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The Cultural Heritage Impact of The Russia-Ukrainian War*

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Abstract

The purpose of this study is to explore the impact of the Russia-Ukrainian War on the cultural heritage of Ukraine. News texts from national and international online news sites between March 02, 2022, and June 25, 2022 were subjected to content analysis for this purpose. The qualitative data analysis program MAXQDA 2020 was used in the coding process of the data's content analysis. As a result of the content analysis, which was conducted through a qualitative approach, four main categories were identified regarding the impact of the Ukraine-Russia War on cultural heritage: 'Measures to be taken to stop Russia's cultural heritage destruction', 'Causes of cultural heritage destruction', 'Measures taken or to be taken for the preservation of cultural heritage' and 'The cultural heritage impact of the Ukraine-Russia War'. As a result of the analysis, it was determined that cultural heritage sites in Ukraine have been heavily damaged, many of them have disappeared, and the remaining ones continue to be looted. It is also been reported that Russian soldiers have stolen artifacts from museums and kidnapped museum directors. Attacks on cultural heritage sites have been carried out by Russians to destroy Ukrainian culture and erase their cultural memories. Sanctions should be imposed on Russia for the damage they have caused to cultural heritage. They should not transport cultural heritage from the occupied areas, and Russia should be dismissed from UNESCO. They should also be tried by war crimes tribunals. Several measures have been taken to protect cultural heritage sites in Ukraine, including the establishment of the Ukrainian Cultural Heritage Protection Centre, digitization of cultural heritage, rescue training for local people, placing sandbags as barriers in cultural heritage sites, educating military personnel to respect cultural heritage, monitoring damage to cultural heritage sites by UNESCO with satellite images, online meetings with cultural heritage experts, establishing no-fly zones, placing international blue shield signs in cultural heritage sites, restoration of damaged areas, obtaining various funds, and moving artworks to museum shelters.

Keywords: Russia-Ukrainian War, Cultural Heritage, Damage, UNESCO.

Ukrayna- Rusya Savaşının Kültürel Miras Üzerindeki Etkisi

Öz

Bu çalışmanın amacı Ukrayna- Rusya Savaşının Ukrayna'nın sahip olduğu kültürel miras üzerinde nasıl bir etkiye yol açtığının keşfedilmesidir. Bu amaçla ulusal ve uluslararası çevrim içi haber sitelerinden 02 Mart 2022 – 25 Haziran 2022 tarihli haber metinleri içerik analizine tabi tutulmuştur. Verilerin içerik analizi ile kodlanma sürecinde nitel veri analiz programı MAXQDA 2020 programından faydalanılmıştır. Analiz sonunda Ukrayna 'da yer alan kültürel miras alanlarının ağır tahribata uğradığı, birçoğunun yok olduğu ve kalanların da yağmalanmaya devam edildiği belirlenmiştir. Ayrıca Rus askerleri tarafından müzelerden eserlerin çalındığı ve müze müdürlerinin de kaçırıldığı ifade edilmektedir. Rusların Ukrayna toplumunun kültürünü yıkmak ve kültürel hafızalarını silmek için kültürel miras alanlarına saldırılar gerçekleştirildiğinin altı çizilmiştir. Rusların kültürel mirasa gerçekleştirdiği bu zararlardan dolayı yaptırımlara tabi tutulması, işgal ettikleri yerden kültürel miras taşımamaları, Rusya'nın Unesco'da çıkarılması gerektiği ve savaş mahkemelerinde yargılanması gerektiği vurgulanmaktadır. Ukrayna'da yer alan kültürel miras alanlarının korunması için Ukrayna kültürel mirası koruma merkezi kurulduğu, kültürel mirasın dijitalleştirildiği, yerel halkın kurtarma eğitimlerine katıldığı, kültürel miras alanlarına kum torbası ile barikat kurulduğu, askeri personellere kültürel mirasa saygı eğitimleri verildiği, Unesco'nun uydu görüntüleri ile savaş tanıkları kültürel miras alanlarında gerçekleşen hasarların anlık takibini yaptığı kültürel miras uzmanlarının çevrim içi toplantılar gerçekleştirdiği, uçuşa yasak bölgenin oluşturulması gerektiği, kültürel miras alanlarına uluslararası mavi kalkan işareti yerleştirildiği, tahrip olan yerlerin yeniden restorasyonlarının gerçekleştirilmeye başlandığı, çeşitli fonlardan gelirler sağlandığı ve müze sığınaklarına eserlerin taşındığı belirlenmiştir.

Anahtar Kelimeler: Ukrayna- Rus Savaşı, Kültürel Miras, Tahribat, Unesco.

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INTRODUCTION

Cultural heritage can be defined as the whole of artistic or symbolic, tangible and intangible values transferred from the past to the future (Jokilehto, 1990). Another definition describes cultural heritage as the collection of values that cover all life processes, from the architectural structures that people create during their social lives to the present day (Gültekin & Uysal, 2018). Cultural heritage is evidence of the existence of societies. Protecting cultural assets is related to the idea of eradicating common memories, a culture of living together, and diversity, as well as defining the identity of societies and shaping their uniqueness (Bilgili, 2021). Wars cause significant damage to cultural heritage in a short period of time. Armed conflicts can be classified as international wars and non-international wars - civil wars. The biggest threat to cultural heritage today arises in conflicts at the national and local levels. According to Stone (2016), the reasons for the destruction of cultural heritage are the lack of importance attached to it in the pre-conflict planning process, the perception of cultural heritage as legitimate "war booty," indirect damage, lack of military awareness, looting, interruption of protection efforts due to conflicts, and intentional and conscious targeting. The occupation of Ukraine by Russia, which began in 2022, is undoubtedly an important event in world history. It can be argued that Russia aims to regain control of the countries that were previously under the umbrella of the Soviet Union and gained their independence after its dissolution (Keskin, 2016). This war has led to a discussion of many issues, from foreign policy to agriculture, energy, and security. Along with this, a debate has started on the preservation of cultural heritage. Past wars have shown that the measures taken have not been deterrent enough.

