

Hybrid Cultural Heritage in Ukraine Social and Conceptual Mediations for the Construction of a Research Mini-Encyclopedia

Pedro Andrade

University of Minho, Communication and Society Research Centre, Portugal

Abstract

Within contemporaneity, cultural heritage is increasingly circumscribed in terms of a “hybrid cultural heritage”. Such social phenomenon and subjacent mediating concepts mean a cultural archive built, deconstructed and reconstructed by a people, integrating contributions from diverse cultural memories. Ukraine has a cultural heritage that can be understood as the historical and social mix and intermediation of multiple heritages, not only subsidiary to the Soviet era, but also to pre- and post-Soviet epochs. The present essay aims to articulate this reality with the “hybrid war” of aggression perpetrated by the Russian Federation’s “Hybrid State” on Ukraine since 2014. The methods employed here include Hybrid Discourse Analysis, a procedure proposed by the author, which is based, among other working instruments, on an Alphabet of Interconceptual Relations, which interprets social processes through sociological propositions detectable in textual, imagetic, cinematic and virtual sources. One result of this study is a mini-encyclopedia on Ukraine cultural heritage within the present crisis conjuncture.

Keywords

hybrid cultural heritage; hybrid war in Ukraine; Hybrid Discourse Analysis; Alphabet of Interconceptual Relations; research mini-encyclopedia

1. Introduction: Hybrid Cultural Heritage and the Hybrid State

1.1. The Context of Contemporaneity

In order to study cultural heritage in Ukraine, firstly, within a citizenship perspective, it is necessary to understand the contemporary global context within the international social order. Such conjuncture includes diverse articulated components, inside economic, political and cultural spheres. Some recent studies attest to this urgency, for example essays on the current situation in Ukraine from the following perspectives: Sociology of cultural tourism, dark tourism, digital arts and public arts (see, respectively: Andrade, 2022b,c,d,e).

1.2. A Mediating and Hybrid Society needs Intermediate and Hybridized Concepts

Secondly, in a research prism, for analyzing and interpret the *mediating society* that researchers are immersed in, it proves useful to apply *mediating concepts* (Andrade, 1991). Such intermediary concepts connect, and often merge, other concepts, as complementary or opposite terms, or ideas testifying other social relations. An illustration of this, in an everyday conversation, is the reference to a ‘group’, a social entity gathering several individuals, e.g., ‘friends’. Or the mention to a ‘couple’, as a social unity rallying or polarizing a man and a woman. In what regards a research process, such hybrid nature may emerge in intermediating concepts such as: *habitus*, which means a set of mediating dispositions that allow to perceive, act and judge social reality, subjacent to a given social class (Bourdieu, 1979). A second example is *cultural hegemony*, an intermediary concept proposed by



Figure 1. "Empty Kyiv National Art Gallery after moving of its paintings to shelters". Source: Wikipedia, 2022.

Gramsci (2012), to connote the agreement from a lower social class, concerning an ideological and cultural order, including beliefs, norms, values, perceptions, interpretations and explanations, proposed or imposed by a dominant upper and ruler class.

Another hybrid social process and the respective hybrid concept is *hybrid cultural heritage*. Such term may be defined as a sociocultural archive constructed, deconstructed and reconstructed by and for a people or a nation, including contributions from several different but complementary sociocultural memories.

Yet another hybridized social phenomenon and the correspondent hybrid concept is *hybrid State*. This idea signifies a set of apparatuses belonging to the state institution, which cover different objectives, strategies and methods, and which come together in a 'diversified whole'.

Therefore, it is possible to detect two configurations of hybridizations: (a) the hybridization of, on the one hand, the whole (e.g., the State) with, on the other hand, its parts (the State's apparatuses); (b) the hybridization of the structural parts themselves to each other.

Among these Hybrid State organic parts may emerge the following elements, which are observed today as living examples, on the case of the Russian Federation under the Putin regime, which is conducting a *hybrid war*, made of multiples related aggression styles, inside real and virtual war games:

The *Spy State*. This is an emergent paradigm of state, based on a political staff who obtained mainly spying professional qualifications and is associated with spying tasks, and has the status of a protagonist member within the State core apparatus, in articulation with participants from other origins

(military, etc.). Such central organization exports, regularly and periodically, spies to multiple countries, as one of its main political activities. This army of spies may construct double lives, or be *native spies*, which present themselves publicly as average citizens, but in fact are living an 'asleep' and invisible spying life, e.g., since her/his youth. At a citizen level, the Spy State promotes a *spy pulsion*, signifying a specific version of the '*scopic pulsion*' studied by Freud and Lacan, which may be embodied in every social actor. The scopic pulsion consists of an unconscious desire to see, observe, or even spy on the Other. This idea was developed in Andrade, 2022a.

The Gangster State. It is a model of state institutions which is based in an ambiguous social posture, balancing between, on one hand, a deep ideology of cruelty and, on the other hand, an extreme mutual secrecy among pairs related with a benevolent protection of a dependent population. For this aim, the Gangster state uses: an unspeakable violence; economic, political and civil blackmail; ransoms and racketing practices (for more details, see Andrade, 2022b).

The Genocide State. It is circumscribed as a paradigm of State that plans and executes a generalized slaughtering or even a total annihilation of a given population.

One of its types is the *demographic genocide*. For instance, within the current war in Ukraine, the Russian Federation perpetrated indiscriminate carnages of civilians through daily bombings, and undertaken a collective abduction of citizens, around two million Ukrainians, who were conducted by force to Russian territory. Many of these deportees are children, candidates for adoption by Russian families. Among other reasons, in order to reinforce the Russian Federation's demographic decay, or to be exchanged with Russian soldiers who surrendered or who were captured by the Ukrainian army ([s.a.], 2022b).

A second type is *economic genocide*, e.g., via systematic Russian military attacks on energy, electrical or even nuclear infrastructures (Cotovio, 2022).

A third type is *political genocide*, through the torture and murder of prisoners, the collective execution of prisoners, disrespect of international humanitarian rules of warfare, or the murder of enemy leaders, activists or resistance partisans (Council of the EU, 2023).

A fourth type is *ideological and cultural genocide*, by way of physical destruction of a nation's heritage, e.g., Ukrainian cultural memory monuments (UNESCO, 2023), or current symbols of the Ukrainian State or civil society, in particular administrative, sanitary, cultural, artistic and recreational buildings, such as art galleries, theaters or museums (cf., respectively, Figures 1, 2 and 3).

On the top of this unhealthy strategy, we are witnessing a *demographic genocide* of populations residing in war-torn areas.

Therefore, a synthetic configuration of genocide emerges, the *hybrid genocide*, which derives, merges and founds the previous types of genocide, inherent to the hybrid war. Paradigmatic cases of this configuration of chaos are the planned or executed explosions of dams to cause floods, by the Russians, from September 2022 to the recent catastrophic flood perpetrated through the destruction of the Kakhovka dam in June 2023 (BBC News, 2023). The purposes are apparently the following: (a) from an economic point of view, to devastate material resources (energy, productive, commercial, industrial, etc.) of entire regions; (b) from a political perspective, terrorizing the civilian population or using it as a human shield, and delaying the advance of the Ukrainian Army in destroyed or flooded terrain (c) ideologically, lessen the Russian humiliation caused by the withdrawal of Kherson and from other fronts from hostilities; d) from an ecological point of view, provoke environmental or radioactive disasters, while the Russian Federation accuses the Ukrainians of being responsible for Russian actions.

Another characteristic of the hybrid state, in the field of knowledge, is to encourage the production of *misleading hybrid concepts*. This can be done through propaganda, counter-propaganda and false news disseminated by executive, legislative or judicial members of the State apparatus, or by secret services, military personnel, collaborators, journalists, bloggers and converted citizens.

However, other hybrid concepts may emerge as responses to the lies emanating from the Hybrid State, by its critics. For example, 'Putler' is a term widely legitimated among Putin's opponenets, comparing him to another very similar dictatorial figure in History. In fact, both began their rise

by sticking to the working-class roots of their respective countries, although some differences are evident: Hitler used the strength of the German labor movement of the 1930s, and Putin relied on the Soviet Union economic infrastructures and its power and discursive dispositifs of propaganda and counter-propaganda, in order to pursue a generalized brain washing. Nevertheless, Putin's rosy initial dream of restoring the power of the obsolete Soviet Union is being transformed into a veritable ending nightmare.

2. A Sociological Discussion about Cultural Heritage in Ukraine

Cultural heritage is not limited to the spheres of culture and the arts. In fact, there are several social dimensions relevant to understanding this social phenomenon. Therefore, in the same hybrid way as in the case of Hybrid State, a serious sociological interpretation must consider cultural heritage as

a plural social reality, but also having a mediating and hybrid nature, and being understandable through intermediary and hybrid concepts. In this perspective, below are exposed areas for a debate on the cultural heritage of Ukraine, in the following social spheres, and in the context of its recent History.

2.1. Historicizing Ukrainian History

Unfortunately, the world of global readers became interested in Ukraine only after the invasion of its territory by the Russian Federation, since 2014. However, tourism also contributed for this sharing of Ukraine's identity, by some travelers, visitors to this country. Today, it is urgent not only to read newspapers, see television or participate in social networks about this country, but also to undertake a more in-depth reading of other sources. First of all, an effective way of understanding the contemporary history of Ukraine is to apprehend it and learn it from basic and practical works, reference works called 'Usuals' in



Figure 2. "The Drama Theatre in Mariupol was mostly destroyed on 16 March 2022, while sheltering at least 1,300 inside". Source: *Wikipedia, 2022*.

libraries, such as encyclopedias, tourist guides or even pedagogical manuals. There, it is possible to quickly gather historical, anthropological and sociological data, central to understanding some of the causes and consequences of Russian aggression.

For example, an internet encyclopedia of Ukraine provides data on its history, population, economy and society ([s.a.], 2001). Other introductory works focus on its cultural diachrony, including details on artistic treasures and architectural monuments, from prehistory to the present ([s.a.], 2022). Likewise, personal stories about objects allow to reveal the past and present of the cultural history of that nation ([s.a.], 2012). The emigration of Ukrainians in various diasporas is also part of the history of their culture (Divison, 2016). Several tourist guides even more detailed, may complement such prior information (Russell, 2019).

2.2. Economic Ukraine

In contemporary cities, there is a lively debate on the transformation and management of industrial heritage sites in conjunction with cultural heritage, in the context of urban transformation and regeneration. In particular, many of the former industrial centers have been converted into prime heritage preservation sites for use by local communities and cultural tourism, for example in London and Berlin (Weber-Newth, F. (2020). This discussion includes conventions on world heritage, urban planning and design, protection of monuments, all within the framework of urban policies. Therefore, it becomes necessary an international debate among social stakeholders with multiple qualifications and producing complementary discourses on such a plurality of related themes, which are central to the development of cities (Mieg, 2014).

On her turn, Magdalena Barasziewicz (2022) considers tourism at the Chernobyl nuclear power plant from different perspectives. On the one hand, her criticism on the commodification of mass tourism, which is somehow a *voyeur* posture, directed to this nuclear disaster. On the other hand, the positive contribution of the guides as catalysts of an experience of anthropological interpretation, not only

informative but also formative, on the part of Chernobyl's audience, about the discourse of cultural heritage. The author proposes the concept of *heritagization*, to account for the process of producing meanings that negotiate or legitimize the country's past. Another concept woven by the same author is *dissonant heritage*, which reveals the multiple hybridized strata of the different cultures involved in the construction of this collective heritage. Thus, such a type of post-disaster tourism, which is one of the subtypes of the so-called *dark tourism* (Andrade, 2023), can teach lessons on the importance of preserving cultural and natural heritage.

One of the most visited tourist destinations, the city of Lviv, was included in the list of the biggest Ukrainian cultural centers by the Unesco World Heritage List ([s.a.] 2019), being today a place repeatedly martyred by Russian bombing.

For her part, Olena Braichenko (2020) believes that food constitutes an important element of the *intangible cultural heritage* and history of a country, and a fundamental asset of its cultural diplomacy, in relation to other nations and cultures.

2.3. State, Civil Society and Cultural Heritage

The transformations in the post-Soviet era proved to be extremely relevant to the construction of Ukrainian independence. Among the socialist republics of Eastern Europe, Ukraine was the first to establish a democratic procedure for transferring executive power to an opposition, but the last to draft a new constitution. Other important changes are visible in the following areas: state reconstruction; national identity; political and social economic development; and security issues (Kuzio, 1998).

