995, No. 249/95-VR, Article 22	Defines the legal, organizational and scientific-methodological principles of the functioning of museum institutions as key agents of preservation, research and popularization of cultural heritage. The law regulates the processes of museification, conservation, restoration, accounting and exhibition of cultural artifacts, and also defines the mechanisms of state support, international cooperation and legal protection of museum collections. https://zakon.rada.gov.ua/laws/show/249/95-%D0%B2%D1%80#Text
On the National Archival Fund and Archival Institutions	Dated December 24, 1993, No. 3814-XII, Article 41	The law regulates the procedures for examining the value of documents, their inclusion in the fund, access restrictions, as well as the rights of users and the obligations of archival institutions; it defines the legal principles for the formation, accounting, storage and use of documents that constitute cultural value and are part of the national heritage.

		https://zakon.rada.gov.ua/laws/show/3814-12#Text
On Administrative Services	Dated September 6, 2012, No. 5203-VI	In the context of cultural policy and the development of creative industries, the law provides a regulatory framework for access by citizens, institutions and creative entities to procedures related to registration, examination, issuance of permits for the export, temporary use or restoration of cultural values. https://zakon.rada.gov.ua/laws/show/5203-17#top
On Administrative Procedures	Dated February 17, 2022, No. 2073-IX	Ensures transparency, legal certainty and procedural fairness in the exercise of cultural rights, issuance of permits, approvals, registration and other actions related to objects of cultural value. https://zakon.rada.gov.ua/laws/show/2073-20#Text
Resolutions of the Cabinet of Ministers of Ukraine		
On Approval of the Procedure for State Examination of Cultural Property	Dated August 26, 2003, No. 1343	Ensures the legitimacy of the circulation of cultural artifacts, promotes their institutional integration into museum, exhibition, educational and digital activities, and creates conditions for preserving authenticity in the processes of cultural production. https://zakon.rada.gov.ua/laws/show/1343-2003-%D0%BF#Text
On Approval of the Procedure for Issuing Certificates for the Right to Export (Temporary Export) of Cultural Property or Refusal to Issue It, Re-issuance, and Annulment	Dated November 25, 2015, No. 963	Contributes to the preservation of the authenticity of cultural values, the formation of responsible institutional practices, and the integration of Ukrainian heritage into the global cultural circulation. https://zakon.rada.gov.ua/laws/show/963-2015-%D0%BF#Text
On Approval of the Sample Certificate for the Right to Export (Temporary Export) of Cultural Property from the Territory of Ukraine	Dated June 20, 2000, No. 984	It serves as a legal instrument that ensures the legitimacy of cross-border circulation of cultural artifacts; the presence of a unified form contributes to the transparency of administrative procedures, the protection of national cultural heritage and the integration of Ukrainian heritage into international cultural circulation. https://zakon.rada.gov.ua/laws/show/984-2000-%D0%BF#Text

Source: Systematized by the author based on [20; 50].

The most promising system for using heritage is a new technology that involves the transition from the restoration of point objects of material and spiritual culture, living and inanimate nature, to the reproduction of territorial and spatial complexes that combine unique historical, cultural and natural territories. In this context, the mission of the Ministry of Culture and Strategic Perspectives of Ukraine is quite relevant, namely: to increase the importance of culture and create conditions for its transformation into a key element of development and awareness of the Ukrainian society's own identity [17]. This provision emphasizes the need to integrate semiotic, anthropological and socio-cultural approaches to the analysis of heritage, in particular in the context of its transformation within the creative industries, where material objects acquire new meanings through artistic practices, digital technologies, emotional and communicative mechanisms and collective memory. As a result, heritage appears not only as an object of preservation, but as a dynamic process of cultural construction that forms the identity, value orientations and humanitarian stability of society.

Thus, as a result of the analytical development of the selected topic, "on the example of cultural heritage of regional significance, the understanding that the concept of cultural heritage is broad comes to the fore, it includes not only and not so much the list of UNESCO monuments. Heritage is what was created in the territory of residence of a certain people and influenced the formation of the identity of its representatives" [32, p. 63–64] Accordingly, the development of creative industries is precisely is activating interest in the cultural heritage of regions and Ukraine as a whole. A new image of cultural heritage is being built in the following approaches to understanding its essence: genetic, as significant

factors in the formation of national self-awareness, national self-identification, historical memory and historical culture of mankind; geographical, as a powerful resource for preserving the natural and cultural diversity of the surrounding world, individual regions, ethnic groups, population groups; ecological, as the basis for balancing the development of society and the biosphere [31, p. 73]. Based on a comprehensive analysis, we emphasize that cultural heritage is a fundamental component of national identity, which at the same time performs the function of a strategic resource for the sustainable cultural development of the state. In the context of modern transformation processes, it acquires the status of an institutional framework that ensures the preservation of linguistic and ethnic traditions, local cultural practices and symbolic codes, representing the nation in the global system of political, diplomatic and cultural coordinates [37, p. 24]. Accordingly, within the strategic principles of state cultural policy, the protection of cultural heritage and values is defined as a priority direction, which involves not only their preservation and reproduction, but also the support of cultural diversity [28, p. 4] as a factor of social cohesion and creative potential of society. The most important regularity of cultural development is continuity, in which the unity of opposites is realized – tradition and creativity, which is realized in the cultural heritage of the Ukrainian people [10]. Culture, creativity and art are now changing formats, but do not lose their values.