As of February 2023, the impact of the Ukraine-Russia war, which has lasted for one year, on Ukrainian cultural heritage is a subject of concern. An examination of the literature reveals that the effects of conflicts on cultural heritage have been rarely studied. Malysh et al. (2021) analysed the effectiveness of Ukraine's state policy on the protection of tangible and intangible cultural heritage, as well as the measures taken to preserve cultural assets in the event of armed conflict. Botti & Bianchi (2023) focused on the religious dimension of the Russia-Ukraine dispute. The Russians aim to destroy the symbolic places of Ukrainian religious identity (urbicide) to eliminate the spiritual unity between Russian and Ukrainian people. Ukrainians, on the other hand, attempt to erase Russian presence and common religious and cultural roots by destroying worship buildings related to the Moscow Patriarchate tradition. This way they also reject Russia's

imperial traditions (Botti & Bianchi, 2023). Pereira et al. (2022) focused on the environmental impacts of the Ukraine-Russia war, while Coleman (2022) provided a general content analysis of war crimes committed by Russia. Unlike existing studies, the purpose of this study is to reveal the impact of the Ukraine-Russia War on Ukraine's cultural heritage. Therefore, the research is built on the question of can the great damage caused by wars to cultural heritage be reduced and accordingly, the Russia-Ukraine war has been analysed to reveal the destructive effects of the Russia-Ukraine war on the Ukrainian cultural heritage. Therefore, based on the question of how to reduce the significant damage that wars cause to cultural heritage, the Russo-Ukrainian war is discussed, and the destructive effects it has had on Ukrainian cultural heritage are being highlighted.

The concepts of cultural heritage and its preservation and the Russia-Ukraine War are defined in the conceptual framework section of the study. In the methodology section, the study presents a content analysis of online news articles from national and international sources between March 2, 2022, and June 25, 2022, in line with the research objectives. Finally, the discussion and conclusion section create a research agenda for future studies and identifies research gaps.

CONCEPTUAL FRAMEWORK

Cultural Heritage and its Preservation

A property must have historical value, be consciously and originally transmitted to future generations; be abstract, concrete or a mixture of both, and become socialized to be defined as a cultural heritage. Cultural heritage carries a universal value with historical, artistic, scientific, aesthetic, anthropological, and ethnological perspectives from the past to the present (Diker, 2016). According to laws and regulations prepared by UNESCO, cultural heritage is limited to tangible, intangible, underwater, and natural heritages. According to the Convention Concerning the Protection of the World Cultural and Natural Heritage, intangible cultural heritages include verbal traditions and expressions, performing arts, social practices, festive events, and rituals, knowledge and practices concerning nature and the universe, and traditional craftsmanship techniques that are transmitted orally along with the language. Tangible cultural heritage is divided into movable and immovable categories. Movable Cultural Heritage includes paintings, sculptures, coins, manuscripts, and archaeological objects while Immoveable Cultural Heritage includes monuments, archaeological sites, historic urban landscapes; Underwater Cultural Heritage includes shipwrecks, underwater ruins, and cities. Natural Heritage includes natural sites,

cultural landscapes, physical, biological, and geological formations (Durmaz, 2018).

Under the framework of the Geneva Conventions of August 12, 1949, it is a war crime for residential areas, civilian buildings, and religious, historical, educational, artistic, scientific, charitable buildings, hospitals to be military targets. The aim of the 1954 Convention for the Protection of Cultural Property in the Event of Armed Conflict was to protect cultural heritage areas in war zones. The concept of “heritage” was introduced in the 1972 World Cultural and Natural Heritage Convention. Entities that constitute cultural heritage can request assistance from the countries concerned in the event of rapid deterioration caused by events such as natural disasters and natural damage, or if an armed conflict occurs. However, cultural entities that have suffered damage are also included in the “List of World Heritage in Danger,” which can result in a sanction that can be imposed on the country concerned. In particular, opponents intentionally target each other’s cultural assets during armed conflicts. Wars between humans have not been limited to taking away each other’s right to life throughout history; they have also continued to erase the traces of human-created history, culture, religion, language, and, in short, the long journey of humanity’s product on earth (Yavuz, 2017).

It is stated that there are four main elements in aiming to destroy or damage cultural heritage during armed conflicts (Çokişler et al., 2017).

1. The conflicts are characterized by identity-based clashes, with religious or ethnic factors playing a more significant role than territorial disputes. The enemy’s historical and cultural heritage is a target of hatred and serves as a part of their identity, and destroying this heritage is seen as a means of establishing psychological dominance over the opposing side.
2. The conflicts are fuelled by illegal economic activities, and armed organizations that cannot generate financial resources through legal means see historical artifact trafficking as a profitable business.
3. The conflicts often occur in countries with weak or failed state authority or within autocratic states.
4. There are two or more states or non-state actors involved as parties in conflicts that target cultural heritage.

War crimes are unlawful acts committed during an armed conflict by military or civilian individuals that violate the laws of war (Yılmaz, 2001). Despite this,