In this political and legislative sphere, cultural heritage has undergone important regulations within the European Union (Jakubowski, 2019). Anne Marie Carstens and other authors (2020) argue that these and other international laws, midway between public international legislation and cultural heritage legislation, have a remarkable centrality in the defense of global cultural heritage, in the face of various threats. Such imbalances were regularly felt in countries such as Iraq, Syria, Yemen, Nepal, Mali, among others.



Figure 3. "Hryhoriy Skovoroda Memorial Museum after shelling on 6 May". Source: *Wikipedia*, 2022.

Some of the most common problematic situations are war, cross-border crime, disrespect for human rights, as well as regulation towards the return of valuable cultural artefacts, often stolen by colonial powers. To remedy this conjuncture, greater international cooperation is needed.

Indeed, Mariano Aznar (2021) notes that it has become common practice for several States to claim territories, based on underwater Archeology projects or initiatives, and the consequent discovery of submerged heritage.

More recent aspects of cultural heritage legislation, which has become one of the most important fields of international law, are reported by James Natzinger (2021). This author reviews several judicial decisions, diplomatic aspects, and international agreements frequently undertaken under

the aegis of UNESCO, not forgetting non-governmental activities and instruments.

Interestingly, some Eastern European countries were concerned in 2008 to define conditions for the development of border areas between Poland, Ukraine and Belarus, with the purpose of preserving the natural and cultural heritage (Zieba, 2009). Today, the war actuality has radically changed such good intentions.

This issue of preserving cultural heritage in the context of armed conflicts, so relevant in the contemporary world, was addressed by Timothy Clark (2022). This study emphasizes that cultural heritage can prove to be the target of a struggle or an obstacle to political stabilization, but also a catalyst for efforts to build peace. In particular, *hybrid warfare* and

proxy war are analyzed, as well as responses to disasters. Archaeologists are given an important role in such realities, as defenders of the ethics of non-destruction of material culture. In sum, the preservation of heritage must be undertaken not only by the State, but also by civil society.

2.4. Cultural heritage, media and arts

The situation of the mass media in post-communist Ukraine stretches between “capture” and communication, according to Natalia Ryabinska (2017). In other words, in the period that followed the country’s independence in 1991, a concentration of media was operated by businessmen with dubious political relationships, and by the intervention of informal institutions translating private interests, in a context of confusing and contradictory media regulation, and inside a political environment oscillating between democracy and authoritarianism. This research includes data covering two key periods in Ukraine’s history: 1994-2013 and since 2014, the year of the Russian Federation’s intervention, which followed the ‘Revolution of Dignity’ of 2013-2014.

With regard to scientific and artistic activities, Oksana Diachok (2022) brought together a collection of scientific articles and conference communications on art, culture, cultural heritage, not only from Western cultures such as England, but also from Eastern European countries, e.g., Ukraine, Russia, Romania and Bulgaria.

In what concerns Ukrainian critical art (Dvareckas, 2019), at the 1st Exhibition of Ukrainian Non-Conformist Art in 1975, a radical artistic identity through works of art was proposed, in order to define a Ukrainian cultural identity of its own, a *Ukrainianness*. This collective memory is based on historical elements collected from Byzantium, from Ukraine as the birthplace of Russia, etc., with the aim of resisting forced Russification, that happened not only today, but throughout Ukraine’s history.

The archives produced along the Soviet era, the Second World War and the post-Soviet era, constitute central pieces for the delimitation of Ukrainian identity, for example in terms of cultural heritage restitution to this country and to its people (Grismedt, 2001).

Furthermore, the role of communities in the preservation of

cultural heritage cannot be overlooked (Schneider, 2013). Contrary to the designation of heritage interest originating from a tutelary entity that establishes the list of what is selectable, such as the UNESCO World Heritage List, the author argues that the communities themselves should make this choice. Cases that occurred in communities in Ukraine are exposed, such as conservation projects for orthodox wooden churches.

Moreover, the education of cultural heritage is an international problem, requiring incessant comparisons among the various experiences developed, namely those that articulate the heritage learning not only to citizens in general, but also to urgent specific cases, for example street children (Hinton, 2006).

Last but not the least, an important aspect of cultural heritage concerns the hybridization between literature and the visual arts. Nikolai Gogol, whose nationality is still today disputed by Russia and Ukraine, is one of the best-known writers who combines these two languages. Gavriel Shapiro (1993) traces similarities between Gogol’s writings and baroque art, where the visuality of the sets and their elements constitutes one of their core characteristics.

3. Discourse Analysis of the Ukrainian Crisis via Wikipedia

3.1. Sociological Methodologies and Technologies: what is Hybrid Discourse Analysis

After contextualizing the global, economic, political and cultural situation regarding the aggression of Ukraine conducted by the Russian Federation, a sociological and semantic interpretation of Wikipedia is presented below, in a case study on this issue. It is possible to carry out research on Wikipedia for more or less long periods. However, such a temporal sample, which is not an objective of this case study, can be undertaken, more appropriately, via questionnaire surveys, and in an investigation applied to quantitative data, which is more suited to a comparative analysis, both synchronic and diachronic. In the specific case of Wikipedia and in the present analysis, the information is essentially qualitative in nature. Therefore, it is more adequate to use qualitative methodologies. Furthermore, given the ephemeral nature of this information and the circumscribed

scope of this study framework, it is advisable to take the information present there at a delimited moment as the most relevant and representative corpus. For example, consider a day without changes in content, in the epistemological posture and in the methodological interpretation tasks of the Wikipedia page entitled *Ukrainian cultural heritage during the 2022 Russian invasion*, consulted on October 18, 2022 (Wikipedia, 2022).

The methodology used is based on *Hybrid Discourse Analysis-HDA*, a sociological method suggested by the author, which hybridizes several modes of content analysis: (a) in terms of sources, HDA articulates texts, images, videos or virtual resources; (b) with regard to the specific instruments involved, it connects the potentialities of each one, in the most efficient way possible. One of these instruments is the *Alphabet of Interconceptual Relations*, a set of 37 types of central sociological relations, those necessary for the rigorous interpretation of social processes and the respective *(socio)logical propositions*, detectable in the intermediate sources mentioned above.

For more details on the epistemological and theoretical assumptions of these sociological technologies, as well as some case studies that use them, see Andrade (2022a,b,c,d,e,f; 2016; 2015; 2014a,b; 2013, 2011, 2007, 2002).

3.2. A Case Study: Ukrainian Heritage in the Light of Wikipedia

Although the present case study has selected a Wikipedia page on a given day, which appears to be a legitimate corpus in the circumstances referred to above, on other occasions a comparative study among several temporal versions of the same page, or among several associated pages, may be justified. For example, the author undertook an analysis of several Wikipedia pages, those circumscribed within a *socio-semantic sample*. This type of sampling, partially similar to the 'snowball' sampling, chooses the pages to be interpreted based on their socio-semantic relationship with a given page. These pages related by neighboring connotations are found, in principle, at the end of each Wikipedia page, in the 'See also' section. For more details, see Andrade, 2022c).

On the aforementioned Wikipedia page, the HDA analysis revealed the existence of 2894 *(socio)logical propositions*, corresponding to as many macro or micro social processes. These sociological propositions were identified from one of the first stages of content or discourse analysis, that is, the previous syntactic and semantic preparation of the corpus. For example, the text sentences were divided by means of syntactic separators such as the punctuation marks 'period' (.), 'semicolon', 'question mark' (?) and exclamation point (!). Other propositions enclosing sociological meanings were delimited via argumentative connectors between sentences, for example. the conjunctions 'But' or 'Because'.

Within the framework of good practices in Wikipedia's discursive analysis and interpretation, it is then possible to uncover several relationships between such mini social processes involved in the Ukrainian crisis, through their representation in main sociological concepts that testify to this reported reality. Table 1 presents some of these social relationships, of which the following stand out: the "ukraine > russia" connection, mentioned 11 times on this page, deeply presents the warlike conflict between Russia and Ukraine. The link "march > 2022", visible in 9 sentences of the corpus, problematizes the tragic moment in which Russia intensified its invasion. And the relationship "ukraine > inheritance" shows and demonstrates the destruction of the Ukrainian cultural heritage, evidencing it mainly in 9 social and sociological propositions that underlie the text.

(ukraine > russia)	0011
(march > 2022)	0009
(ukraine > inheritance)	0009
(museum > ukraine)	0006
(history > museum)	0005
(site > ukraine)	0004
(world > inheritance)	0004
(building > memorial)	0004
(art > museum)	0004
(ukraine > museum)	0004
(2022 > ukraine)	0004
(february > 2022)	0004
(ukraine > culture)	0004
(inheritance > invasion)	0004
(ukraine > artist)	0003
(ukraine > violence)	0003
(inheritance > ukraine)	0003
(ukraine > destruction)	0003
(ukraine > california)	0003
(damage > site)	0003
(building > kharkiv)	0003
(government > culture)	0003
(shield > denmark)	0003
(inheritance > site)	0003

(convention > property)	0003
(cultural_center > california)	0003
(site > museum)	0003
(object > ukraine)	0003
(yar > holocaust)	0003
(conservation > effort)	0003
(2022 > russia)	0003
(protocol > convention)	0003
(march > art)	0003
(russia > invasion)	0003
(convention > protection)	0003
(may > russia)	0003
(war > ukraine)	0003
(may > 2022)	0003
(dramatic_composition > theater)	0003
(april > 2022)	0003
(national > museum)	0002
(culture > minister)	0002
(ukraine > speech)	0002
(nft > museum)	0002
(ukraine > report)	0002
(2022 > museum)	0002
(government > information)	0002
(group > denmark)	0002
(part > site)	0002

Table 1. Main relationships between social and sociological

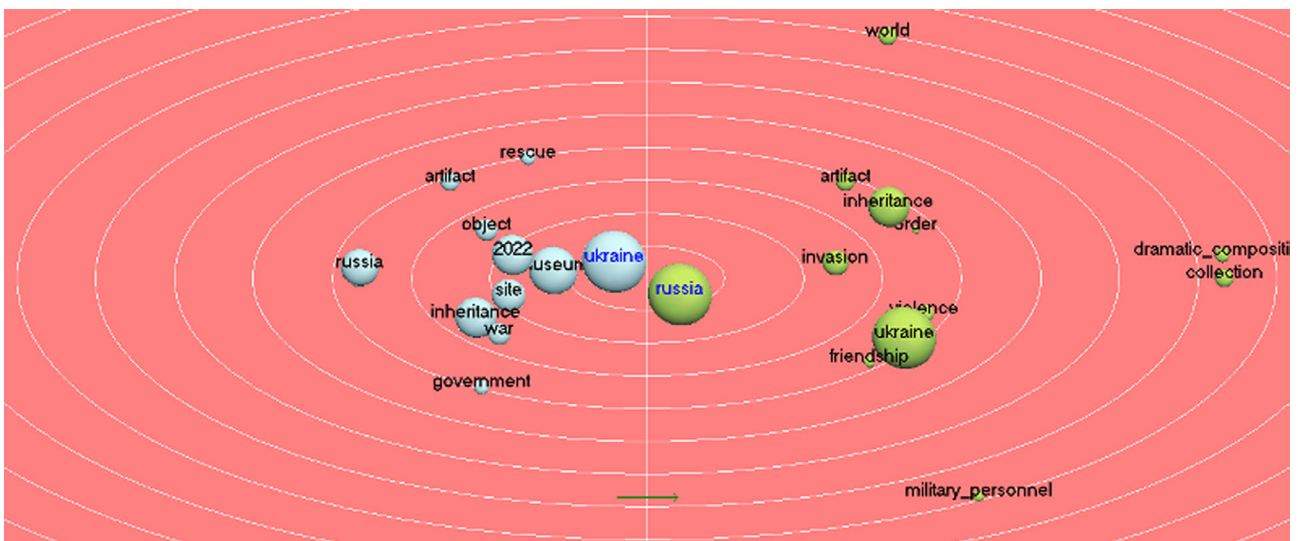


Figure 4. Orbital sociological network exposing relations between Ukraine and Russia, on the sampled site.

processes.

Figure 4 shows the first of these relationships, through an *orbital sociological network*, which consists of an interpretive instrument obtained via QDA (Qualitative Data Analysis) software. A QDA software, such as NVivo or another, uses several hierarchical levels of concepts, called 'codes', to analyze and understand the meanings of the sources' contents. For example, the class (or code) 'cultural heritage' and the respective sub-classes or sub-codes 'material cultural heritage', 'intangible cultural heritage' or 'digital cultural heritage'. This software genre also uses *conceptual networks* (e.g., *sociological networks*), to better illustrate the relationships between codes and, by extension, the corresponding social relationships.