Analysis of the archive of the chronology of events, projects and initiatives implemented in Ukraine since February 24, 2022, makes it possible to assert the intensification of multi-vector processes aimed at the actualization of cultural heritage – both tangible and intangible. In the context of the Russian-Ukrainian war, these practices acquire particular significance, as they combine the functions of cultural resistance, identification consolidation and strategic development of creative sectors. The identified trends indicate the formation of new approaches to heritage protection, its representation in the digital environment, participatory involvement of communities, as well as the integration of cultural values in humanitarian policy. These directions correlate with universal patterns of development of creative industries, in particular in aspects of inclusiveness, innovation, intersectoral interaction and cultural sustainability. Accordingly, as stated on the official website of the Ukrainian Center for Cultural Studies [54], analysis of the time table of events of projects and various initiatives, it is appropriate to highlight important trends and directions. In particular, the formation of new intra-industry networking; the emergence of new associations, the formation of interaction platforms that can respond instantly to challenges; changes in emphasis in research on the heritage of Ukraine; increased activity on the part of international institutions as opposed to domestic stakeholders; increased training of employees and volunteers, which includes holding seminars, conferences, round tables; dissemination of information – promotion of heritage abroad, which includes holding events, competitions and promotional tours with visits to destroyed objects; as a result – financial support for initiatives at all levels by providing scholarships, grants, materials, equipment from donors at all levels [54]. An important initiative of the Ukrainian State Institute of Cultural Heritage (hereinafter – UDIKS), which is a cultural and educational center of the Ministry of Culture and Strategic Communications of Ukraine, is the creation of a chatbot to identify objects that have suffered as a result of the aggression of the Russian occupation troops. The bot is safe, anonymous and fast to use, and also allows you to collect information from all over Ukraine. To clearly demonstrate the consequences of Russia's war crimes, the Ukrainian Cultural Foundation launched the "Map of Cultural Losses" initiative [15]. Cartographic representation of facts and threats to cultural heritage can be a convincing analytical tool in the process of international negotiations, in particular in arguing in favor of excluding the Russian Federation from international cultural organizations and professional associations, programs. All of the above should be generated in the appropriate table of the analytical framework.

The initiatives of ICOM (International Council of Museums) together with the ICSC (Ministry of Culture and Strategic Communications of Ukraine) to form the "Emergency Red List of Cultural Objects at Risk – Ukraine" [9] remain relevant. The main goal of which is to promote the protection of cultural heritage by identifying the types of objects that are most at risk. The list presents the categories of cultural values of Ukraine that are under threat of theft, looting, illegal export and belong to seven categories. In particular, documents, manuscripts, books, fine arts, applied arts, and archaeological objects. The presented typological multiplicity of objects testifies to the depth, chronological duration and stylistic diversity of the cultural heritage of Ukraine, covering periods from the Scythian civilization to the artistic practices of the avant-garde of the 20th century.

In the context of Ukraine's acquisition of candidate status for accession to the European Union, rethinking the strategic potential of cultural heritage as a resource for sustainable development, in

particular in the creative industries, is of particular relevance. European experience demonstrates that cultural heritage can be effectively integrated into creative sectors through a number of key vectors that have multifunctional significance. In particular, as a vector that contributes to the development of local crafts, the creation of new jobs; as a vector for updating cultural and architectural heritage; as a vector for providing financial resources for the needs of the protection and restoration of cultural heritage sites; as a vector for the formation of interethnic culture and tolerance; as a vector for the development of cultural awareness, knowledge and broadening of horizons [7]. The above vectors, outlined in the analytical materials of the Horizon 2025 project, can be adapted to the Ukrainian context as the basis for the formation of a cultural heritage strategy in the European cultural space and the development of creative industries.

It is important to emphasize that at the level of the European Union (hereinafter referred to as the EU) a consistent cultural policy is being implemented aimed at the preservation, protection and promotion of cultural heritage as a key resource for sustainable development. In particular, the EU Council approved the Work Plan for Culture 2023–2026, which defines the priorities of cultural policy, including: recognition of the role of culture in shaping the societies of the future; establishing relationships between the concepts of culture, sustainable development and the artificial environment; understanding culture as a key element of the concept and opportunities for sustainable development; the feasibility of including culture, art and creativity in the new strategy of the European Commission for the implementation of sustainable development by 2030; understanding the relationships between culture and social systems [4, p. 5–7]. At the same time, a significant emphasis is placed on the EU as an international expert in the protection and promotion of cultural heritage, whose experience it is appropriate to adopt. After all, today the preservation of cultural values in modern conditions appears not only as a humanitarian need, but as a strategic necessity. Thus, cultural heritage is the basis of culture in general and a powerful driver of socio-economic development in particular. Since it is an invaluable resource for creative industries, it is a tourist magnet for countries, a cultural dimension of sustainable development. Interestingly, the definition of the concept of “cultural heritage preservation” in foreign countries is translated differently. In particular, in the EU as financial support, coordination of joint projects and exchange of knowledge, restoration, development and improvement of technological research; UNESCO – protection of the most valuable objects of cultural and natural significance; Great Britain – a matter of national importance; China – proper use and protection of certain types of cultural heritage; USA – includes identification, assessment, recording, documentation, supervision, acquisition, protection, management, restoration, stabilization, maintenance, research, interpretation, preservation, education and training in all these activities [4, p. 190–192; 17; 19]. In this context, the influence of cultural values, traditions and identities on the development of creative industries is of particular importance. Global trends indicate the growing role of the creative sector as a driving force of cultural progress, contributing to the formation of cultural diversity, supporting human development and ensuring synergy between culture, personality, society, innovative ideas and digital technologies. Such an approach opens up new opportunities for the integration of cultural heritage into modern cultural and social processes, in particular in the context of the transformation period that Ukraine is experiencing.

At the same time, it should be emphasized that since the beginning of the full-scale war, UNESCO has been providing advisory and technical support (arranging monuments and museums in a way that will ensure the protection of values from shelling; proper marking of cultural values; providing them with enhanced protection; transporting cultural values, etc.) [48], as well as in the process of marking Ukrainian cultural values with the blue shield emblem (an international organization that protects cultural heritage from the consequences of military conflicts and natural disasters. Cultural heritage sites are marked in the countries that are parties to the Hague Convention) [44]. This contributes to increasing their level of protection, in particular in conditions of systematic shelling, bombing and other forms of military influence. It should be noted that the absence of appropriate marking does not cancel the effect of the norms of international humanitarian law on the protection of cultural values. All objects that have the status of cultural heritage are subject to protection regardless of the presence of a visual designation, which is confirmed by the established principles of international law and the practice of its application.