Yet, war crimes have been evident in many current wars. Nevertheless, international law, which has a relatively short history in human history, has made significant progress in the last 150 years. As part of this development, a number of international conventions have been signed to protect cultural heritage in countries both domestically and internationally (Yavuz, 2017). In particular, world wars and subsequent regional conflicts have made it necessary to take more concrete steps to protect cultural heritage. Therefore, international agreements have been made since the late 19th century. Many principles have been put in place, including prosecuting countries that do not comply with the agreements. Some of these agreements are as follows: According to Article 27 of the IV Hague Convention of 1907, necessary precautions should be taken during siege and bombardment to prevent religious, artistic, scientific, or charitable buildings, monuments, hospitals, and other places where the wounded and sick are collected from being used for military purposes. These buildings should be marked with visible signs to distinguish them from military objectives. Legal action should be taken when the regulations are violated, and individual penalties should be imposed. The 1954 Convention for the Protection of Cultural Property in the Event of Armed Conflict provides normative content to the concept of cultural heritage (Final act of the Intergovernmental Conference on the Protection of Cultural Property in the Event of Armed Conflict, The Hague, 1954, 2010). The Blue Shield, which is included in the Convention, is the international sign that cultural heritage will be protected during times of war. The concept of cultural heritage in the 1954 Hague Convention includes immovable cultural assets such as monumental works, buildings of historical or artistic importance, and archaeological sites, as well as movable cultural assets such as art objects, books, archives, manuscripts, and scientifically important collections with artistic, historical, or archaeological significance. In addition, targeting cultural property was defined as a war crime for the first time (UNESCO, Second Protocol to the 1954 Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict, 1999). Sixteen years after the adoption of the Hague Convention and Protocol, the international community developed the 1970 UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property. The Convention aimed to prevent the illegal trade of cultural properties. The Convention also included not only declared and inventoried cultural properties but also all types of stolen cultural properties and required the return of all such cultural properties to their countries (UNESCO, The 1995 UNIDROIT Convention, 1995). Natural and cultural heritage assets included in the World Heritage List

are entitled to “assistance in case of natural disasters, natural degradation or armed conflict.

With all these efforts, a cultural asset can be considered as cultural heritage if it is accepted, protected and preserved by society as an intangible cultural value, and its sustainability is ensured (KaracaYılmaz et al., 2017). Cultural assets are the evidence that carry the way of life and beliefs of people formed by natural and human factors to the present day. Cultural heritage assets should remain in their original place due to their organic connection between the environment and culture. Visiting a cultural heritage that has been removed from its surroundings and taken to another place is meaningless (Diker, 2016). The weakest aspect of the regime for the protection of cultural property regulated by international humanitarian law is the sanction regime that the responsible parties will face in case of violation of the Conventions. Except for the 1999 Protocol, all other texts have left the regulation of the sanctions that the concerned states will face in case of violation of the Conventions to the parties. States that cannot even be effective in protecting cultural property are tasked with punishing the responsible parties after conflicts. In our opinion, this situation causes the sanction system of the Convention to be ineffective, as seen in concrete cases as well (Erdem, 2018).

Although no action could be taken for the cultural heritage destroyed or stolen during World War I, in the indictment prepared against a suspect named Alfred Rosenberg after World War II, who was accused of other crimes, it was claimed that he carried out attacks against buildings with cultural value in the Eastern European regions by invading them in a planned and systematic way, and his trial resulted in the death penalty. Similarly, Dubrovnik, listed as a UNESCO World Heritage Site, was consciously and systematically attacked by Serbs. The Serbian commanders who carried out this attack were convicted. In 2012, Al Mahdi, who deliberately attacked 10 monuments, tombs, and mosques on the UNESCO World Heritage List during the internal war in the Republic of Mali, was sentenced to 9 years in prison after his trial (Yavuz, 2017). No action has yet been taken for the cultural heritage destroyed by ISIS in Syria. Despite the measures taken against attacks on cultural assets, it continues to be one of the most violated issues in armed conflicts.

The Russia-Ukrainian War

The Russia-Ukrainian war began with Russia's annexation of Crimea and continued with the occupation of Donbas in February 2022 and has been ongoing as of September 2022. Wars cause many devastations. The loss of lives, destroyed cities and many cultural heritages are affected. According to recent data, the death toll has

exceeded at least 42,500. There are 140,000 destroyed buildings (Reuters.com). The UNESCO World Cultural Heritage sites in Ukraine are Saint-Sophia Cathedral and Related Monastic Buildings in Kyiv, Kyiv-Pechersk Lavra, the Ensemble of the Historic Centre in L'viv, Struve Geodetic Arc, Ancient and Primeval Beech Forests of the Carpathians and Other Regions of Europe, Residence of Bukovinian and Dalmatian Metropolitans, Ancient City of Tauric Chersonese and its Chora, Wooden Tserkvas of the Carpathian Region in Poland and Ukraine, and The Historic Centre of Odesa. In addition to these, there are countless other cultural heritages. Indeed, according to the latest assessment published by UNESCO, 152 cultural sites have been partially or completely destroyed, including 70 religious' buildings, 30 historical sites, 18 cultural centers, 15 monuments, 12 museums, and 7 libraries (unesco.org). Given that the conflict is still ongoing, and with Russia declaring a state of mobilization in September 2022, it is clear that the damage will continue to increase. The Convention for the Protection of Cultural Property in the Event of Armed Conflict has not been successful in some regions such as Bosnia, Afghanistan, and Iraq, in the aftermath of World War II. Cultural heritage in Syria has also suffered severe destruction (Durmaz, 2019). Now, this destruction continues with Russia's occupation of Ukraine. Any damage to cultural heritage is a common loss for humanity (Erdem, 2018). The war in Ukraine not only harms Ukrainian cultural heritage but also the cultural heritage of the world.

THE METHOD

In this study, document analysis, which is one of the qualitative research methods, was used to determine the impact of the Ukraine-Russia War on Ukraine's cultural heritage. Document analysis involves analysing written materials that contain facts that researchers are interested in (Yıldırım & Şimşek, 2013). Furthermore, analysing written and visual materials according to the research purpose provides rich and comprehensive information (Baş & Akturan, 2017). Document analysis was conducted in this study since the aim was to reveal in-depth how the Ukraine-Russia War affected cultural heritage. In this regard, news texts published between March 02, 2022, and June 25, 2022, were examined from national and international online news sites. This process was conducted as follows: Firstly, the sentence “Damages of the Ukraine-Russia War on Cultural Heritage” was entered into the Google search engine, and a total of 31 news texts published in 10 national and 21 international online news sites covering the content of this search were subjected to content analysis.

As a result of the google search, these news sites were chosen because they have news content about

the damages of the Ukraine-Russia War on cultural heritage. The links of these national and international online sites are given in table 1 below. More websites were not included in the content analysis since the news contents on national and international news sites started to show similarities between March 02, 2022, and June 25, 2022. Ethics committee permission is not required.

any topic. In this regard, researchers first perform open coding (Hsieh & Shannon, 2005). Open coding is defined as the type of coding made by researchers on the data they have collected in the near process by reading the data in detail and from the first reading (Neuman, 2008). Subsequently, the codes created in inductive content analysis are combined under broad headings to form categories (Hsieh & Shannon, 2005).