In Figure 4, the *antecedent concepts* to the central concepts "Ukraine" and "Russia", are those that represent conditions, causes or other antecedent elements to the conflict, and are located in the left part of this network. In turn, the *posterior concepts*, corresponding to consequences and effects of these central terms, are found in the right half. Proximities between concepts in the image reveal more frequent associations in the text of the Wikipedia page.

Figure 4 presents the first of these relationships, through an *orbital sociological network*, which consists of an interpretive

instrument obtained via QDA (Qualitative Data Analysis) software. In it, the *antecedent concepts* to the central concepts "Ukraine" and "Russia", are those that represent conditions, causes or other antecedent elements to the conflict, and are located in the left part of this network. In turn, the *posterior concepts*, corresponding to consequences and effects of these central terms, are found in the right half. Proximities between concepts in the image reveal more frequent associations in the text of the Wikipedia page.

Below are the sentences from the text that correspond to the articulations set out in Figure 4, and where the two central terms are underlined in Bold. Note the various cases of destruction of the Ukrainian cultural heritage perpetrated by the Russian army of the Putin regime, but also the responses to these crimes against humanity by Ukrainian soldiers and citizens.

"Ukrainian cultural heritage during the 2022 **Russian** invasion-Wikipedia 18/10/22,17."

"Protocol I of the Geneva_Convention and The_Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict (both binding on **Ukraine** and **Russia**) prohibit states parties to use historic monuments in support of the military effort."

"In late April 2022, it was reported that **Ukraine** had_

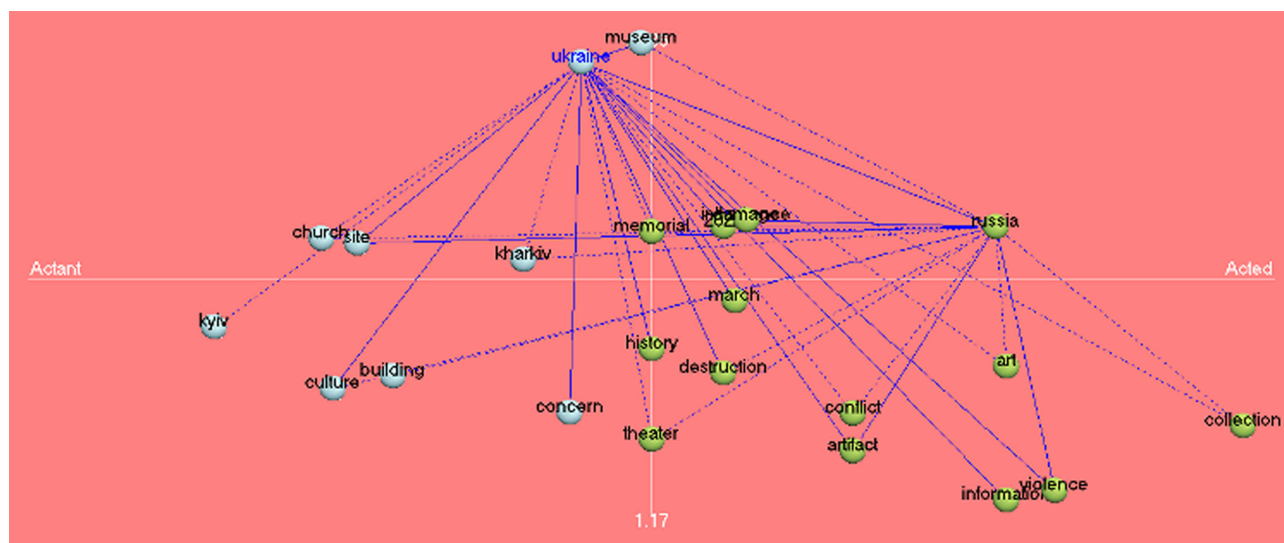


Figure 5. Axial sociological network (Ukraine / Russia).

registered the shipwreck of the **Russian** cruiser Moskva as an “underwater cultural heritage” site.”

“That same month **Ukrainian** authorities intentionally dismantled a 27-ft bronze statue that depicted two workers, Ukrainian and **Russia**, holding together a Soviet order of friendship and situated under the large Peoples”

“On 4_May **Ukrainian** cultural inspectors announced that **Russian** troops had_destroyed Kurgans,”

“In May 2022, **Ukrainian** officials claimed that Russian forces looted the “largest and most expensive” collections of Scythian artefacts in **Ukraine** from Melitopol.”

“**Ukrainian** Culture minister Oleksandr Tkachenko has_alleged that **Russian** forces have_looted thousands of artifacts from almost forty Ukrainian museums by October 2022.”

“Volunteers internationally are working to archive **Ukrainian**

cultural heritage digital content that_is at risk of destruction due_to the Russian invasion of 2022.”

“and cultural sites in **Ukraine** following reports of Russia bombing the Babi Yar Holocaust Memorial Center.”

For its part, Figure 5 clarifies the same data, but through an *axial sociological network*, where the concepts most closely related to each other are concentrated in the upper part of the scheme, and the most intense relationships are marked by continuous lines. In other words, the dispute between Ukraine and Russia is interpreted, indirectly, by *mediating concepts* (the concepts closest to each other or between others), or by *polar concepts*, (the terms furthest from the center) that circle around this central relationship.

In Figure 6, it is possible to consult this information in a more quantitative way, in a *sociological star network*. Inside it, the frequencies are indicated, in the Wikipedia page considered,

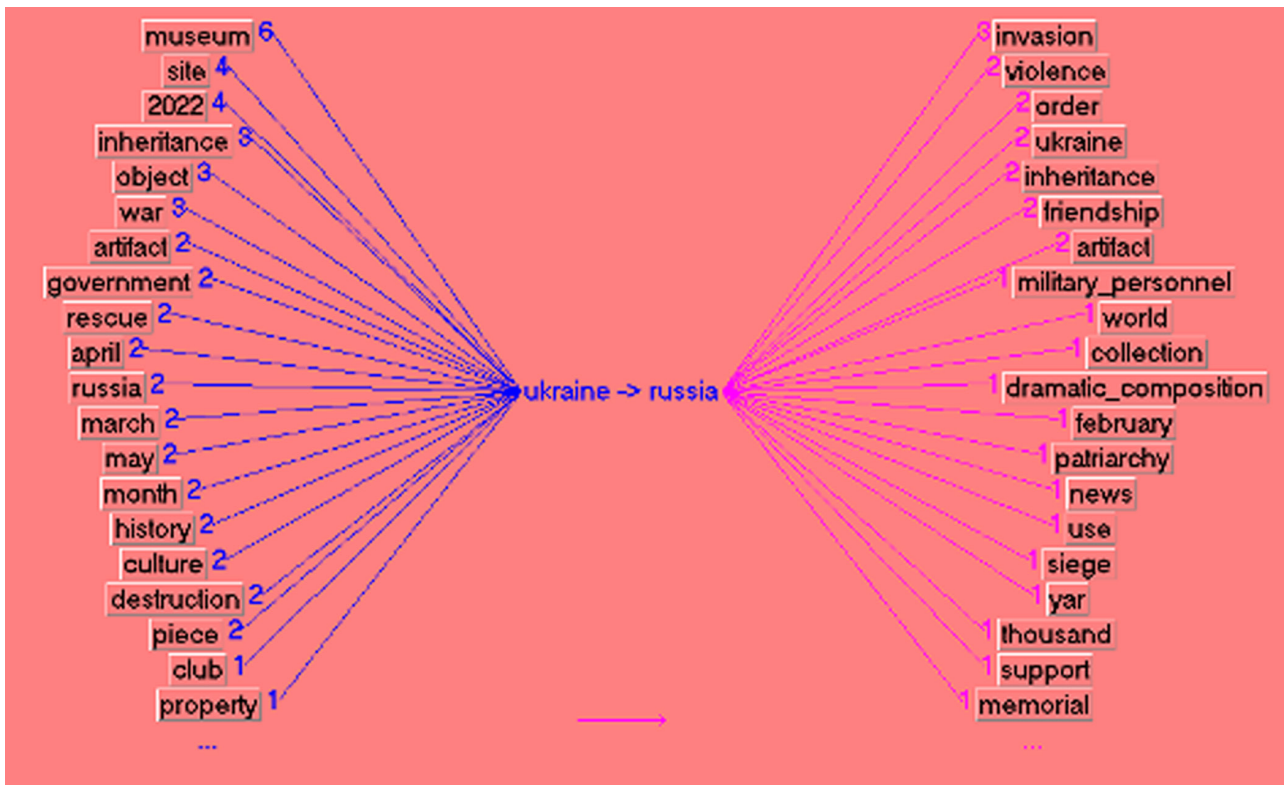


Figure 6. Star sociological network (Ukraine / Russia).

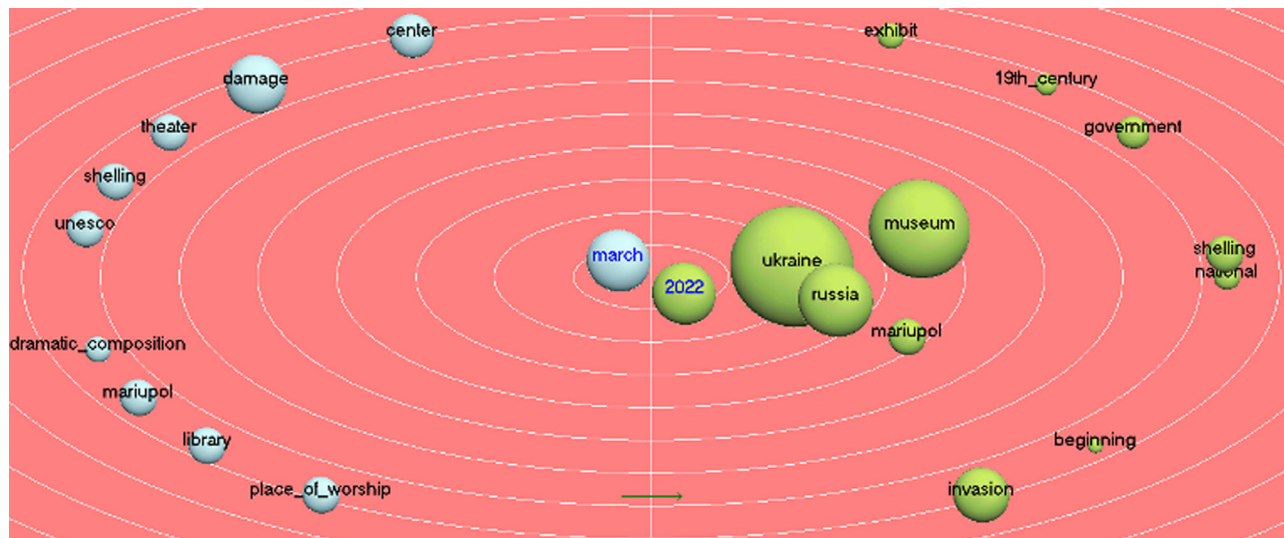


Figure 7. Orbital sociological network over March 2022.

associated with each of the concepts before or after the central relationship between Ukraine and Russia.

Different analyses may be performed, e.g., in what regards a time period in the beginning of the Russian invasion, such as March 2022, observable in Figure 7. The respective texts are these:

“In **March 2022**, three wooden churches built in the 19th-century were_destroyed by Russian shelling.”

“The Sviatohirsk Cave Monastery was_damaged by airstrikes and shelling several_times from **12_March 2022** to beginning

of June,”

“ was_destroyed largely by Russian airstrikes on **16_March 2022**.”