An important and effective tool for supporting Ukrainian cultural heritage is UNESCO's funding for the development of digitalization tools in the field of cultural heritage in Ukraine. Also, Ukraine's cooperation with countries and organizations to strengthen interaction in the field of digital cultural

heritage, develop and implement technical solutions for the promotion of cultural heritage in the digital plane. In particular, UNESCO, the European Commission, ICOMOS (International Council on Monuments and Sites), ICCROM (International Center for the Study of the Preservation and Restoration of Cultural Property), ALIPH Foundation, the Netherlands, France, Spain, Lithuania, Latvia, the Republic of Korea, the USA, the United Kingdom, the Republic of Japan, etc. Among the main needs of Ukraine for the preservation of cultural heritage, we can single out the following [20; 21]: operational support, which involves the provision of consumables and resources for urgent repair and conservation measures aimed at minimizing the risks of destruction of heritage sites in emergency situations; comprehensive restoration, which includes the restoration and reconstruction of damaged architectural structures, museum collections, artifacts and other elements of tangible heritage that have suffered losses as a result of military actions or natural factors; involvement of highly qualified specialists, which requires the participation of experts in the restoration, conservation and protection of cultural values, who have deep knowledge, methodological competence and practical experience in the field of heritage preservation; digital transformation, which includes the implementation of 3D scanning technologies, the creation of electronic registers, databases and digital archives that ensure long-term documentation, accessibility and protection of cultural resources in the digital environment. After all, the protection of cultural heritage as a key marker of Ukrainian national identity is one of the priority tasks of modern cultural policy, which covers both tangible and intangible components of heritage that represent historical continuity, spiritual values and socio-cultural identity [18]. In this context, cultural heritage is considered a strategic resource capable of ensuring the sustainable development of society, strengthening cultural infrastructure, and forming innovative cultural and creative activities based on humanitarian principles.

One of the key challenges in the field of cultural heritage at the present stage is the conceptualization of its role and value potential in the context of the national and European space. In Ukraine and the countries of the European Union, there is a need for an in-depth theoretical understanding of heritage as a tool of identification, social cohesion and cultural transmission. At the same time, access to relevant information necessary for scientific research, educational initiatives or tourism practices remains limited and fragmented, which complicates the integration of heritage into modern formats of cultural production. In response to these challenges, EU regulatory documents offer innovative participatory models of cultural heritage interpretation, which involve the involvement of local communities, interdisciplinary expert groups and digital platforms in the processes of representation, preservation and updating of heritage resources. Such approaches contribute to the democratization of cultural policy, expanding access to heritage and the formation of new narratives relevant to modern socio-cultural conditions. In particular, cover such areas as [14, p. 22–23]: raising public awareness; a tourism approach to cultural heritage and the development of new cross-sectoral products; aesthetic and modern urban design and planning of public art with respect for cultural heritage, but not focusing exclusively on it; creation of new public art objects on streets, in green areas and squares; rethinking cultural heritage objects as creative spaces, where possible; reducing institutional procedures for heritage professionals; etc.

In the context of the study, we will highlight the work of Yu. Trach (2020), who analyzes several innovative VR and AR projects in the processes of representation, preservation and updating of heritage resources, in particular, “Kyshenkova krayina”, “Trakhtemyriv-Digital”, “Zamky 360: Zakarpattia”, a project on the three-dimensional construction of the Seredniansky Castle, “Pinzel.AR”, VR developments by Pixelated Realities and AERO 3D, “Avtentychna Ukrayina: nematerialna kulturna spadshchyna”, “Tustan_virtualna”, “Tsyfrovi muzeyni kolektsiyi Kyivskoyi fortetsi”. The author pays special attention to the platform *Ukrayinskyi natsionalnyi intelekt*”, which functions as a digital interface for access to digitized cultural heritage objects [35]. Based on the analysis of these initiatives, a conclusion is formulated on the need to develop a holistic strategy for forming a national digital heritage collection. Such a strategy should include systematic planning of digitization processes, regulation of legal aspects, compliance with international standards of digital preservation, as well as ensuring long-term access, preservation and management of created digital resources. This approach corresponds to current trends in cultural informatics and contributes to the integration of Ukrainian cultural heritage into the global digital cultural space, while enhancing its visibility, accessibility and significance in a transnational context.

In the context of the transformation of cultural policy and the development of creative industries in Ukraine, we will also focus on the RES-POL research project. We consider the project as a strategic

initiative aimed at strengthening the institutional capacity of the state in the field of culture, media and heritage. The project's mission is to update the profiles of key sectors, in particular art, cultural heritage, creative industries and media by involving the expert community, forming implementation roadmaps, as well as developing legislative proposals, relevant processes of Ukraine's European integration [38]. RES-POL's vision is to create an open, participatory and strategically oriented ecosystem of cultural management capable of responding to the challenges of modernity and ensuring sustainable socio-cultural development [38]. The main directions of the project cover four key sectors: cultural heritage, art and culture, creative industries and media. Within these areas, RES-POL focuses on ten critical cultural policy issues, including immovable, movable, and intangible heritage, as well as the institutional roles of the Ministry of Culture and Strategic Communications of Ukraine and partners. The project provides for intersectoral cooperation, analytical support, and the development of strategies and operational programs that will contribute to the integration of Ukrainian cultural policy into the European context. RES-POL also seeks to consolidate the voices of the expert community, providing a scientifically sound basis for reforming cultural governance and developing the country's creative potential.