Table 1. The Links of National and International Online Sites

1- https://l24.im/dja
2- https://l24.im/1dH
3- https://www.aa.com.tr/tr/cevire/rusya-ukrayna-savasinin-cevreye-etkileri-ne-boyutta/2561351
4- https://l24.im/0SLvF
5- https://www.bbc.com/turkce/haberler-dunya-60618280
6- https://l24.im/tY2JuH
7- https://l24.im/6ps7
https://www.indyurk.com/tags/rusya-ukrayna-sava%C5%9F%C4%B1-0
8- https://l24.im/tvfuaD
9- https://l24.im/YGOT1N3
10- https://l24.im/rIzeJo
11- https://www.unesco.org/en/articles/damaged-cultural-sites-ukraine-verified-unesco
12- https://www.rferl.org/a/cultural-destruction-ukraine/31821373.html
13- https://epthinktank.eu/2022/04/22/russias-war-on-ukraines-cultural-heritage/
14- https://news.un.org/en/story/2022/05/1119052
15- https://www.voanews.com/a/ukraine-s-cultural-heritage-under-attack-official-says/6661269.html
16- https://www.swissinfo.ch/eng/when-cultural-heritage-becomes-collateral-damage-in-war/47511316
17- https://t.ly/B6QkM
18- https://l24.im/rMIFGXs
19- https://l24.im/Z4fUca
20- https://www.npr.org/2022/04/02/1090475172/unesco-ukraine-cultural-sites-damage
21- https://l24.im/n5Kj
22- https://l24.im/RFYCLv
23- https://l24.im/QNDIgC
24- https://l24.im/mnCd6
25- https://l24.im/Tmz
26- https://t.ly/wpzVh
27- https://l24.im/Z9YApnU
28- https://l24.im/b7h6Ld
29- https://t.ly/xa9mj
30- https://t.ly/BXy_h
31- https://t.ly/H-Evv

The news texts on online sites were transferred to the Maxquda 2020 qualitative data analysis program without distorting their original form. Images and various advertising content in the news texts were deleted, and the English texts were translated into Turkish and prepared for content analysis. Inductive content analysis was used in this study. Inductive content analysis is preferred to arrive at a detailed opinion on

In this context, researchers have sometimes coded the news texts in the form of a sentence and sometimes in the form of a paragraph using the Maxquda 2020 program. Then, similar codes resulting from open coding were combined to form categories.

Table 2. Explanations on the Themes Created to Determine the Impact of the Ukraine-Russia War on Cultural Heritage

The Effect of the Russia-Ukrainian War on Cultural Heritage	
Cultural Heritage Plundering	refers to the act of Russian soldiers stealing and taking away the cultural heritage artifacts located in cultural heritage areas within Ukraine's borders during the Ukraine-Russia War.
Cultural Heritage Bombing	refers to the act of Russian soldiers and Russian aircraft bombing the cultural heritage areas located within Ukraine's borders during the Ukraine-Russia War.
Cultural Heritage Burning	refers to the act of Russian soldiers setting fire to the cultural heritage areas and museums located within Ukraine's borders during the Ukraine-Russia War.
Abduction of Museum Directors	refers to the act of Russian soldiers forcibly taking the directors of museums located within Ukraine's borders away from their museums and holding them elsewhere during the Ukraine-Russia War.
Actions to be Taken for Russia to Stop Cultural Heritage Destruction	
Imposing sanctions on Russia.	expresses the imposition of various sanctions by the United States and Western countries on the Russian government to prevent the destruction of cultural heritage sites by stopping the occupation of Ukraine.
Dismissing Russia from UNESCO	Deleting important heritage sites from the UNESCO World Heritage List belonging to the Russian state.
Filing a case against Russia at the International Criminal Court	expresses the need to file a lawsuit against Russia in the International Criminal Court, where war crimes, crimes against humanity, genocide, and aggression crimes are handled.
Causes of Destruction of Cultural Heritage	
Destroying the culture of a society and erasing its memory	The destruction of cultural heritage sites by Russian soldiers and aircraft, resulting in the erasure of Ukraine's cultural history and severing its connection to the past for the Ukrainian people.
Measures Taken / To Be Taken for the Protection of Cultural Heritage	
Dialogue of Government with international partners	The Ukrainian government's need for discussing with other countries to establish joint strategies for the protection of cultural heritage sites.
Restoration works	expresses the need to start renovating the cultural heritage sites by the Ukrainian Government that have been damaged.
Identification of safe zones	the Ukrainian government needs to identify high-security areas to relocate movable cultural heritage artifacts.
Funding	Providing the Ukrainian government with financial support from international aid organizations for the reconstruction of cultural heritage sites that have been damaged by the war.
Issuance of guidelines for the protection and evacuation of collections	Creating picture documents to clarify the issues of important collections in museums not damaged during the war and the relocation of these artifacts from the museums.
Establishment of no-fly zones	refers to implementing a flight ban over the airspace of important cultural heritage sites located in Ukraine.
Training plans for Ukrainian law enforcement by UNESCO	The United Nations Educational, Scientific and Cultural Organization (UNESCO) should plan various trainings for law enforcement officers working in Ukraine to protect cultural heritage sites from the destructive impact of war.