“On **23_March 2022** it was_announced that the Kuindzhi Art Museum,”

“At_the_end_of **March 2022**, it was_announced that Club 8-bit, one of Ukraine’s largest privately owned computer museums,”

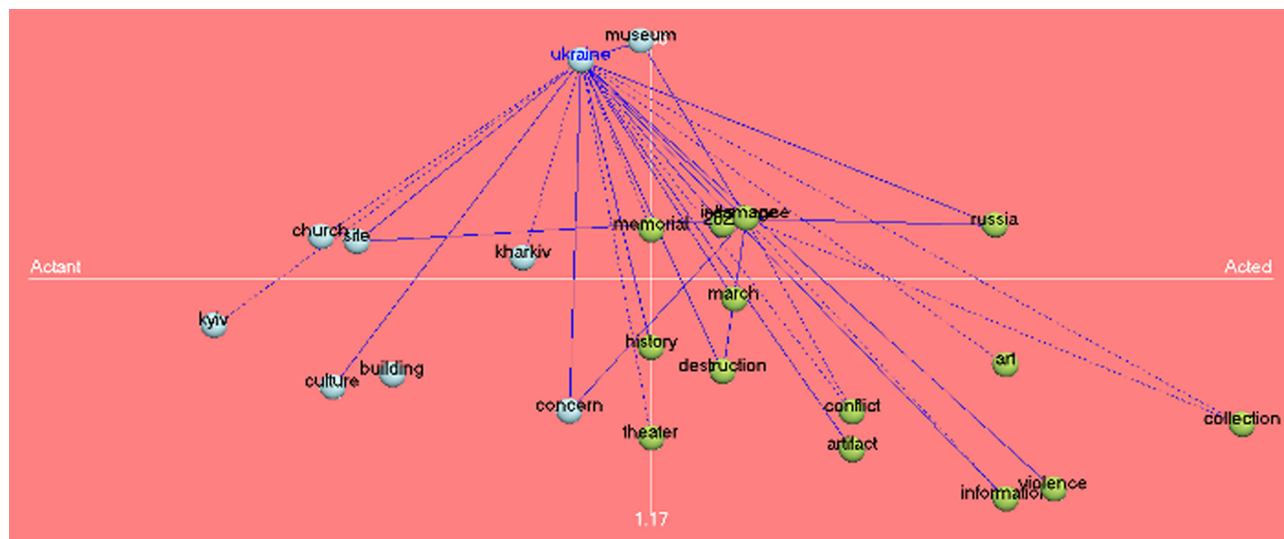


Figure 8. Axial sociological network (Ukraine / cultural heritage).

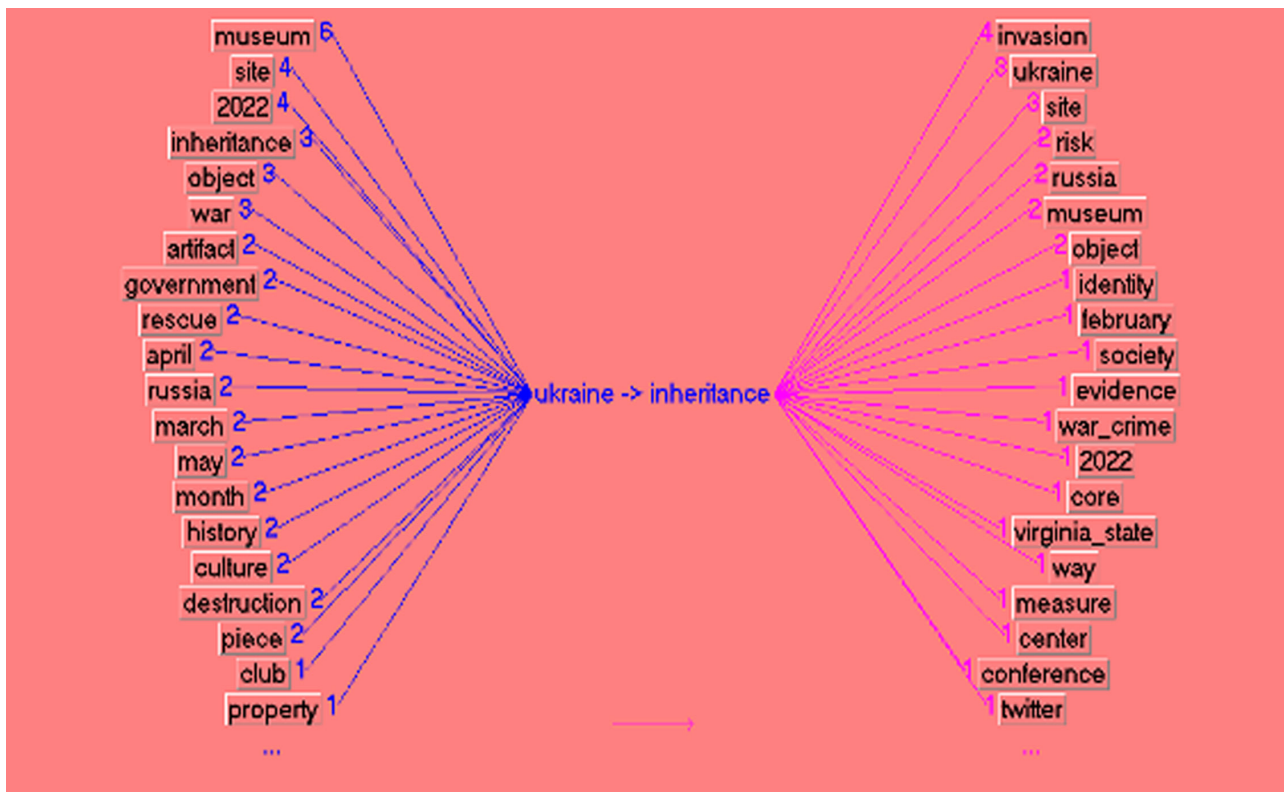


Figure 9. Star sociological network (Ukraine / cultural heritage).

“The Drama Theatre in Mariupol was_destroyed mostly on 16_March 2022,”

“started on 1_March 2022.”

“The Simon Wiesenthal Center called on UNESCO on 7_March 2022 to take immediate steps to protect all religious”

Another example brings Ukraine closer to its heritage, within the axial network of Figure 8 and in the star network of Figure 9.

Figure 10 exposes the succession of themes that are questioned in the Wikipedia page retained for analysis. There, the horizontal dashed lines indicate the extent, in the text, of each main concept or of the syntactic connectors between these terms, such as the “disjunction”, “comparison” or “opposition” connectors, which articulate the parts of social and digital discourse that underlies the narrative of this page. On the other hand, the vertical lines divide the text into episodes of this discourse.

Those two concepts, “Ukraine” and “cultural heritage”, appear

articulated in the following sentences on the page:

“Ukrainian cultural heritage during the 2022 Russian invasion-Wikipedia 18/10/22,17:”

“During the fighting, many pieces of Ukrainian cultural heritage were_destroyed either,”

“In late April 2022, it was_reported that Ukraine had_registered the shipwreck of the Russian cruiser Moskva as an”underwater cultural heritage” site.”

“During a Milan furniture fair in June 2022, Ukrainian designers Victoria Yakusha and Kateryna Sokolova, highlighted the cultural heritage and symbolisms of Ukraine with their pieces.”

“Volunteers internationally are working to archive Ukrainian cultural heritage digital content that_is at risk of destruction due_to the Russian invasion of 2022.”

“including the initiative Saving Ukrainian Cultural Heritage Online (SUCHO),”

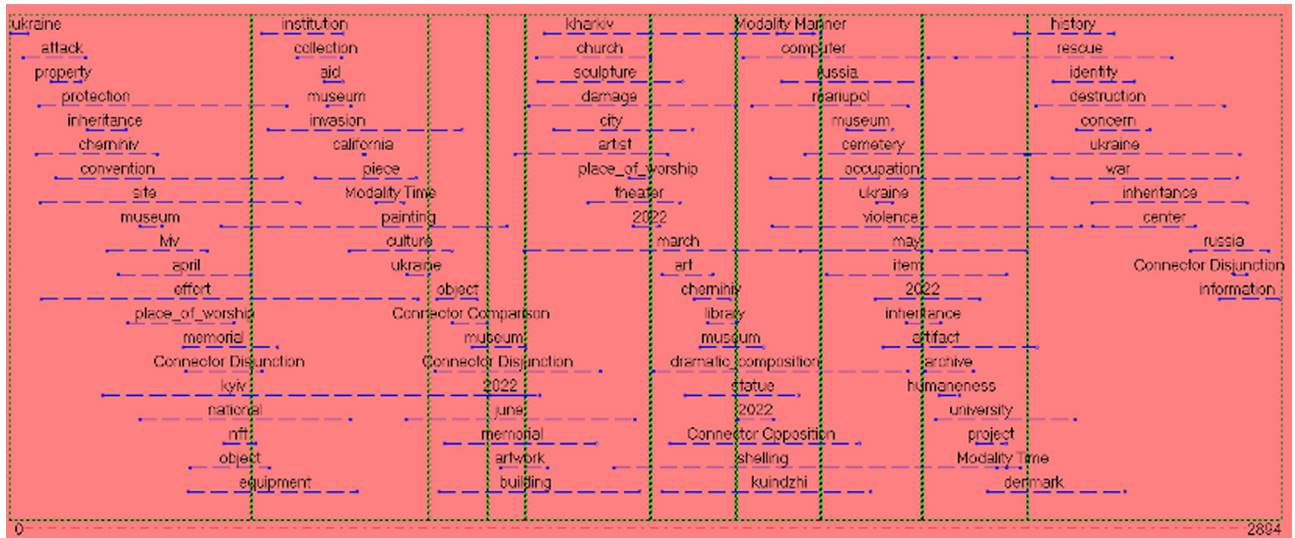


Figure 10. Wikipedia page themes plot.

“and the destruction of **Ukrainian** cultural heritage, would have lasting effect.”

“The Smithsonian Cultural Rescue Initiative worked with **Ukrainian** contacts that have_been_trained in conservation of **cultural heritage** to provide support.”

“On 9_March, the Ministry of Culture and Information Policy of **Ukraine** announced the collection of information on the destruction of **cultural heritage** objects of Ukraine.”

3.3. The Alphabet of Interconceptual Relations

The articulations between concepts exposed above can

be developed through the sociological relations defined within the Alphabet of Interconceptual Relations. The orbital sociological network in Figure 11 expresses these connections for the entire text of the Wikipedia page. For example, in this sociological orbital network, at the top left, note the neighborhood of “History” with the relation “moves towards” (represented as “rc4 -||> moves toward”). This is the 4th conjunctural relation (“rc4”) of that (socio)logical Alphabet, including the graphic code “-||>” that connotes a given social path. On the right side of the network, the relation ‘frequent occurrence’ is translated by “rs15 .. often occurs with”. This notation means the structural relation n° 15 (rs15) of the Alphabet, which contains the graphic code “..”,

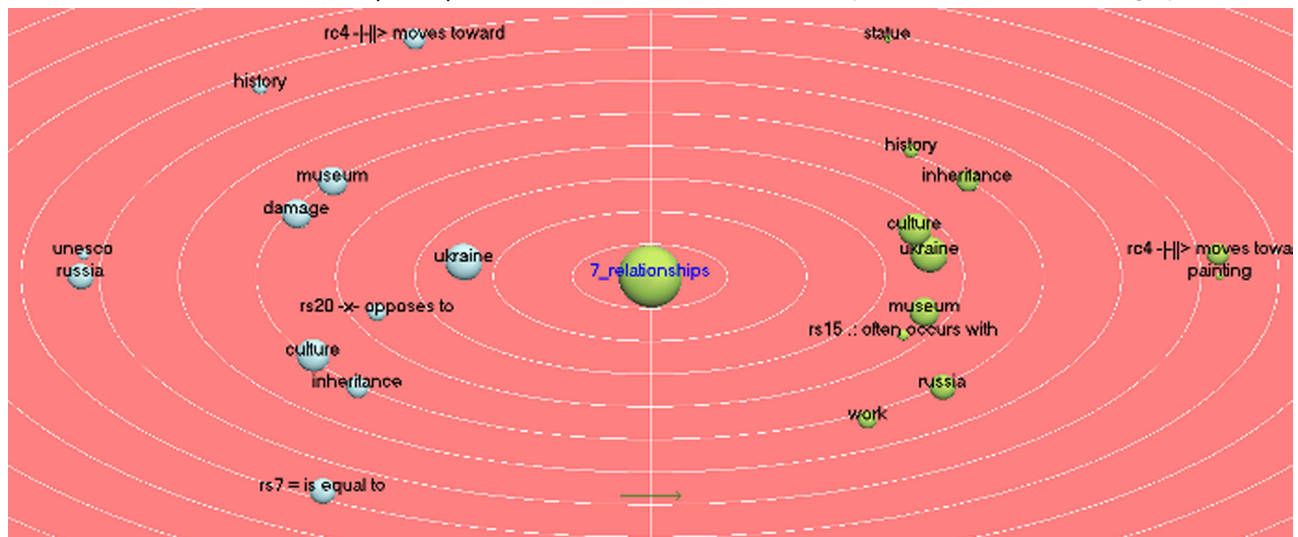


Figure 11. Orbital sociological network on relationships in the corpus.