When studying cultural approaches and the development of creative industries, special attention is paid to creative forms and mechanisms for the preservation, restoration, and promotion of cultural heritage, such as: digital reconstructions of historical sites, interactive museum platforms, VR/AR projects, audiovisual interpretations of intangible heritage, artistic residencies, local festivals, educational programs on cultural heritage, as well as innovative models of cultural tourism that combine traditional practices with modern technologies. In particular:

- applications, social networks, online platforms and communication platforms for promoting Ukrainian cultural heritage, flash mobs, online festivals, competitions, residencies, cultural and creative online events to convey the main message of the tragic events taking place with Ukrainian culture and Ukraine in general;
- a section on cultural heritage on the online platform Google Arts&Culture, where works of art and artifacts are presented;
- the RES-POL project (Rapid Expert Support for Culture and Media Policies in Ukraine);
- the "UKULTURA" platform, a project on Ukrainian culture from ancient times to the present day;
- a cultural heritage preservation platform that unites Ukrainian and international experts in cultural heritage preservation into a single effective community, which began its activities during the full-scale invasion with the launch of the "International Conference on the Protection of Cultural Heritage" together with the "Vseukrayinskoyu asotsiatsiyeyu okhorony kulturnoyi spadshchyny" [22];
- the "Lystivky z Ukrayiny" project about cultural heritage sites from different regions of Ukraine in Ukrainian and English, each of which will tell the story of a specific cultural monument that was damaged by Russian troops as a result of bombing and shelling (#PostcardsFromUkraine) [39];
- the "Zberezhit ukrayinsku kulturu" platform, a joint project of the ICSC and telecom operator Vodafone Ukraine, aimed at raising charitable funds for the restoration and preservation of cultural heritage in Ukraine that was damaged as a result of the Russian-Ukrainian war [16];
- "Viki lyubyt paiatky", a photo contest of cultural heritage sites held in over 40 countries around the world;
- the program "internatsionalizatsiyi ukrayinkoyi kulturnoyi spadshchyny", developed by the Ministry of Culture and Information Policy. The Program is based on the promotion of Ukrainian cultural heritage at the international level, attracting a new audience and supporting cultural exchange with international partners;
- the web archive of the international project "Vriatuvaty ukrayinsku kulturnu spadshchynu onlayn", digitization of documentation, publications, virtual tours of cultural institutions and storage of digitized data;
- the project "Korinnia", created by the team of the ICSC, the National Museum of Folk Architecture and Life of Ukraine with Marie Claire (creative partner), which introduces the diversity of Ukrainian traditions;
- the ethnographic project "Ukrainian People: Past, Present, Future" with the support of international funds and organizations, designed to implement ethnographic expeditions, create archives and exhibitions, which ensures the preservation and study of unique aspects of the cultural heritage of various ethnic groups in Ukraine;

- a virtual museum of the intangible cultural heritage of Ukraine, which implements the opportunity to raise awareness of the elements included in the National List of Elements of the NCC of Ukraine, to involve a wide range of players – carriers, coordinating institutions and interested organizations in the information and communication component of the digitalization of the NCC elements (official project page: <https://www.facebook.com/VirtualNKS>);
- the application “Ukrainian live classic”, an initiative to preserve and promote Ukrainian classical music as a digital repository of the musical heritage of Ukraine;
- the partnership program “CHOICE – Cultural Heritage: Opportunity for Improving Civic Engagement” within the framework of the Eastern Partnership program and with the support of the European Union. The main mission is to support the protection and rethinking of cultural heritage, strengthening the potential of public organizations in the field of culture;
- grant opportunities from the EU Program “Creative Europe”, in particular “Kreatyvna Yevropa: okhorona ukrayinskoyi kulturnoyi spadshchyny” for the preservation and restoration of cultural heritage; etc.

These initiatives are focused on the comprehensive preservation, restoration, and cultural representation of the historical and cultural heritage of Ukraine as a key factor in the formation of modern national identity and the establishment of the European civilizational vector of development.

Cultural heritage, as a universal communicative resource, provides the opportunity for transnational dialogue, as it can be understood by a wide range of audiences regardless of cultural, linguistic or ethnic barriers. Its symbolic, emotional and identification functions contribute to the formation of a common humanitarian space, which is especially relevant in the context of globalization, cultural hybridization and geopolitical instability. An important step in the national heritage preservation policy was the launch by the Ukrainian Cultural Foundation in 2022 of the grant programs “Kulturna spadshchyna” [20], the main goal of which is to promote the preservation, protection and popularization of cultural heritage, cultural values and national memory to strengthen modern Ukrainian identity, which indicates the desire for innovative rethinking of heritage within the creative industries. The program included three LOTs, namely: “Dydzhytalizatsiya”, “Krossektoralni proyekty zi zberezhennia kulturnoyi spadshchyny”, “Muzeina stolytsia Ukrayiny-2023” (it was not exhibited after 2023). In parallel, the Ministry of Culture and Strategic Communications of Ukraine, together with the Analytical Center “Instytut zakonodavchychk idey” with the support of the United Nations Educational, Scientific and Cultural Organization (UNESCO), initiated the development of a Roadmap for the systematization of national regulatory acts in the field of cultural heritage protection [19]. The document provides an algorithm for harmonizing Ukrainian legislation with international standards, in particular UNESCO norms, which is an important stage of Ukraine’s integration into the global cultural and legal space and the formation of an effective model of heritage management.

A special role will be given to the organization “Tsentr poriatunku ukrayinskoyi kulturnoyi spadshchyny” [36]. The main mission of its activities is to protect, preserve and promote the historical and cultural heritage of Ukraine as the foundation of national identity, spirituality and historical memory, which are under threat of destruction as a result of the war. The Center unites specialists and caring citizens for the purpose of providing operational assistance to museums, sacred buildings, architectural monuments and art collections, ensuring their protection, conservation and documentation under martial law. In response to the enemy’s attempt to erase the cultural code of the Ukrainian nation, the initiative affirms the heritage as an invincible proof of the depth, wisdom and civilizational continuity of the Ukrainian people. Among the main projects of the Center, we can single out the following: a cultural landscape project, digitization of museum collections, filming of video instructions, packaging materials for museums, etc.