Table 2 (Continued). Explanations on the Themes Created to Determine the Impact of the Ukraine-Russia War on Cultural Heritage

Measures Taken / To Be Taken for the Protection of Cultural Heritage	
Organizing online meetings with cultural heritage experts	Cultural heritage experts worldwide should come together on online platforms to organize meetings to prevent the destruction of cultural heritage sites in Ukraine during war.
Cultural respect education for military personnel	Ukrainian government officials need to ensure that military personnel take online training to be cautious about cultural heritage sites.
Placement of foam and extinguishing materials in cultural heritage areas	The Ukrainian government should ensure that foam and fire extinguishing materials are available to extinguish fires that may occur in cultural heritage sites as a result of Russian attacks.
Placement of sandbags and barricades in cultural heritage areas	Military personnel in Ukraine should use sandbags to block cultural heritage sites to prevent the occupation of Russian troops.
Participation of local communities in rescue training	The Ukrainian government should provide training to the local community to rescue portable artifacts from the destructive impact of war in cultural heritage sites.
Digitalization of cultural heritage	The transfer of three-dimensional versions of cultural artifacts in museums in Ukraine to a computer environment is recommended.
The transfer of three-dimensional versions of cultural artifacts in museums in Ukraine to a computer environment	The establishment of a protection centre to protect cultural heritage sites from the destructive impact of war in Ukraine.
Transport of cultural objects to museum shelters	Moving the artifacts to the shelters of museums in Ukraine for protection against Russian attacks.
Usage of 3D printers	Using 3D printers to produce copies or models of the artifacts in cultural heritage sites in Ukraine as souvenirs.
Development of firefighting procedures	A series of steps to be taken by the authorities to prevent possible fires that may occur as a result of Russian attacks on cultural heritage sites in Ukraine.
Backups for/of digital archives	The protection of digital versions of cultural artifacts in Ukraine by keeping digital data in physical or cloud locations on computers separate from storage areas.
Placement of the International Blue Shield symbol	The placement of the International Blue Shield Sign issued by UNESCO to ensure the protection of historical and cultural treasures such as museums, frescoes, sculptures, buildings, stained glass, etc. in Ukrainian cities during times of war.
Using social media propaganda campaigns	The sharing of a pre-planned series of messages on social media platforms to influence the thoughts and behaviours of many people to protect cultural heritage sites in Ukraine from Russian attacks.

FINDINGS

Four main categories were identified regarding the impact of the Ukraine-Russia War on cultural heritage as a result of the content analysis, which was conducted through a qualitative approach: ‘Measures to be taken to stop Russia’s cultural heritage destruction’, ‘Causes

of cultural heritage destruction’, ‘Measures taken or to be taken for the preservation of cultural heritage’ and ‘The cultural heritage impact of the Ukraine-Russia War’. A total of 28 codes were determined under these categories. Table 2 below provides explanations on the themes. Within this scope, each theme and the

elements intended to be expressed are clearly stated in the study.

After explaining the themes created to determine the impact of the Ukraine-Russia War on cultural heritage, the code-subcode-theory model was made, and a model was included for each theme from Figure 1 to Figure 4. The thickness of the arrows in the models indicates the frequency of repetition of the codes. Thus, thick arrows represent more frequently repeated codes, while thin arrows represent less frequently repeated ones.

in Ukraine, burning was also frequently mentioned in news texts. It is especially noted that Russian soldiers deliberately set fire to and burned cultural heritage sites. It is stated in news texts that cultural heritage sites were looted by Russian soldiers and that important artifacts were stolen as a result of this looting. As a result of the bombing, burning, and looting by Russian soldiers, it has been determined that even those on the UNESCO Cultural Heritage List are at risk of being destroyed due to severe damage. The following are some quotes from news texts that support this issue.

Figure 1. Code-Subcode-Theory Model of the Impact of the Ukraine-Russia War on Cultural Heritage



The frequently repeated codes under the category of the impact of the Ukraine-Russia war on cultural heritage are included in the code-sub-code-theory model in Figure 1. When online national and international news sites are examined, it is emphasized that Ukraine’s important cultural heritage sites were heavily bombed as a result of Russia’s occupation of Ukraine. It is stated that UNESCO-listed cultural heritage sites in Ukraine were among those bombed. In addition to the bombing of cultural heritage sites

“The Ukrainian Ministry of Foreign Affairs announced in a social media post that 25 works by Ukrainian artist Maria Pryimachenko, exhibited at the Ivankiv Museum in Kiev, were destroyed as a result of an attack by Russian soldiers.”

“In Ukraine, 142 cultural heritage sites suffered heavy damage due to Russian occupation. Additionally, 377 works of art and cultural institutions were destroyed or damaged due to the actions of the occupiers. These

Figure 2: Code-Subcode-Theory Model for What Needs to be Done to Stop Russia's Cultural Heritage Destruction



include 169 religious buildings, 75 cultural centers, theaters, cinemas and other art centers, 52 monuments and works of art, 45 libraries, 36 museums and reserves.”

“The United Nations Educational, Scientific and Cultural Organization (UNESCO) has warned that important historical sites in Ukraine are at risk of damage and even destruction due to Russia’s continued attacks.”

“Ukrainian officials have claimed that Russian forces took more than 2,000 works of art to the Donetsk region, which is held by Russian separatists, after occupying the strategic port city of Mariupol.”

Some news articles have emphasized that some museum directors in Ukraine have been kidnapped by Russian soldiers. The following quote from a news article supports this situation:

The code-sub-code-theory model is presented in Figure 2 under the category of codes for what needs to be done to stop Russia’s cultural heritage destruction. The Ukrainian government emphasizes the need to prosecute those who destroy cultural heritage by applying to the International Criminal Court to stop Russia’s attacks on cultural heritage. In addition, it is suggested that UNESCO should delete Russian works from the Cultural Heritage List and apply various sanctions to deter Russia. Especially, it is believed that the economic sanctions applied by countries against Russia will harm the Russian economy. The following quotes from some news articles support these views.