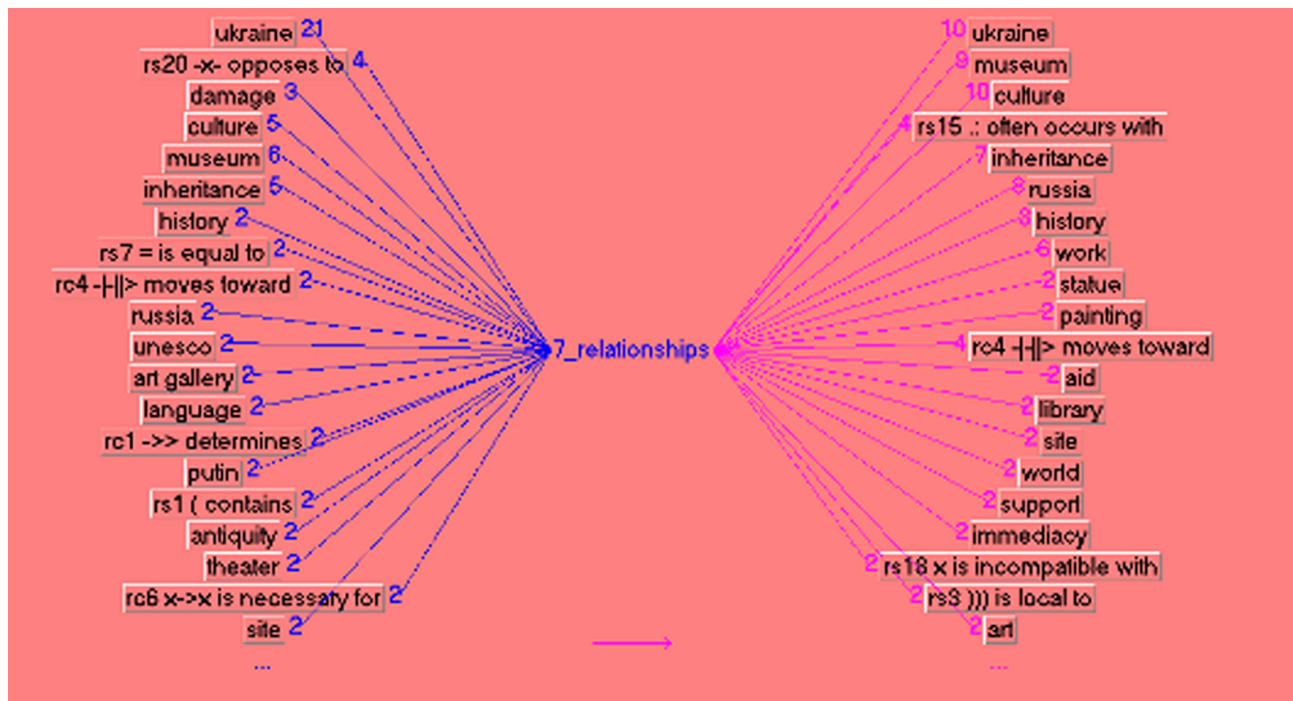


Figure 12. Sociological star network about relationships in the corpus.

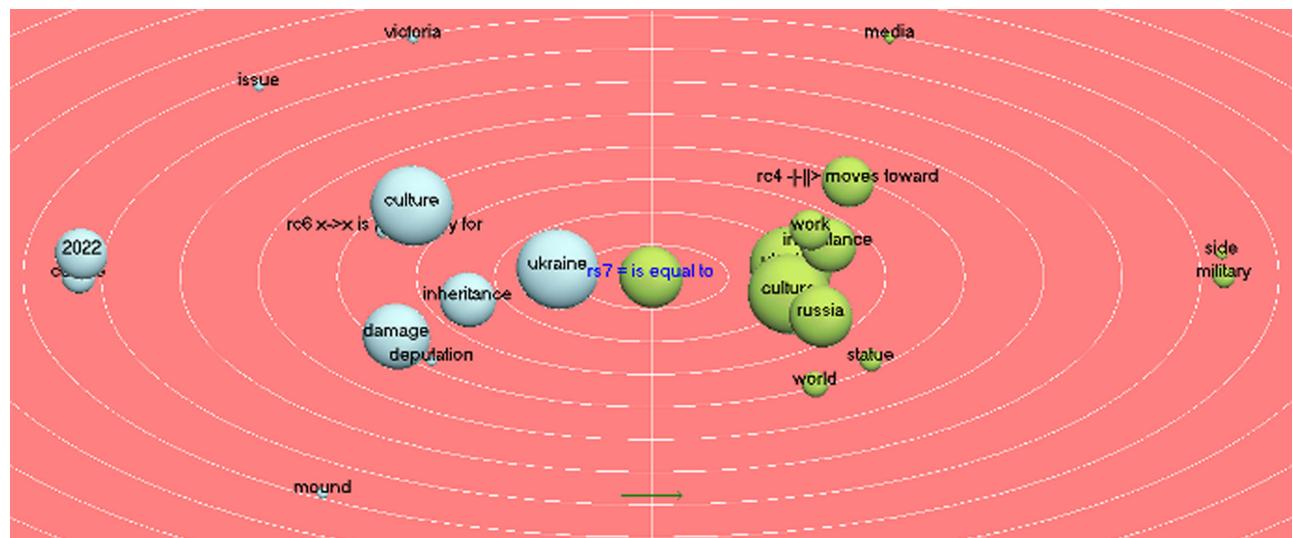


Figure 13. Orbital sociological network on the “equal to” relationship.

representing a proximity of agents or social objects in a given societal context.

In turn, the sociological star network in Figure 12 testifies to the frequencies of each concept and of each relationship in the text, positioned on the left as conditions or causes, and located on the right as consequences or effects of a given

social process detected in the text. page.

The following figures specify some of these relationships. The most frequent on the Wikipedia page is the “equality” relationship, in 36 cases. In the orbital sociological network of Figure 13, this connection is applied, through the code “rs7”, that is, the 7th structural connection of the Alphabet, where

“s” is the abbreviation of “structure”. The corresponding graphic code is “rs7 = is equal to”. On the left of the network, the previous concepts and relationships can be read, and on the right, the terms and subsequent connections, verifiable within the sentences of the text, may be seen.

Here are the social propositions evident in the text that illustrate the “equal to” relationship, whose lexical terms in the English language are marked Bold:

“It **is** the largest military attack in Europe since World_War_II.”

““when **there_is** no feasible alternative.”

“**There_are** seven United Nation Educational, Scientific,”

“Additional sites in Kharkiv, Mykolaiv and Chernihiv **were** being_considered for nomination to the world heritage status”

“Many of cultural heritage objects being_protected in Ukraine from Russian invasion **are** objects of Russian culture.”

“Shortly after the invasion, UNESCO announced that they **were** working to mark any possible key historic monuments and sites across_the_country with the emblem of the 1954 Hague Convention, the internationally recognized symbol for the protection of cultural heritage in an armed conflict.”

“which **highlighted** works by Ukrainian artists in LA in an art exhibit and silent auction as_well_as a concert,”

“ outside of Ukraine to **show** support and resilience against the invasion.”

“During a Milan furniture fair in June 2022, Ukrainian designers Victoria Yakusha and Kateryna Sokolova, **highlighted** the cultural heritage and symbolisms of Ukraine with their pieces.”

“ ‘while Yakusha claims her mission **is** to ‘show the world the creativity’ ”

“or damaged **is** currently unknown.”

“which **was** under construction,”

“and **there_was** damage to the adjacent cemetery.”

“Another severely damaged city of Kharkiv region **is** Izium, where historical buildings, churches, memorials,”

“nearby monument to WWII heroes (in the background) **is** partially destroyed.”

“which **had_been** under siege since 24_February,”

“the **same** day that the Chernihiv Literary Museum-Reserve was_damaged. “

“That **same** month Ukrainian authorities intentionally dismantled a 27-ft bronze statue that depicted two workers, Ukrainian and Russia, holding together a Soviet order of friendship and situated under the large Peoples”

“but Ukraine **had_been** discussing the removal of the statue since 2016.”

“ancient burial_sites that **are** over 2,000 years old.”

“The mounds **are** up_to 15 meters high”

“and **are** reportedly being_used as elevated positions for artillery_fire.”

“Volunteers internationally **are** working to archive Ukrainian cultural heritage digital content that_is at risk of destruction due_to the Russian invasion of 2022.”

“The Internet Archive **is** supporting various preservation efforts,”

“and **is** working_in partnership with VICE Media Group’s Virtue (<http://www.virtueworldwide.com>), the Blue Shield Denmark and the Danish UNESCO National Commission.”

“and uploaded into a cloud data_base to **be** backed_up.”

“and destruction of artifacts and cultural institution **were** irreplaceable”

“and that if the Ukrainian culture disappears then it **is** an irreparable disaster.”

“who stated, that Ukraine **was** not_only losing part_of its cultural heritage”

“The_Chair of Blue Shield Denmark issued a press_release **highlighting** the concern of a countries cultural heritage being_destroyed as the fastest way to undermine the national identity.”

“and other conflicts that saving a countries cultural heritage **is** the best pathway to reconstruction of society after a conflict.”

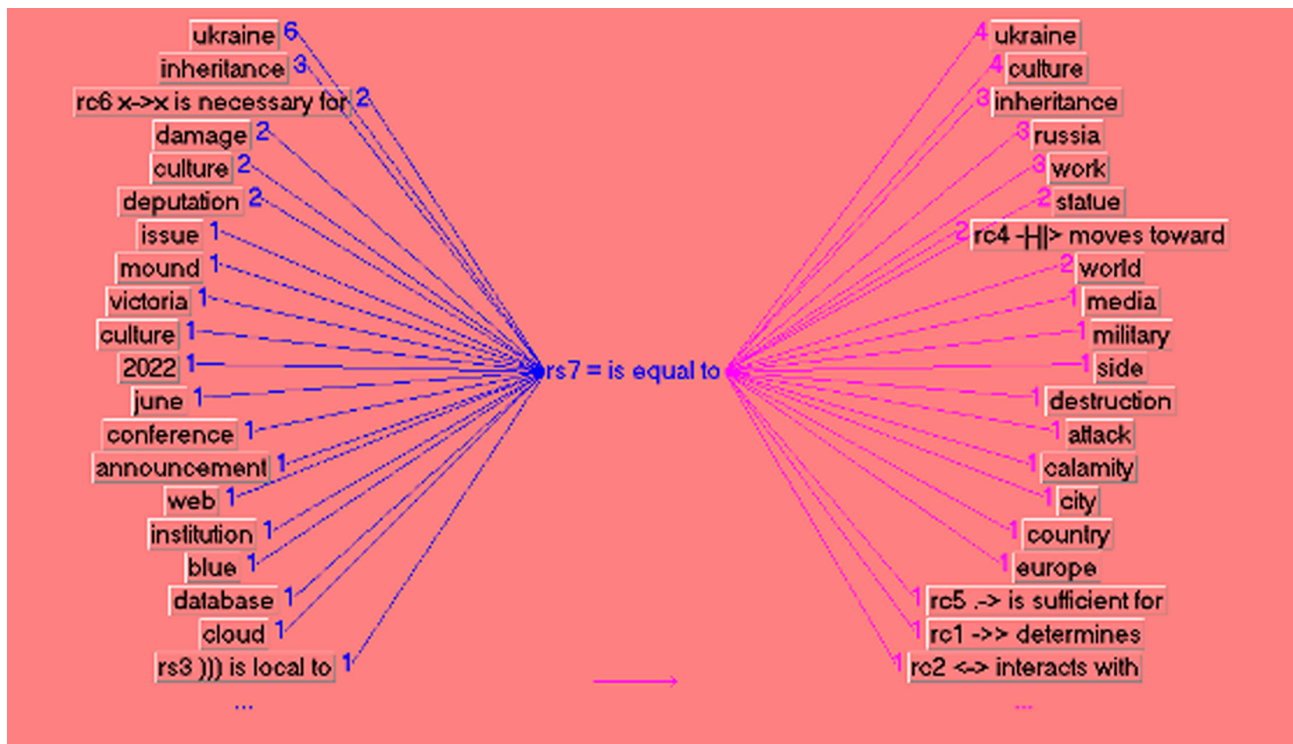


Figure 14. Star sociological network on “equal to” relationship.

“and preserving cultural heritage is a core value.”

“as the conference was to take_place in Kazan, a city in the Republic of Tatarstan”

“which is a federal subject of Russia.”