The potential of cultural heritage as an asset capable of generating social capital, contributing to the formation of a positive image of the country and serving as a basis for sustainable development in times of crisis challenges. Accordingly, we will focus on the historical event – on November 22, 2023, Ukraine was first elected to the UNESCO World Heritage List during the 24th session of the General Assembly of the States Parties to the Convention Concerning the Protection of the World Cultural and Natural Heritage at UNESCO headquarters in Paris [47]. Ukraine’s integration into the UNESCO Spring Heritage Committee creates new institutional opportunities for the state’s active participation in the implementation of the provisions of the Convention. In particular, this gives the right to participate in the decision-making process on the distribution of the World Heritage Fund, as well as to participate in the identification of sites to be included in the World Heritage List and the List of World Heritage in

Danger [36; 47]. Within the framework of the study of cultural values and heritage of Ukraine in the context of universal patterns of development of creative industries, the above makes it possible to assert the implementation of the principle of multi-vector mobilization of resources. In particular, Ukraine, acting based on internal potential and local initiatives, simultaneously integrates mechanisms of international support in the financial, artistic, scientific and technical spheres. This approach corresponds to modern transnational practices of cultural heritage management, where the preservation, representation and innovative rethinking of cultural resources is carried out through intersectoral cooperation, the institutional mechanism for the development of creative industries and the effectiveness of cultural diplomacy.

During the Russian-Ukrainian war, creative industries demonstrate a high level of cultural resistance, which is manifested in the implementation of artistic projects capable of shaping a transnational representation of Ukraine as a subject of humanitarian resistance. Analysis of the media space makes it possible to assert that theatrical productions [20; 24; 25; 41], which function as tools of cultural diplomacy and symbolic communication, are significant in this process. "Vtorhnennia", "Ozbroyuyuchys proty moria lykh" (Teatr na Livomu berezi), "Kalynova sopilka", "Kalihula", "Konotopska vidma" (Natsionalnyi akademichnyi dramatychnyi teatr imeni Ivana Franka), "Zemlia", "Try kokhannia" (Natsionalnyi akademichnyi dramatychnyi teatr imeni Lesi Ukrayinky), "Sasha, vynesy smittia" (Odeskyi akademichnyi ukrayinskyi muzychno-dramatychnyi teatr imeni Vasylia Vasylka), "YA norm" (Kharkivskyi derzhavnyi akademichnyi teatr lialok imeni V.A.Afanasyevoyi), "Zernoskhovyshche" (Rivnenskyi akademichnyi ukrayinskyi muzychno-dramatychnyi teatr), "5 pisen Polissia" (Natsionalnyi akademichnyi dramatychnyi teatr imeni Mariyi Zankovetskoyi), "The Ball" (Kyivskyi natsionalnyi akademichnyi teatr operety), "Vsuperech" (Dniprovskyi akademichnyi teatr dramy i komediyi), "Vona Viyna" (Kharkivskyi teatr "Publitsyst"), "Skalicheni i Sylni" (Zaporizkyi dytiachyi teatr "SViYA") and others – represent aesthetic forms of understanding traumatic experience, while constructing new narratives of Ukrainian cultural heritage, cultural values. Analyzing the activities of Ukrainian cinema [5; 17], we will emphasize the active integration into the international cultural discourse, presenting films that have received recognition at film festivals. We are talking about such as: distinguished at various film festivals with the films "Klondaykl" (director Maryna Er Horbach), "Yak tam Katia?" (director Kristina Tynkevych), "Budynok zi skalok" dokumentalnyi film, "Myrnyi-21" (director Akhtem Seitablayev), "Shchedryk" (director Olesia Morhunets-Isayenko), as well as the full-length animated film "Mavka", which combines elements of folklore with modern technologies of visual art; and others. We will focus on the documentary film "20 dniv u Mariupoli" (director Mstyslav Chernov), which won the Oscar in 2024 in the category "Naykrashchyi povnometrazhnyi dokumentalnyi film", won the Directors Guild of America Award in the category "Outstanding Directorial Achievements in Documentary", won the nominations "Best Film" and "Best Documentary" at the Eighth National Film Awards "Zolota Dzyha" and a significant number of other awards and nominations. From the first days of the war, the visual sectors of the creative industries – in particular, graphic design and illustration – intensified their activities. The project "365: khronolohiia kreatyvnoho sprotyvu hrafichnykh dyzayneriv" (KNUKiM/KUK), represents a student-teacher initiative that, in the format of a catalog-calendar, records the daily visual reaction to the events of the war, and the art platform "Bilia sertsia" forms an emotional and symbolic space of cultural resistance [13]. Creative spaces are emerging in the regions and Kyiv, becoming cultural centers for the reboot of cultural heritage. For example, the art space "Ukrayynski sensy" (Kyiv), a unique place for studying and popularizing cultural heritage, where works by masters from different regions of Ukraine are presented [2]. The space exhibits authentic Ukrainian works of art that cover various genres and styles – from folk crafts to modern artistic practices. It is also important that the art space offers visitors the opportunity to participate in master classes, exhibitions, lectures, and evenings, which provides an opportunity to immerse themselves in the atmosphere of Ukrainian culture and art.

The study of the music sector provides an opportunity to focus on the achievements of the Lviv National Opera and Odessa Opera, which received the title of Opera Company of the year 2022 at The International Opera Awards. This testifies to the high level of institutional representation of Ukrainian opera art at the global level. Despite the war trials and damage, the Kharkiv National Academic Opera and Ballet Theater named after M.V. Lysenko continues to create, implementing large-scale projects – from premieres to the creation of a virtual theater museum. Within the framework of modern transnational cultural practices, the performance of the Kalush Orchestra with the composition "Stefania" at the international contest "Eurovision-2022" represented the synthesis of ethnic heritage

and creative modernity, which stands as a vivid example of cultural and creative synergy. The musical number combined elements of rap, folklore intonations and authentic Ukrainian motifs, forming a unique artistic product capable of broadcasting national identity in the global media space. The visual component of the performance – in particular, the stage costumes – was the result of collaboration between stylists and ethnographers, which ensured the integration of elements of traditional clothing (ancient *serdak*, embroidered shirts and Bukovinian *keptar*) in the context of modern stage design [3]. This approach demonstrates the potential of creative industries in rethinking cultural heritage as a resource for aesthetic innovation, emotional communication and strategic cultural representation of Ukraine at the international level.