“As the 55th day passes since Russia’s attack on Ukraine, the wave of sanctions against Moscow by Western countries continues. The expanding and increasing sanctions cover finance, energy,

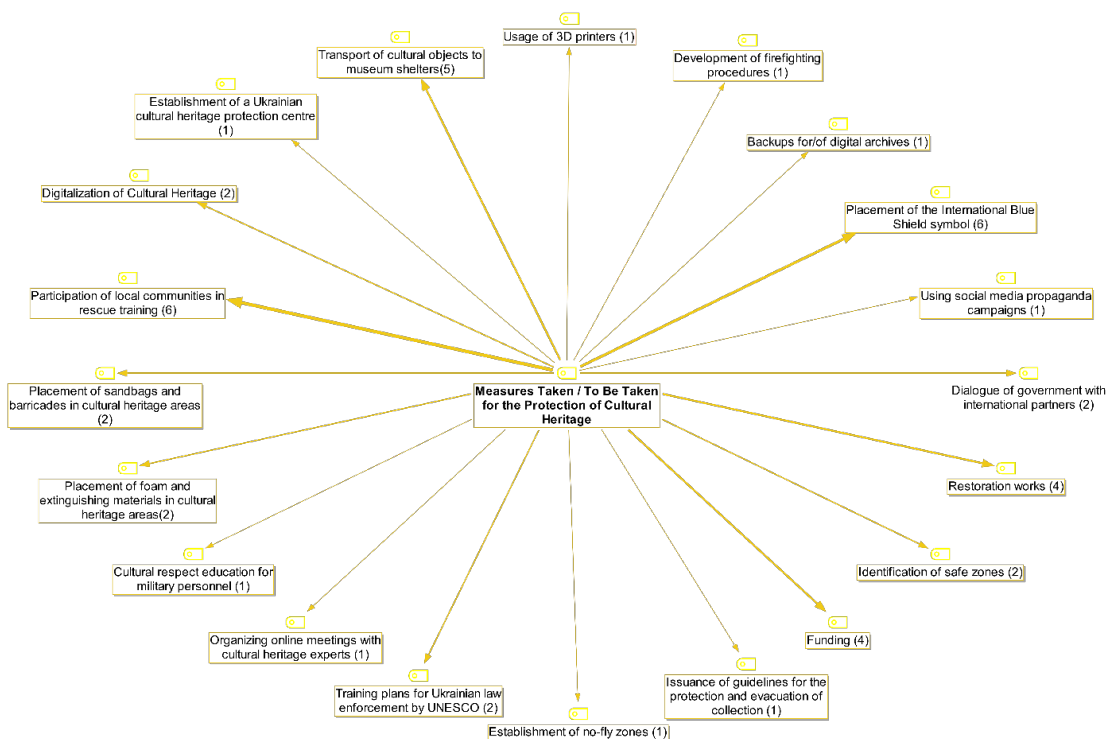
Figure 3: Reasons of Cultural Heritage Destruction



‘Russian troops forcibly entered the home of Leila Ibrahimova, director of the Melitopol Museum, put a hood over her head, and kidnapped her. They interrogated her for hours and finally released her.’

transportation, media, technology, automotive, sports, and trade sectors. According to the global sanctions monitoring database Castellum.ai, Russia has been

Figure 4: Hierarchical Code-Subcode Model of Measures Taken / to be Taken for the Protection of Cultural Heritage



subjected to 6,918 new sanctions since February 22. The total number of sanctions imposed on Russia has reached 9,672. The International Criminal Court has launched an investigation into allegations of war crimes committed in Ukraine during Russia's occupation of the country.'

The code belonging to the category of reasons for the destruction of Ukrainian cultural heritage is shown in Figure 3 above. It is emphasized that Russia destroyed Ukrainian cultural heritage to destroy the local culture of the Ukrainian people and erase the cultural memory of its society. Thus, it is stated that future generations of the Ukrainian people can be alienated from their own culture and lose interest in defending Ukrainian nationalism. In other words, it can be said that cultural heritage sites are being destroyed to alienate the Ukrainian people from their traditions and customs. Some news articles supporting this policy are shared below.

'The museum recorded that cultural assets are targeted to destroy and erase the memory of society in wars, pointing out that world cultural heritage is also disappearing in Ukraine.'

'The museum noted that, in addition to the incredible human and environmental losses in Ukraine, world cultural heritage is also disappearing, emphasizing that cultural assets are targeted to destroy and erase the memory of society by wars.'

The hierarchical code-subcode model for measures taken/ to be taken for the protection of cultural heritage is shown in Figure 4. It has been determined that UNESCO and the Ukrainian government have taken various measures to protect Ukraine's cultural heritage and pass it on to future generations. In particular, UNESCO provides funding to the Ukrainian government, monitors the damage to cultural heritage sites in Ukraine through satellite images and witnesses, and organizes online meetings with experts and Ukrainian government officials. On the other hand, it has also been reported in news articles that cultural heritage sites are being protected with the blue shield symbol. Some news articles supporting these statements are shared below:

'A UNESCO spokesperson stated that the list presented by Ukrainian authorities and verified by the UN agency did not include all the damaged structures, and that experts were still reviewing many reports. The spokesperson also mentioned that they used satellite images and witness statements to verify the lists presented by Ukraine. The statement indicated that more than 10 of the damaged structures were in Kharkiv, which had been heavily shelled by Russia.'

Various historical and cultural assets with significant value, such as museums, frescoes, sculptures, buildings, and stained glass, are being protected by Ukrainian authorities, particularly in Kiev, Odessa, and Lviv. UNESCO placed the International Blue Shield emblem on some of these assets to contribute to their preservation during times of war. So far, no cases of damage have been reported for these assets. However, many assets that are components of national or local collective memory have been destroyed.

The Hague Convention, one of UNESCO's most important agreements, was signed in 1954 to prevent the destruction of cultural assets in conflict zones. The convention stipulates that all cultural assets, regardless of their identity, must be preserved. The list of cultural assets includes historical architectural monuments, books, and manuscripts. The convention emphasizes that both the country that started the war and the country in conflict must refrain from damaging them. It was suggested that a blue shield emblem be introduced to identify such works in Ukraine.'

Other steps taken by the Ukrainian government to ensure the protection of its cultural heritage include moving works to museum shelters, carrying out restoration work on damaged cultural heritage sites, preparing guidelines for the protection and evacuation of collections in museums, digitizing cultural heritage and backing up digital data, establishing firefighting procedures, providing military personnel with training on respecting cultural heritage, placing foam and extinguishing materials in cultural heritage areas, setting up sandbag barriers in front of cultural heritage sites, and promoting cultural heritage protection on social media. It has also been reported in news articles that a Ukrainian Cultural Heritage Protection Centre, responsible solely for the preservation of cultural heritage, should be established within the government. Some news articles exemplifying this main theme are shared below.