“and **highlighted** the past actions of Russia looting after World_War_II,”

Again, the sociological star network in Figure 14 displays the frequencies of each of the concepts and relationships, antecedents or consequents, that occur in the considered corpus. In Figure 15, it is possible to notice the second most frequent relationship in the text, the ‘movement’ relationship, registering 25 occurrences. Recall that this ‘move to’ relation is represented as ‘rc4 -||> moves toward’.

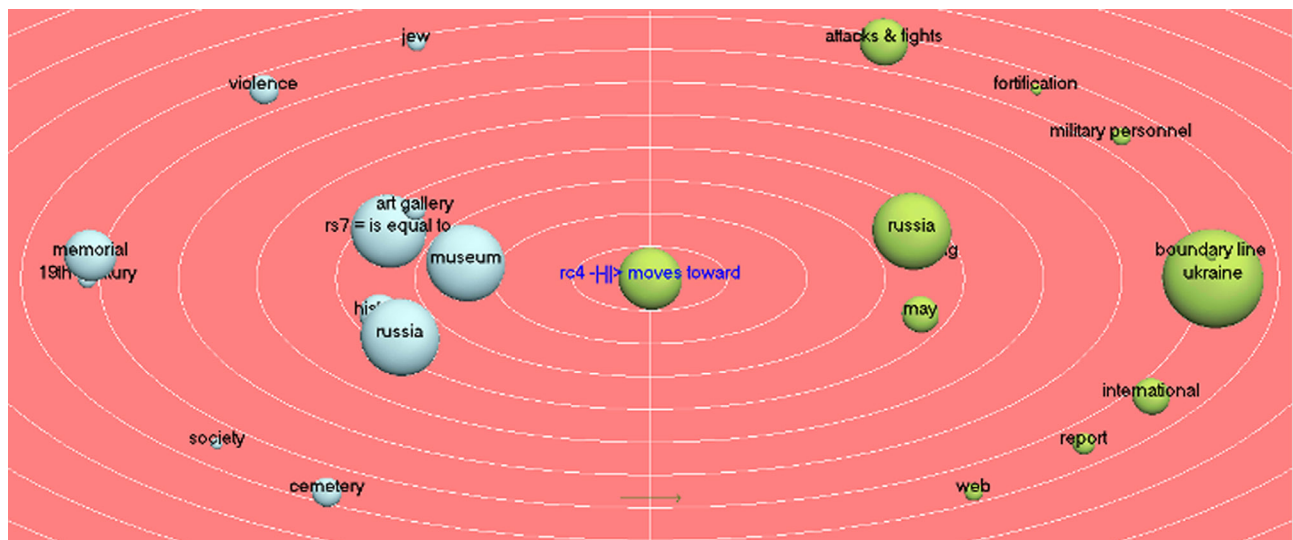


Figure 15. Orbital sociological network on the “move to” relationship.

Shown below, marked in Bold, are the main phrases that update this relationship on the page.

“**created** several bunkers”

“Empty Kyiv National Art_Gallery **after** moving of its paintings to shelters.”

“with all proceeds to **go_to** the ministry.”

“Shortly **after** the invasion, UNESCO announced that they were working to mark any possible key historic monuments and sites across_the_country with the emblem of the 1954 Hague Convention, the internationally recognized symbol for the protection of cultural heritage in an armed conflict.”

“Shortly **after** the invasion, officials with the International Council of Museums began working with Ukrainian officials to compile an Emergency Red List of Cultural Heritage at Risk to document artifacts”

“if they **are_moved** illegally across national borders.”

“which **was_created** shortly after the invasion.”

“and **hope** that the cultural heritage”

“and language would **be_passed** on to another generation.”

“Sokolova stated her pieces **were_created** in an effort to avoid”Ukrainian design being_wiped off the world map”

“On 25_February 2022, Ivankiv Historical and Local History Museum about fifty miles from the capital burnt to the

ground **after** Russian bombardment.”

“**resulting** in damage to its library.”

“which **held** over 500 pieces of computer history that dated back into the 1950s,”

“and Kuindzhi to Russian forces, ‘**following** the end of the hostilities.”

“SUCHO began **after** three academics from Stanford_University,”

“The group **moved** to expand the use of the Internet Archives Wayback Machine which only documents the homepage,”

“Effect of damage to sites Trostianets local history museum located in the Koenig Manor of the 18th-19th_centuries **after** occupation and shelling.”

“Hryhoriy Skovoroda Memorial Museum **after** shelling on 6_May.”

“Jewish cemetery in Hlukhiv **after** shelling on 8_May.”

“what has_been_learned **after** WWII”

“and other conflicts that saving a countries cultural heritage is the best pathway to reconstruction of society **after** a conflict.”

“**After** reports of looting of Scythian artifacts by Russian troops, the Greek Culture Minister Lina Mendoni called the looting heinous and barbaric,”

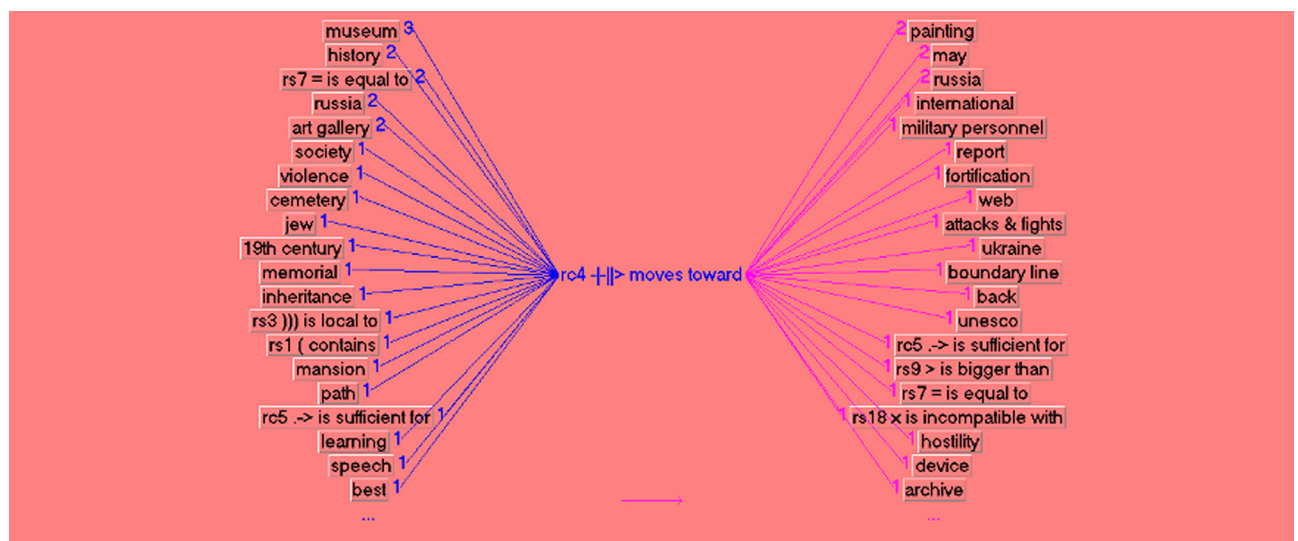


Figure 16. Star sociological network about the “move to” relationship.

“and highlighted the past actions of Russia looting **after World_War_II**,”

Likewise, Figure 16 shows the frequencies associated with the two most important terms of each social proposition, the concepts and their relationships, present in each sentence of the text.

4. A Mini Research Encyclopedia on Cultural Heritage in Ukraine

The previous analyzes can be systematized in the encyclopedia project presented here, which has the following attributes:

In terms of content, it is a *mini-encyclopedia* in that it focuses on a single encyclopedia entry as a case study. This is not a contradiction, because each substantive entry in an encyclopedia can be considered a ‘partial whole’, that is, completely semantically sufficient, but interconnected, through digital links or other forms of intertextuality, to other parts of the global universes of sense.

This mini-encyclopedia also turns out to be a *meta-encyclopedia*, when you look at an entry in another encyclopedia. Thus, the meta-encyclopedia is understood as interpretation at a level of meaning superimposed on the original meaning level, that is, the level underlying the first entry, the latter understood as that entry subject to interpretation by the meta-encyclopedia.

Furthermore, such a mini-encyclopedia reveals itself as a *hybrid encyclopedia*. In fact, it hybridizes the contents of the various encyclopedia configurations involved. For example, it merges, on the one hand, the contents of the initial or original entry, with, on the other hand, the contents of the meta-encyclopedia.

In order to better understand this ‘mini-encyclopedia’ notion, it is also necessary to note the following: an encyclopedia cannot be confused with a mini-encyclopedia. In fact, the name of the latter reflects precisely its partiality, since nothing seems to be finite in this complex world, which, incidentally, has already been widely discussed by several authors. For example, after Lyotard’s critique of the great narratives of modernity, Gilles Deleuze’s proposal on the

ever-changing configuration of the *rhizome* within social and discursive relations, unveiled itself as one of the great intuitions that predicted the very advent of social networks. fingerprints. Now, the present text deals, in part, with one of the figures of the rhizome, which are the mini-encyclopedias. Indeed, although partial, the mini-encyclopedias constitute a project delimited by its announcement, but not limited in its enunciation. That is, although mini-encyclopedias translate a process open to debate, it seems evident that their contents do not all fit within the restricted space of an article, nor within any characteristic social, textual or discursive envelope, but also hostage, of the modernity, such as the Encyclopedia of Diderot and d’Alambert.

More specifically, this text includes only one of the strands of a *mini-encyclopedia under construction and unfinished on collective cultural heritage*. Other texts are already published by the author, dealing with complementary aspects of this project on memory and archive, understood as a set of fragmented realities and using current concepts under debate, underlying the economic, political and cultural crisis in Ukraine. For example, three texts on specific dimensions of Ukraine’s heritage, barbarously dilapidated by Russian aggression, such as: (a) heritage and *urban dark tourism* in that country, as in Chernobyl, or in street museums in Kiev, or even in the House of the Russian Crimes, in a text published by Cambridge Scholar Publishing (Andrade, 2023); (b) *digital arts* in Ukraine, published by Association of Computer Machinery, New York (Andrade, 2022c); (c) *public arts* in Ukraine, to be published by the Catholic University of Porto (Andrade, 2022d).

Figures 17 and following show the different *social dimensions* that structure the mini-encyclopedia, after the interpretation carried out through the Hybrid Discourse Analysis-HDA. In the Wikipedia page selected as a case study, the most frequent social dimension is the one that represents social structures, counting 529 sentences of the text. In turn, the discursive structures integrate 304 social propositions. The social relations between the main ideas of the text, extracted from the Alphabet of Interconceptual Relations, appear next, with 196 mentions (see Figure 17). Social contexts are also important, adding up to 196 situations and citations and, a little below, political structures are associated with 180 phrases (Figure 18). Other social dimensions are less treated

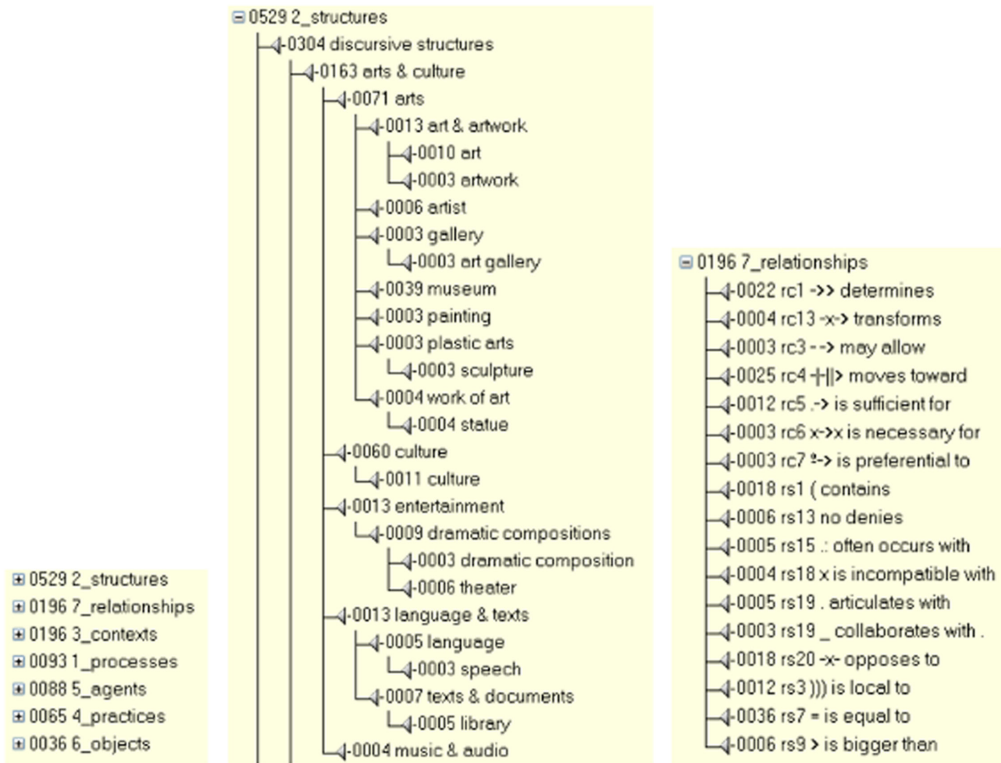


Figure 17. Mini-encyclopedia: discursive structures and social relations.