In general, representatives of all sectors of the creative industries – theater, cinema, music, design, digital art and others – implement cultural and creative initiatives that not only support the humanitarian front of resistance, but also form a strategic basis for post-war development. These initiatives contribute to the formation of the emotional image of Ukraine in the international space, actualize cultural heritage as a resource of national resilience and ensure a gradual approach to victory through humanism, the cultural code of the nation and resilience. We note that representatives of each sector implement cultural and creative initiatives, which are only increasing every day, holding the creative front of resistance, which we aim to reveal in more detail in future scientific research. After all, all creative initiatives provide an opportunity to effectively bring Ukrainians' Victory closer step by step, and also work on the prospects for the development of creative industry sectors in the post-war period. Since all cultural and creative initiatives contribute to the formation of the emotional perception of Ukraine by the international community during and after the Russian-Ukrainian war. At the same time, within the framework of the post-war reconstruction of the cultural landscape of Ukraine, the State Agency for Tourism Development initiated the development of conceptual projects of memory routes aimed at preserving material evidence of wartime destruction and hostilities. These routes should become a tool for historical commemoration, cultural reflection and tourist representation, in particular for domestic and international audiences. It is envisaged that the relevant elements will be integrated into architectural and planning documents of urban and rural areas, taking into account the principles of preserving objects as markers of historical memory [52]. It is proposed to leave individual infrastructure elements, for example, the city of Irpin, which has acquired symbolic significance in the global media space, in their authentic state as visual artifacts of wartime. In this context, digital platforms, in particular the 360war.in.ua initiative, play an important role in the formation of a virtual archive of the deoccupied territories. Panoramic 3D visualizations of the cities of the Kyiv region, such as the hero city of Bucha, the hero city of Irpin, the hero city of Gostomel, Borodianka, Makarov, Gorenka, allow for a visual and analytical understanding of the scale of destruction, transformation of the urban environment and the invincibility of the Ukrainian people [52]. Work is also underway to include materials of cultural values, cultural heritage in general, in particular, the city of Chernihiv, the northern cultural center of Ukraine. This approach corresponds to modern practices of digital heritage conservation, combining the memorial function with tools of cultural tourism and creative representation.

Also interesting in the context of the study is the preservation and promotion of sports culture, in particular football, a component of heritage, which appears as an important but insufficiently conceptualized resource for the formation of national identity and cultural continuity. Ukraine, having three owners of the “Zolotoho miacha” (A. Shevchenko, I. Bielanov, O. Blokhin), demonstrates a high level of football tradition, which allows us to consider it as part of the cultural capital of the nation. The holding of the final part of the 2012 European Championship in both Ukraine and Poland became a catalyst for the development of local forms of football culture, which were manifested in the growth of fan communities, tourist practices, urban rituals and symbolic identification of city residents with football clubs. In the period 2012–2014, there was an active formation of elements of intangible cultural heritage associated with football traditions: from family attendance at matches to the visual marking of urban space with club symbols, holding creative events, and the formation of creative space. Such processes had the potential for transgenerational transmission of cultural codes, which is a characteristic feature of sustainable creative ecosystems [40]. However, the beginning of the Russian federation's military aggression in 2014 led to the destabilization of the infrastructure and a decrease in public interest in football, which negatively affected the processes of institutionalization of football culture as an element of national heritage. In this context, a comparative analysis with countries where football is integrated into the structure of cultural identity, in particular Italy and the United Kingdom,

is appropriate. For example, in Naples, Milan and London, football clubs function as cultural institutions that shape local communities, aesthetic practices, urban narratives and social rituals. They are carriers of philosophy, symbolism and emotional memory, which is transmitted through fan culture, street art, song tradition and urban environment. Thus, the Ukrainian experience requires a strategic rethinking of football as a cultural phenomenon that can integrate into the model of creative industries, contribute to the formation of local heritage, strengthen social cohesion and represent national identity in the global cultural space. Based on the analysis of the activities of football clubs, it is advisable to form a platform of key tools for integration into cultural heritage, namely: the formation of local identity through football clubs; visual marking of urban space (murals, fan zones, club symbols); ritualization of matches as elements of the urban calendar and cultural practice; cultural representation through art (graphics, painting, choreographic performances, fan songs, exhibitions, etc.); digital platforms and the media industry (development of mobile applications, VR/AR stadium tours, podcasts, etc.); production of fan paraphernalia, collaborations with designers, NKS carriers, brands to create unique products; development of souvenir products; educational and outreach initiatives; international cultural diplomacy to use football events as a tool to promote Ukraine's image abroad; creation of transnational projects that combine sports and culture; institutionalization of heritage, etc.

Table 2. Football culture as a tool for the development of creative industries and cultural heritage of Ukraine

Direction	Tool examples	Functional value	Implementation examples
Urban identity	Visual branding of urban space	Formation of local cultural identity through club symbols	Murals, fan zones, colorful decoration of cities on match days
Artistic Residency	Integrating football into artistic practices	Creation of cultural artifacts related to football heritage	Songs, street art, theater performances, exhibitions
Digital Transformation	VR/AR, digital archives, media platforms	Digitization of heritage, expanding access to cultural content	Virtual stadium tours, fan content, club applications
Creative Entrepreneurship	Production, fan paraphernalia, design	Stimulation of local economy through cultural products	Clothing, accessories, souvenir products, collaborations with brands
Educational Initiatives	Cultural and sports education	Formation of knowledge about football heritage as part of cultural education	Courses, fan schools, museum exhibitions, lectures
Cultural Diplomacy	International tournaments, transnational projects	Representation of Ukraine through football culture at the global level	Euro 2012, World Cup, participation of clubs in European cups, fan exchanges
Institutionalization of Heritage	Archiving, registers, legal recognition	Preservation and transmission of football culture as an intangible heritage	Documentation, histories of clubs, fan movements, stadiums

Source: Generated by the author.