'Sometimes, valuable objects are transported abroad or hidden underground or in other secure locations in Ukraine; other times, increasing security at the locations where the objects are held is necessary.'

Producing digital copies of cultural objects with value, developing 3D models of cultural areas, or creating digital platforms for storing and managing cultural assets are effective and efficient ways of preserving and protecting cultural heritage. UNESCO has been supporting Ukrainian authorities and cultural institutions to digitize their archives and collections since the outbreak of the war.'

DISCUSSION

It is known that cultural heritage sites have been consciously damaged or destroyed in many wars from ancient times to the present (Kulenovic, Kulenovic & Sirovica, 2021). Attacks on cultural heritage sites in wars that occurred in countries such as Yugoslavia, Afghanistan, Syria, and Iraq, especially to erase societies' religious and cultural ties, are proof of these situations (Tejgeler, 2006). It is clearly seen that the universal treaties, agreements, and regulations in effect to protect cultural heritage sites were not adhered to in the attacks on these heritage sites (Çakırca, 2015). According to the results of this study, it has been determined that Ukraine has suffered great destruction as a result of the Russian invasion, and significant cultural heritage sites in Ukraine have been bombed, burned, and looted. Additionally, news reports have indicated that even some museum directors were kidnapped by Russian soldiers. The damage that wars cause to cultural heritage sites is emphasized in various studies in the literature (Çiftçi, 2017; Brosche, Legner, Kreutz & Ljla, 2016; Durmaz, 2019; Gündoğdu, 2019; Jimenez, 2019). For example, it is stated that 34.5% of the total cultural assets suffered varying degrees of damage and 6% were destroyed during the war in Croatia between 1992-1995 (Kulenovic et al., 2021). Especially, Yılmaz (2017) emphasized that the Warrior's Castle, which has stood for nine hundred years in the ongoing war in Syria, and the Mostar Bridge, which was destroyed by tanks and artillery during the Bosnian-Croatian War. Similarly, the Buddha statues in Afghanistan in 2001 were destroyed by the Taliban organization (Unesco, 2003), and Palmyra Ancient City in Syria (Unesco, 2013), Mosul Museum, and Mosul Library were bombed and destroyed by the DEAS/ISID terrorist organization in 2015 (Torun, 2015). It has also been emphasized in the literature that cultural heritage sites were not only bombed but also looted (Durmaz, 2019). In summary, the results obtained in this study are consistent with the results of similar studies.

It is stated that there are various reasons underlying the bombing of cultural heritage sites in wars (Brosche et al., 2016; Çiftçi, 2017). These cultural heritage sites are intentionally and deliberately destroyed as part of a plan (Çakırca, 2015). In this context, it is emphasized that Ukrainian cultural heritage is being deliberately destroyed by Russians to destroy the local culture of the Ukrainian people and erase the cultural memory of society. It is stated that in this way, future generations of the Ukrainian people can be alienated from their own culture and be less inclined to defend Ukrainian nationalism. Similarly, Brosche et al. (2016) emphasize that cultural heritage sites, which are the symbols of property, identity, and society, may be targeted in wars

caused by ethnic and religious divisions. For example, mosque minarets, which were important religious symbols for Bosnian Muslims, were deliberately burned or shot during the Bosnian War in 1992 to ensure the disappearance of Islamic values. The aim of this act was to erase the Islamic cultural identity of Bosnian Muslims that holds them together and reduce their desire to return to these places after the war (Walasek, 2015). Similarly, Çiftçi (2017) and Durmaz (2019) emphasize that attacks were carried out on cultural heritage sites in wars to erase the cultural traces of societies and destroy historical evidence. Therefore, it is possible to say that the findings of this research support the literature. During times of war, efforts should be made to protect cultural heritage sites by collaborating with both local and international organizations to prevent destruction (Gündoğdu, 2019). In this study, it was emphasized that Ukraine should apply to the International Criminal Court to stop Russia's cultural heritage destruction. This is because crimes such as targeting common cultural heritage sites of humanity in war and armed conflicts fall within the jurisdiction of international criminal courts (Yavuz, 2017). For example, in 1975, the city of Dubrovnik, which was listed on the UNESCO World Heritage List, was attacked by Serbs. During these attacks, the city walls and historical artifacts under UNESCO protection were destroyed by bombing. As a result, the International Criminal Court sentenced the commanders who caused this destruction to imprisonment in 2004 (Meron, 2005). In another example, armed groups seized control of the city of Timbuktu in the Republic of Mali in 2012, and the Mausoleums and Mosques in Timbuktu were destroyed. After this incident, the Republic of Mali applied to the International Criminal Court in 2012. In 2013, Al Mahdi, who was responsible for the bombing of historical artifacts, was arrested with an arrest warrant (Yavuz citing ICC Al Mahdi Decision, 2017). Based on these examples, Ukraine should immediately file a lawsuit against the Russian commanders who bombed the cultural heritage sites in the International Criminal Court. This way, cultural heritage destruction can be prevented as a result of the punishment that the court will impose on Russian commanders.