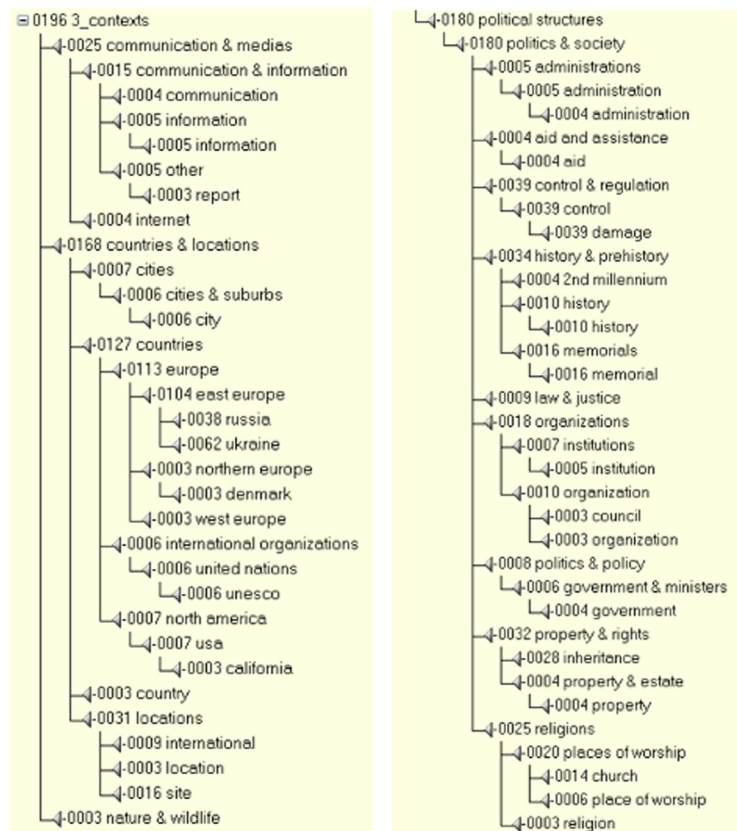


Figure 18. Mini-encyclopedia: political contexts and structures.



Figure 19. Mini-encyclopedia: processes, agents and other discursive structures.

on the page: processes appear in 93 propositions, agents in 88, and other discursive concepts in 80 cases (Figure 19). Finally, practices, economic structures and social objects are the least discussed, with 65, 45, and 36 occurrences respectively (Figure 20).

In Figure 21, the sequence of treatment about each of the social dimensions, written in the body of the text of the Wikipedia page considered, is observed. Consult the values of this distribution, in the text, noting the number of sentences that represent each social dimension, in the various graphs, reading from top to bottom and from left to right. Compare these partial values of each sentence with the total of sentences in the text, for each of the social dimensions: discursive structures (304 in total), social relations (196), social contexts (196), political structures (196), social processes (93), social agents (88), other discursive structures

(80), social practices (65), economic structures (45), social objects (36).

In Figure 30, the sequence of treatment about each of the social dimensions, written in the body of the text of the Wikipedia page considered, is observed. Consult the values of this distribution, in the text, noting the number of sentences that represent each social dimension, in the various graphs, reading from top to bottom and from left to right. Compare these partial values of each sentence with the total of sentences in the text, for each of the social dimensions: discursive structures (304 in total), social relations (196), social contexts (196), political structures (196), social processes (93), social agents (88), other discursive structures (80), social practices (65), economic structures (45), social objects (36).

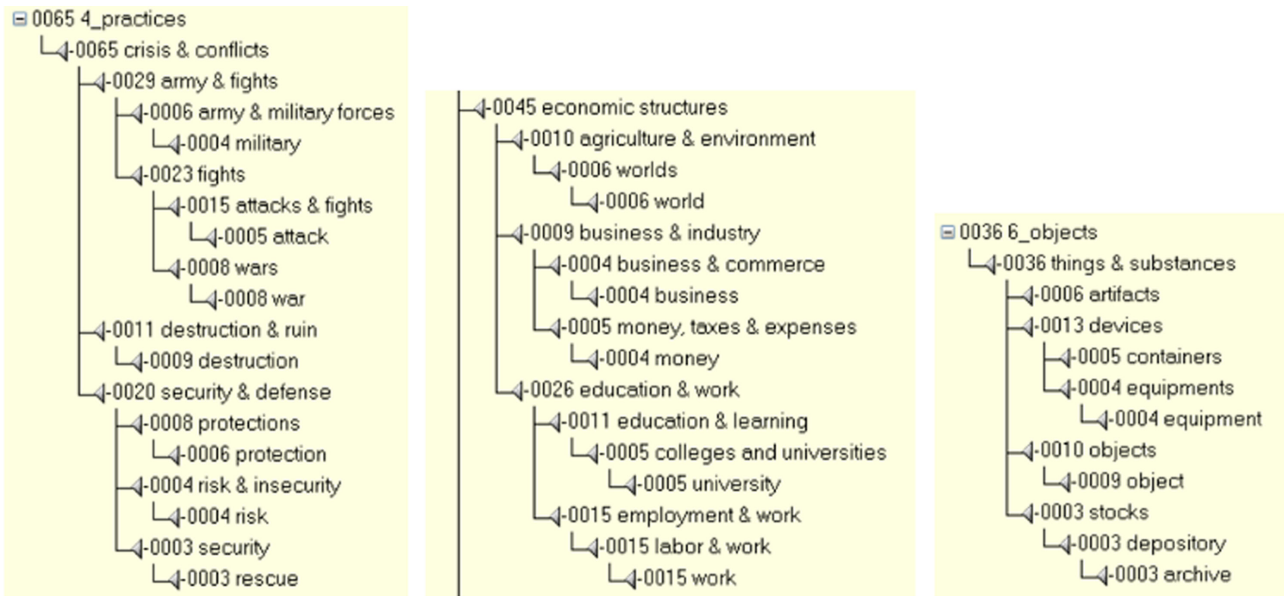


Figure 20. Mini-encyclopedia: practices, economic structures and social objects.

5. Conclusion

In this essay, it is argued that, in the current framework of the Ukrainian war scenario, a *hybrid State* has been developed, especially active in the Russian Federation, which develops a *hybrid war* of aggression against democracies in general, and harasses Ukrainian democracy and its cultural heritage in particular, which has been defined as a *hybrid cultural heritage*.

The bibliography on such topics is very extensive. This text sought to synthesize a succinct definition of the respective state of the art, for quick information to the reader, and exposed across the following three parameters:

Firstly, within the theoretical and conceptual reformulation, the idea of '*hybrid cultural heritage*' was revealed as a sub-category of 'mediating concepts', as is equally the case of the concepts 'habitus' (Bourdieu), 'hegemony' (Gramsci), '*Hybrid State*' and '*hybrid war*'. In addition, some theoretical terms were divided into their sub-types, which constitute so many other elements of that conceptual hybridization. For example, the Hybrid State includes the following sub-types: *Spy State*, *Gangster State* and *Genocide State*, the latter specialized in perpetrating economic, political, cultural, ecological and demographic genocides.

Secondly, in what regards the methodological dimension, a mixed method was used, *Hybrid Discourse Analysis*, which hybridizes qualitative and quantitative methods, and which was applied to empirical analysis and interpretation, based on a case study on cultural heritage in Ukraine. Such methodology Hybrid Discourse Analysis of a Wikipedia page dedicated to the invasion of Ukraine by Russia, and using the *Alphabet of Interconceptual Relations* and various types of sociological networks as main instruments of this research.

Thirdly, a *mini-encyclopedia on Ukraine's hybrid cultural heritage* was built, dividing this issue into its various social dimensions. Such a sociological research tool proves to be very useful for the study of social phenomena through sources of various types and media: not only texts, but also images, videos and various virtual documents and immaterial materials.

In sum, the ultimate objective of this essay is the following: from a substantive perspective, to draw attention to the urgency of global discussion on the cultural heritage situation in Ukraine, on the part of researchers in Social Sciences and Humanities. And, from a methodological point of view, to provide some sociological instruments that may prove useful for the innovative development of a hybrid investigation using mediating and hybridized concepts, by democratic scientific communities.

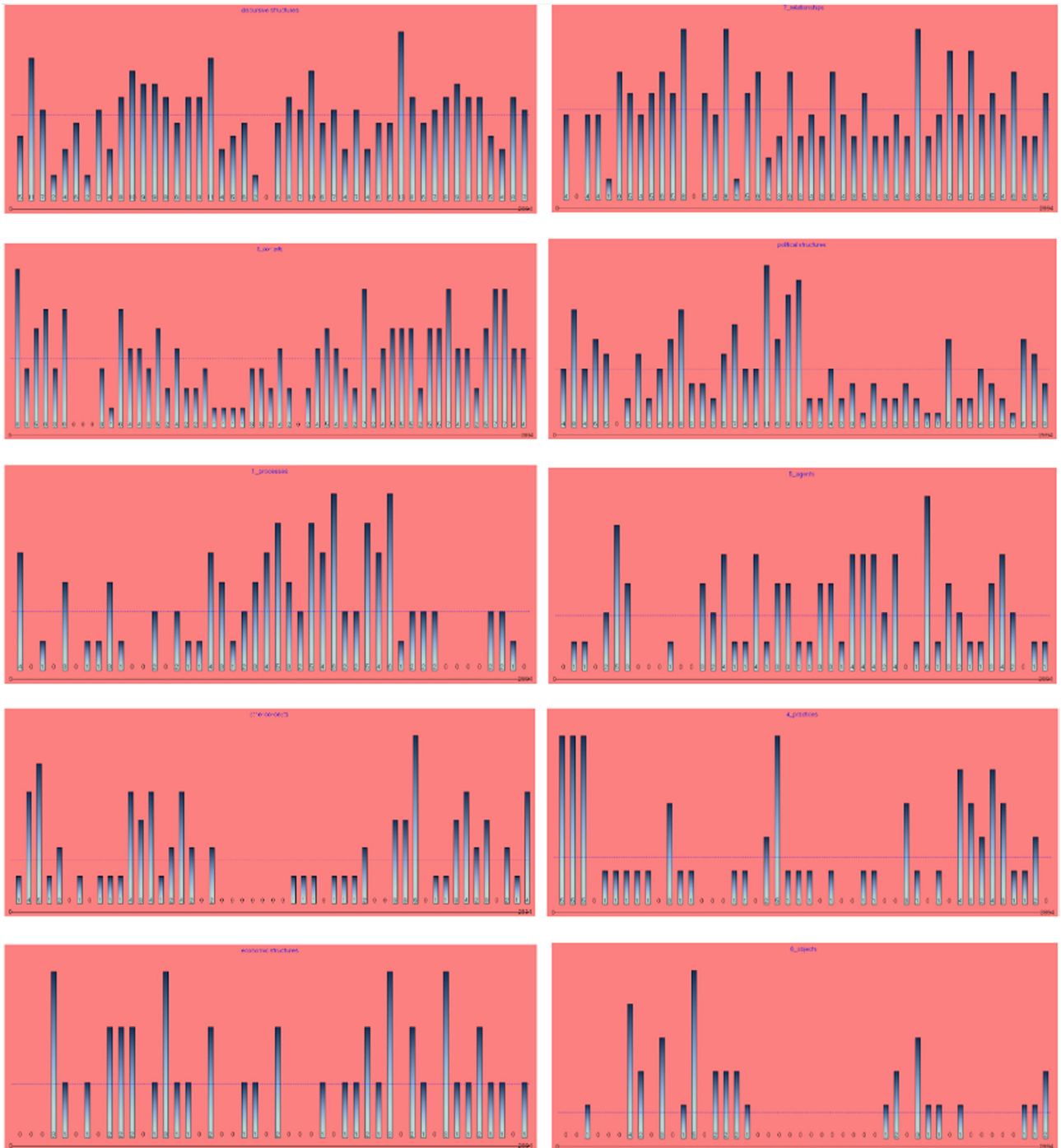


Figure 21. Distribution values, in the text, on the number of sentences that represent each social dimension. In the graphs above, reading from top to bottom and from left to right, the following social dimensions can be found: discursive structures, social relations, social contexts, political structures, social processes, social agents, other discursive structures, social practices, structures economic, social objects.