Also important in the context is the appointment in May 2022 by the President of Ukraine of the first ambassador of the UNITED24 fundraising platform – football player and head of the UAF Andrii Shevchenko [49], who over the year of his activity attracted tens of millions of hryvnias in aid to Ukraine to restore Ukrainian culture and Ukraine in general. Thus, football culture is not only a sports phenomenon, but it is also a multi-vector tool for the development of creative industries, capable of generating cultural, social and economic value. The integration of football culture into national cultural policy will contribute to the rethinking of heritage as a living, dynamic system that forms the identity, cohesion and cultural sustainability of society. Accordingly, Ukraine's participation in international projects contributes to the actualization of cultural potential at the global level, allows us to present the authentic uniqueness of Ukrainian culture, mobilize financial and expert resources, and also form an understanding of the value of the national code both among the citizens of Ukraine and within the global community. This approach is consistent with the strategic principles of cultural diplomacy and the development of creative industries.

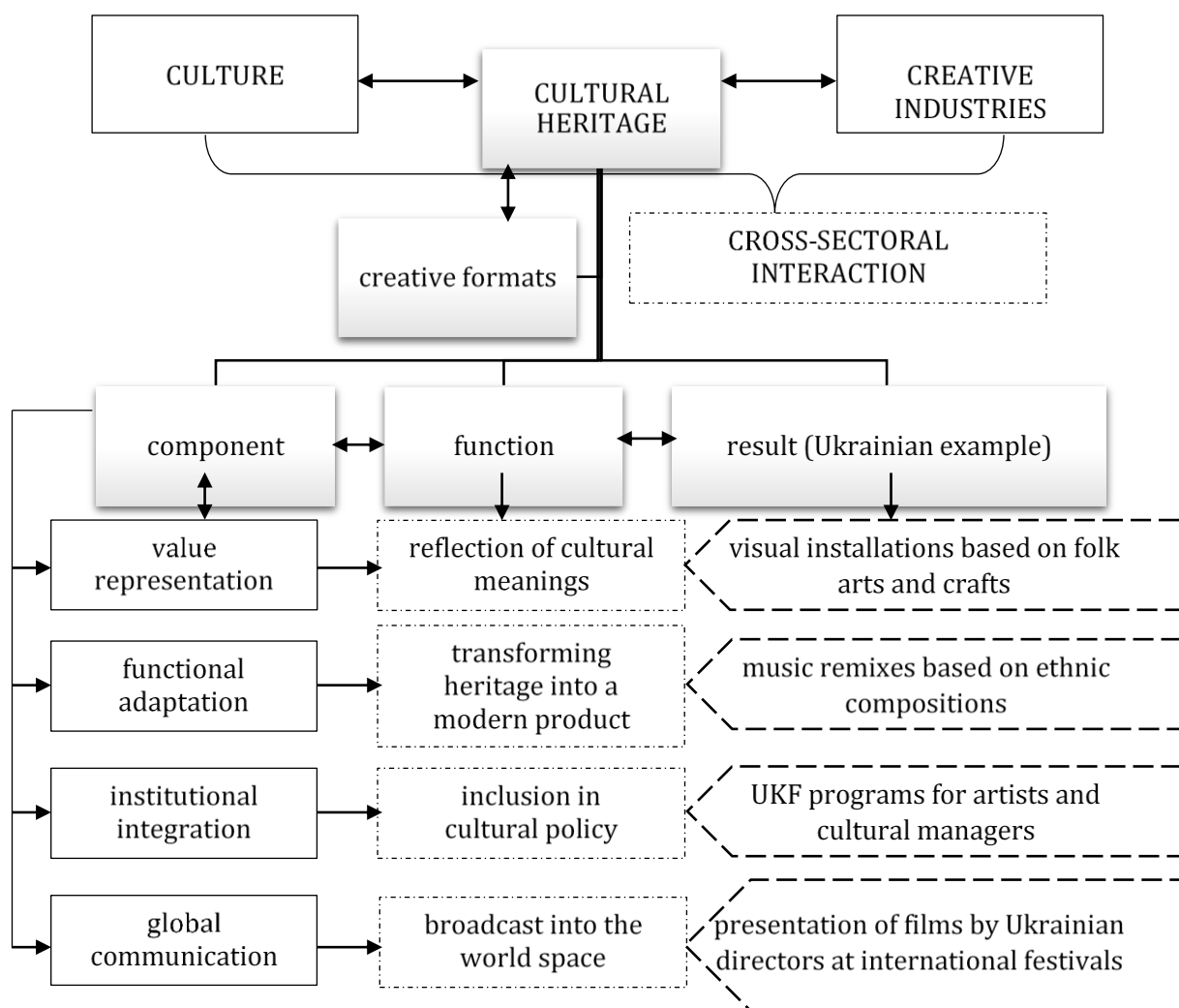


Figure 1. Synergistic interaction of culture – cultural heritage – ecosystem of creative industries

Source: Original Author's Development.

In general, based on the research conducted, it is advisable to form an appropriate theoretical and methodological model, through the prism of understanding creative industries not only as a mechanism for preserving cultural heritage, but also its transformation in response to social demands, technological changes and global trends. As J. Howkins (2005) notes, creativity is a resource that is not exhausted, but expanded through cultural interaction [8], as shown in Figure 2.

As can be seen from the model, the representation of cultural heritage through creative formats contributes to value communication and innovative activity – visual narratives, musical interpretations, digital reconstructions – all of which contribute to the actualization of heritage in the modern context of the creative space. Accordingly, functional adaptation allows you to integrate traditional elements of culture into new media, design, music, and literature. This contributes to the preservation of heritage through its transformation into a cultural product that resonates with a modern audience. At one time, D. Throsby (2008) noted that cultural policy should take into account the value significance of a cultural product [34], accordingly, in the model, we highlight institutional support as a key factor. Programs of the Ukrainian Cultural Fund, initiatives of the Ministry of Culture and Strategic Perspectives, the Ukrainian Institute, etc., regional initiatives and educational projects create conditions for the sustainable development of culture and creative industries. At the same time, global communication allows us to broadcast Ukrainian heritage into the global cultural space, forming new humanistic narratives that combine local values with universal meanings.