During times of war, common heritage sites that belong to humanity should be protected without discrimination based on religion, language, or race (Yavuz, 2017; Çakırca, 2015). Preserving the cultural heritage of societies will illuminate the path towards a better future for them (Çiftçi, 2017). In this context, it has been determined that UNESCO and the Ukrainian government have taken various measures to protect Ukraine's cultural heritage and pass it on to future generations. Specifically, UNESCO provides funding to the Ukrainian government, tracks damage to cultural

heritage sites in Ukraine using satellite imagery and witnesses and organizes online meetings with experts and Ukrainian government officials. On the other hand, cultural heritage sites are being protected with the blue shield symbol. The Ukrainian government is also taking steps to protect its cultural heritage by relocating works to museum shelters, restoring damaged cultural heritage sites, developing guidelines for preserving and evacuating collections in museums, digitizing cultural heritage and creating backups of digital copies, establishing firefighting procedures, providing military personnel with education on respecting cultural heritage, placing foam and extinguishing materials in cultural heritage areas, and setting up barricades with sandbags in front of cultural heritage sites. An examination of the relevant literature reveals that Çiftçi (2017) and Hill & Mottram (2015) emphasized the need to review international laws of war regarding the protection of cultural heritage sites and for state officials to cooperate in the cultural heritage protection process. On the other hand, Teijgeler (2006) suggests that portable cultural artifacts should be temporarily moved to safe areas outside the country to prevent cultural destruction during times of war. In such emergency situations, museums should also have evacuation plans. However, it is stated that when there is not enough time for countries to transport cultural artifacts, they should be moved to safe areas within the building, such as shelters (Teijgeler, 2006). For example, in March 2003, important portable artifacts in the Iraq Museum were moved to shelters within the museum to protect them from American attacks (Bogdanos & Patrick, 2005). On the other hand, Durmaz (2019) emphasizes that high-resolution satellite images were used to protect cultural heritage from the destructive effects of the civil war in Syria, and as a result of monitoring these satellite images, it was determined that four out of six major archaeological sites in Syria had been looted and destroyed. It is also stated that damage detection was enabled thanks to these satellite images. In another study, it is reported that rapid restoration and reconstruction projects were initiated in cultural heritage areas, online courses were given by ICOMOS-ICCROM and the Damascus National Museum officials worked together after the war in Syria (Gündoğdu, 2019). In summary, the findings of this study support the results of previous research in the literature. Important portable cultural artifacts in Ukraine should also be moved to neighbouring countries outside the war zone with the support of international institutions. Another important issue that should not be overlooked in the protection of cultural heritage is the involvement of the local community, as they are the owners of the assets to be protected. The first task of managers and officials is to raise awareness among the people about what conservation is and its

value. Expert opinions should be sought, and these experts should be involved in the process. Only those who know the city can protect its cultural heritage.

The review of relevant literature reveals that cultural heritage sites are looted, bombed, and burned in wars to erase the cultural memory of societies (Meron, 2005; Yavuz, 2017; Kulenovic et al., 2021). This study aims to investigate the effects of the Ukraine-Russia War on the cultural heritage sites in Ukraine and enrich the existing literature. While past studies have examined the effects of wars on cultural heritage in Syria, Croatia, Mali, Afghanistan, and Iraq (Çiftçi, 2017; Durmaz, 2019; Gündoğdu, 2019; Jimenez, 2019; Kulenovic et al., 2021), no research has been found on the effects of the 2022 Ukraine-Russia war on Ukraine's cultural heritage. Therefore, it is believed that the study will contribute to expanding the knowledge base on the effects of the war on cultural heritage. As an example, in the Russo-Ukrainian war, the idea of imposing sanctions on Russia to stop the destruction of cultural heritage and the proposal to remove important Russian monuments from the UNESCO cultural heritage list were discussed for the first time. Similarly, Çiftçi (2017) and Hill & Mottram (2015) emphasized the need to review international laws of war for the protection of cultural heritage sites and the importance of collaboration among state authorities in the process of cultural heritage preservation. Regarding this, the current study both supports some of the findings of Çiftçi (2017) and Hill & Mottram (2015) and contributes to the literature by providing an in-depth analysis of the impact of cultural heritage on wars. In addition to the outcomes of studies on the preservation of cultural heritage during wartime (Çiftçi, 2017; Hill & Mottram, 2015; Teijgeler, 2006; Durmaz, 2019; Gündoğdu, 2019), this study also includes a list of recommendations such as providing cultural heritage respect training to military personnel, establishing a Ukraine cultural heritage protection centre, using 3D printers, and digitalising cultural heritage.

Contribution to the Practice

This research can contribute to the creation of guiding strategies for states where wars take place to protect cultural heritage by revealing how cultural heritage is affected during wartime, why cultural heritage is destroyed in wars, and how cultural heritage should be preserved. One of the important findings of the research is the bombing, looting, and burning of cultural heritage, so states in armed conflict should make efforts to take measures to protect cultural heritage sites. The findings on Russia's cultural heritage destruction may encourage other countries in the world to apply economic, commercial, and military

sanctions against Russia, and the International Criminal Court can take the necessary steps to sanction Russian commanders for war crimes. Russia is destroying cultural artifacts to erase Ukraine's social memory, so the Ukrainian state should frequently play national anthems and broadcast documentaries highlighting Ukrainian nationalism on Ukrainian radio and television to ensure that people bond with each other more during wartime. Finally, the findings of the research on the protection of cultural heritage should be activated by the Ukrainian state as an urgent action plan. In addition, a team of UNESCO officials should be established at the Ukrainian border to ensure the transfer of movable cultural heritage to safe zones, and the delivery of urgently brought artifacts to these teams should be ensured. Movable artifacts can be temporarily transferred to other countries with aircraft support from European countries and America.

Limitations and Recommendations for Future Research

This study has several limitations. Firstly, the impact of the Ukraine-Russia conflict on Ukrainian cultural heritage was examined only by analysing national and international news texts. Secondly, due to the conflict starting in 2022, statistical data on the negative effects on cultural heritage has not yet been fully obtained. Given that this is the first study proposing a framework for protecting cultural heritage during the Ukraine-Russia conflict, future research is recommended to further validate the results.

Firstly, future researchers examining the effects of the Ukraine-Russia conflict on Ukrainian cultural heritage can conduct more comprehensive research by conducting in-depth interviews with Ukrainian museum directors. Secondly, sequential mixed-methods design can be used in future studies. In this context, scales can be created with data collected from qualitative research, and qualitative data can be presented in conjunction with survey studies based on this scale. Thirdly, the effects of wars on cultural heritage in other countries can be examined comparatively with a holistic perspective by conducting interviews with local communities as well as public and private sector officials.

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