References

- [s.a.] (2001). Internet Encyclopedia of Ukraine.
- [s.a.] (2012). From home to home: landscapes of memory: British-Ukrainian cultural heritage project, telling the stories of Ukraine: personal stories about objects discovering history and culture of Ukraine.
- [s.a.] (2022a). Treasures of Ukraine: A Nation's Cultural History. Thames & Hudson.
- [s.a.] (2022b, 4 August). "Deporting Ukrainian children and "Russifying" them is jeopardizing the future of Ukraine". Le Monde. Retirado de: https://www.lemonde.fr/en/opinion/article/2022/08/05/deporting-ukrainian-children-and-russifying-them-is-jeopardizing-the-future-of-ukraine_5992568_23.html#
- Aldea, E. (2015) Hybrid Heritage on Screen: The 'Raj Revival' in the Thatcher Era. Palgrave Macmillan.
- Andrade, P. (2023). Dark Heritage Pedia: An Augmented Research Encyclopedia, for a Virtual Sociological Museum on the Insatiable/Unsafe/Insane Society. In S. Pascoal; L. Tallone; M. Furtado (Eds.). Dark Heritage Tourism in the Iberian Peninsula: Memories of Tragedy and Death (pp. 199-272). Cambridge Scholar Publishing.
- Andrade, P. (2022a). Risk Tourism Within Viral Society: A Study Using Hybrid Discourse Analysis. *Revista Lusófona de Estudos Culturais*, 9,1, pp. 127-151. Available at: <https://hdl.handle.net/1822/78577>
- Andrade, P. (2022b). Which Sociology of Urban Tourism in the Day After Viral Society? For an Intercultural, Intermediary, and Inter-Methodological Hybrid and Open Research. In P. Andrade & M. Martins (Eds.). *Handbook of Research on Urban Tourism, Viral Society, and the Impact of the COVID-19 Pandemic* (pp. 1-40). IGI Global.
- Andrade, P. (2022c). Digital Arts in Ukraine: an Augmented Digital Art Pedia as an Expression of Culture Wars. In *Proceedings of ARTeFACTo 2022, 12th International Conference on Digital and Interactive Arts (Artech 2022)*. Macau, China.
- Andrade, P. (2022d). Ukraine Heritage at Risk: a Mini Encyclopedia for Research on the War Public Art. In *Proceedings of International Conference 'Public Art as a Bridge Over Troubled Places'*. Upc-Citar-R3iap. Porto.
- Andrade, P. (2022e). Viral Cultural Heritage: a Case Study applying Hybrid Discourse Analysis. *Proceedings of (In) tangible Heritage(s) : a Conference on Technology, Culture and Design*. University of Kent.
- Andrade, P. (2016). GeoNeoLogical Novel and other Hybrimedia Experiments: or how to use Hybrid Methods such as Hybrid Discourse Analysis (HDA) within a Knowledge Base. *MATLIT*, 4 (2), 157-181. <https://digitalis-dsp.uc.pt/jspui/bitstream/10316.2/39102/1/GeoNeoLogical%20Novel%20and%20other%20Hybrimedia%20Experiments.pdf>
- Andrade, P. (2015). Hybridologie. In M. Veyrat (Ed.), *100 Notions sur les Arts Numériques* (pp.179-80). Paris: Les Éditions de l'Immatériel. <https://www.amazon.fr/100-Notions-pour-lArt-Numerique/dp/B00V7Y95H2>
- Andrade, P. (2014a). Post-Colonial Co-Ordinary Literature And Web 2.0/3.0: thinking back within transmediatic knowledge. In M. Pope (Ed.), *New Literary Hybrids in the Age of Multimedia Expression: crossing borders, crossing genres* (pp. 17, 123-144, 389-90, 427-437). Amsterdam: John Benjamin Press. <http://hdl.handle.net/1822/39995>
- Andrade, P. (2014b). Hybridization and PostColonialism. In CECS (Ed.), *4th International Congress in Cultural Studies "Colonialisms, Post-Colonialisms and Lusophonies"* (pp.523-7). Aveiro : Universidade do Minho/Universidade de Aveiro. Programa Doutoral em Estudos Culturais. <http://hdl.handle.net/1822/40801>

Andrade, P. (2013). Sociologie Sémantico-Logique des Ruines: pour une herméneutique hybride de la ruine à la Web 2.0 et à la Web 3.0. *Sociétés*, 115, 105-119. [Web of Science :000321678100010] <http://hdl.handle.net/1822/29958>

Andrade, P. (2011). Sociologia Semântico-Lógica da Web 2.0/3.0 na sociedade da investigação: blogues, wikis, mundos/museus virtuais e redes sociais semântico-lógicas, Lisboa: Caleidoscópio, pp. 173, 179, 181.

Andrade, P. (2007). O Alfabeto de Relações Universais (ARU). *Revista de Comunicação e Linguagens 'Mediação dos saberes'*, 38, 143-55. <https://www.icnova.fcsh.unl.pt/wp-content/uploads/sites/38/2019/10/indice-38.pdf>

Andrade, P. (2002). Some synthetic ideas to work with qualitative analysis software. *Atalaia/Intermundos*, 10/11, 153-165. <http://hdl.handle.net/1822/29994>

Andrade, P. (1991). [The mediatic tavern, a reticular site of social and sociological negotiations] *A Taberna mediática, local reticular de negociações sociais e sociológicas*. *Revista Crítica de Ciências Sociais*, 33, 265-286.

Aznar, M. J. (2021). *Maritime Claims and Underwater Archaeology: When History Meets Politics*. BRILL.

Banaszkiewicz, M. (2022). *Tourism and Heritage in the Chernobyl Exclusion Zone*. Taylor & Francis.

BBC News (2023, 12 June). What attacks have there been on dams in Ukraine? Retirado de: <https://www.bbc.com/news/world-65753136>

Bourdieu, P. (1979). *La Distinction: Critique sociale du jugement*. Paris: Les Éditions de Minuit.

Braichenko, O. (2020). *Ukraine, Food and History*. Izhakultura.

Carstens, A. M., Carstens, R. G. U. L. C. A. L. A.-M., & Varner, E. (2020). *Intersections in International Cultural Heritage Law*. Oxford University Press, USA.

Clack, T., & Dunkley, M. (2022). *Cultural Heritage in Modern Conflict: Past, Propaganda, Parade*. Taylor & Francis.

Cotovio, V. et al (2022, 9 April). Ukrainians shocked by 'crazy' scene at Chernobyl after Russian pullout reveals radioactive contamination. CNN. Retirado de:

<https://edition.cnn.com/2022/04/08/europe/chernobyl-russian-withdrawal-intl-cmd/index.html>

Council of the EU (2023, 5 June). Press release. Human rights violations in Russia: EU lists individuals responsible for Vladimir Kara-Murza's sentencing and degrading treatment. Retirado de:

https://www.consilium.europa.eu/en/press/press-releases/2023/06/05/human-rights-violations-in-russia-eu-lists-individuals-responsible-for-vladimir-kara-murza-s-sentencing-and-degrading-treatment/?utm_source=dsms-auto&utm_medium=email&utm_campaign=Human%20rights%20violations%20in%20Russia%3A%20EU%20lists%20individuals%20responsible%20for%20Vladimir%20Kara-Murza%25u2019s%20sentencing%20and%20degrading%20treatment

De Jong, F. (2007). *Masquerades of Modernity: Power and Secrecy in Casamance, Senegal*. Edinburgh University Press.

Diachok, O. M., Kuziv, M. P., Volska, S. O., Datsiuk, N. M., Salcă, H., Crețiu, A.-E., Fomicheva, N. M., Mixich, L., & Voloshina, L. A. (2022). Culture and arts in the context of cultural heritage: The Collection of Articles. *Klironomy*, 1 (4). Tuculart s.r.o.

Dvareckas, S. R. (2019). *Dialectics of the Soviet Avant-Garde in the First Exhibition of Ukrainian Nonconformist Art*. School of the Art Institute of Chicago.

Gramsci, A. (2012). *Lettere dal carcere*. Delirium.

Grimsted, P. K. (2001). *Trophies of War and Empire: The Archival Heritage of Ukraine, World War II, and the International Politics of Restitution*. Harvard Ukrainian.

Guide, W. T. W. T. (2019). *Lviv (Ukraine) - Wink Travel Guide*. Hinton, S. B. (2006). *Comparing Problems in International Education: Street Children, Citizenship, and Cultural Heritage*. Edwin Mellen Press.

- Jakubowski, A., Hausler, K., & Fiorentini, F. (2019). *Cultural Heritage in the European Union: A Critical Inquiry into Law and Policy*. BRILL.
- Kuzio, T. (1998). *Contemporary Ukraine: Dynamics of Post-Soviet Transformation*. M.E. Sharpe.
- Meskill, L. (2020). *A Future in Ruins: Unesco, World Heritage, and the Dream of Peace*. Oxford University Press.
- Rahder M. (2020). *An Ecology of Knowledges: Fear, Love, and Technoscience in Guatemalan Forest Conservation*. Duke University Press Book.
- Mieg, H. A., & Oevermann, H. (2014). *Industrial Heritage Sites in Transformation: Clash of Discourses*. Routledge.
- Nafziger, J. A. R. (2021). *Frontiers of Cultural Heritage Law*. BRILL.
- Pierotti, R. (2012). *Indigenous Knowledge, Ecology, and Evolutionary Biology*. Routledge.
- Russell, J. (2019). *Ukraine Travel Guide: Information Tourism*. [author's publication].
- Ryabinska, N., & Dyczok, M. (2017). *Ukraine's Post-communist Mass Media: Between Capture and Commercialization*. Ibidem Press.
- Schneider, H. R. (2013). *Community Involvement in the Preservation of World Heritage Sites: The Case of the Ukrainian Carpathian Wooden Churches*.
- Shapiro, G. (1993). *Nikolai Gogol and the Baroque Cultural Heritage*. Penn State University Press.
- Star, S. (1995). *Ecologies of Knowledge: Work and Politics in Science and Technology*. SUNY Press.
- UNESCO (2023, 19 June). *Damaged cultural sites in Ukraine verified by UNESCO*. Retirado de: <https://www.unesco.org/en/articles/damaged-cultural-sites-ukraine-verified-unesco>
- University of Toronto. Scholarly Publishing Division. (2016). *Encyclopedia Ukraine V1 and Index*. University of Toronto Press.
- Weber-Newth, F. (2020). *The Game of Urban Regeneration: Culture & Community in London 2012 and Berlin's Mediaspree*. Transcript Publishing.
- Wikipedia (2022, 18 de Outubro). *Ukrainian cultural heritage during the 2022 Russian invasion*. Retirado de: https://en.wikipedia.org/wiki/Ukrainian_cultural_heritage_during_the_2022_Russian_invasion
- Zięba, M. (2008). *Our Bug: Creating Conditions for Development of the Border Areas of Poland, Ukraine and Belarus Through Enhancement and Preservation of Natural and Cultural Heritage*. John Paul II Catholic University.
- Zurn, P. & Shankar, A. (2020). *Curiosity Studies: A New Ecology of Knowledge*. Univ of Minnesota Press.

Biographical Note

Pedro Andrade is a Sociologist and Researcher at the University of Minho, CECS. Teacher at the University of Coimbra and University of Lisbon, on Sociology of Culture, Communication, Sociological Methods, Digital Humanities. Research about Urban Cultures, art communication, art/science museums, literacies, digital social networks (web 2.0/web 3.0), methodologies/hybrimedia. Coordinator of international projects, e.g. "Scientific-Technological Literacy and Public Opinion" (2005, on science museums publics) and "Public Communication of Arts" (2011, about art museums and its relationships with audiences, tourism, digital/virtual sociological methodology, hybrimedia interaction, sociological/cultural games, social networks, virtual/augmented reality), both funded by the FCT. Participation within international university webs e.g. Virginia Commonwealth Univ., USA; member of the project "Manifesto Art and Social Inclusion in Urban Communities" (UK). Author of several books and scientific papers published in international and national journals with peer review, indexed in global bibliographic databases (Web of Science, etc.). Director of the first Portuguese-French scientific journal, *Atalaia-Intermundos* (since 1995).

ORCID: <https://orcid.org/0000-0003-4550-0562>