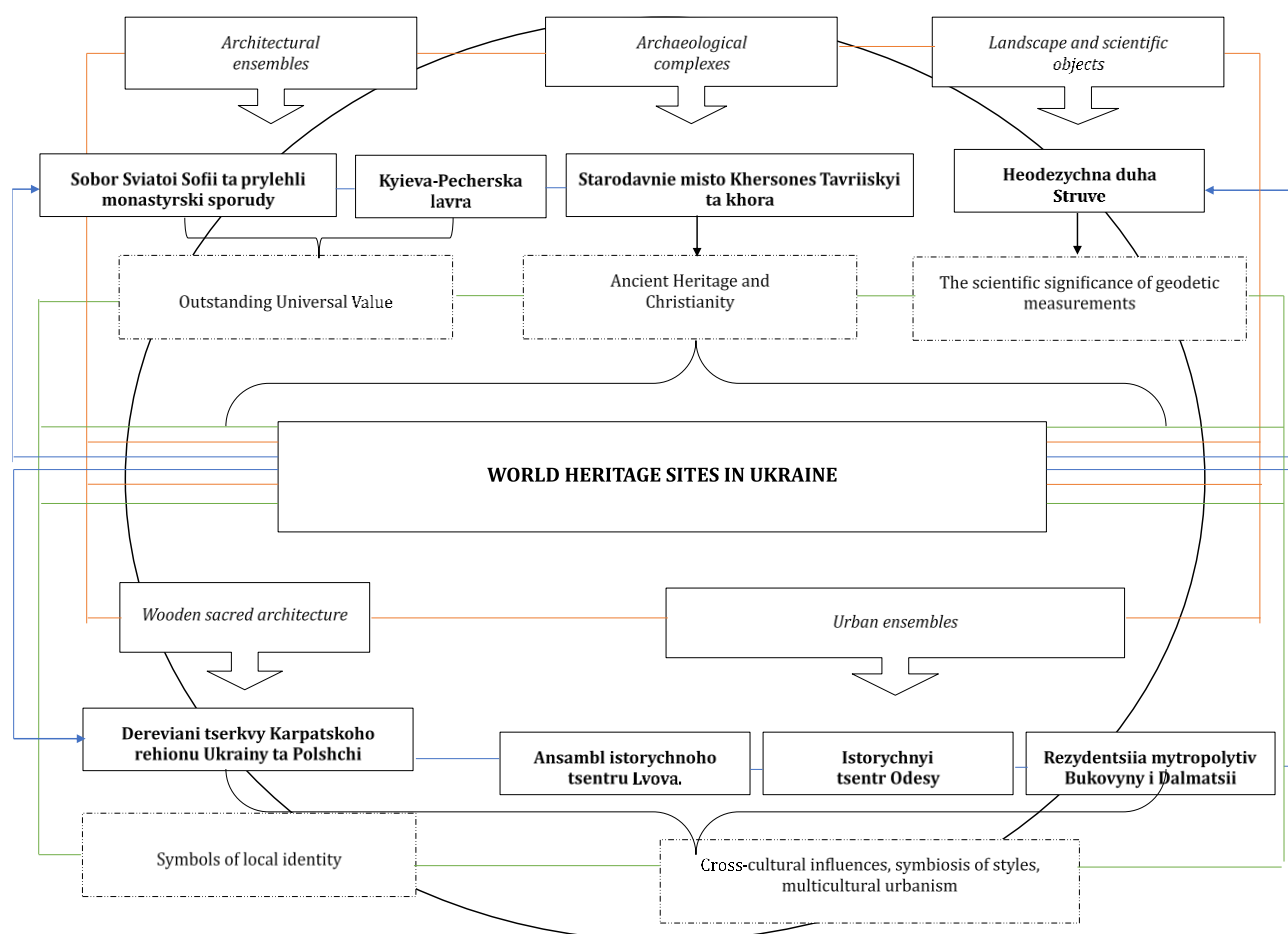


Figure 2. Theoretical-methodological model for conceptualizing the relationship between cultural heritage and cultural values within the ecosystem of creative industries

Source: Original Author's Development.

6. Conclusions

According to the results of the study, it was found that the cultural heritage of Ukraine as a carrier of national values, historical memory and identity, acquires special significance in the context of globalization transformations, digitalization, cultural hybridity and the russian-Ukrainian war. The integration of cultural heritage into creative practices through creative industries opens up new opportunities for the preservation, representation and rethinking of cultural values. In particular, the generalization of key provisions and conclusions allows us to emphasize that:

- it is appropriate to consider the cultural heritage of Ukraine not only as a historical heritage, but also as a dynamic factor in the formation of national identity, humanitarian security, and cultural subjectivity. The preservation and updating of cultural heritage require a systematic approach that combines traditional forms with innovative practices;
- universal patterns of functioning of creative industries, in particular their ability to adapt, translate and rethink cultural meanings, allow us to consider them as an effective tool for preserving and popularizing cultural heritage. This forms new formats of communication between the past and the present, local and global based on cross-cultural interaction and the ability for cultural rethinking;
- large-scale losses of cultural heritage and infrastructure as a result of russian aggression actualize the need for new formats of protection, digital archiving and international advocacy. Creative industries can play a key role in the processes of reconstruction, memorialization and cultural resistance;
- the proposed model, based on typological, trans-cultural and strategic analysis, allows us to systematize the functions of creative industries in the context of heritage protection. It can be used to assess cultural policy, develop regional programs and form development strategies;

- prospects for the integration of cultural heritage into the modern cultural and creative space are opened through post-industrial and digital transformations. This creates conditions for the formation of new narratives that combine authenticity with global relevance, contributing to the cultural subjectivity of Ukraine in the international cultural space.

Thus, the study confirmed the assumption that the cultural heritage of Ukraine, in the process of the activities of the creative industries sectors, forms a complex system of representation, transmission and renewal of humanitarian values in the modern socio-cultural space. Creative industries not only contribute to the preservation of authenticity, but also ensure the strategic integration of heritage into global narratives through innovative formats, digital technologies and interdisciplinary practices. The proposed theoretical and methodological model allows us to systematically comprehend these processes, opening up prospects for the formation of effective cultural policy, regional development and cultural sustainability, cultural diversity and cultural dynamics in the face of military challenges.

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