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STUDIE/ARTICLES

MILITARY MUSEUMS OF THE ARMED FORCES OF UKRAINE DURING THE RUSSIAN-UKRAINIAN WAR OF 2014–2022

YURII BURAKOV – LILIYA PYTLOVANA – SVIATOSLAV TERSKY <https://doi.org/10.5817/MuB2022-2-3>**ABSTRACT/ABSTRAKT:**

The Russian-Ukrainian war gave a powerful impetus to the expansion of military-historical museum studies in Ukraine. Exhibition sections devoted to this war have become an integral part of most local history museums in the country. However, in these circumstances, the military museums of the Armed Forces of Ukraine are undergoing the greatest reformation. In the process of enhancing their permanent exhibition, the historical aspects of the resistance to Russia's armed aggression and the promotion of the heroism of Ukrainian soldiers has become acutely important and must be integrated within the larger context of Ukrainian military history.

Vojenská muzea Ozbrojených sil Ukrajiny během rusko-ukrajinské války v letech 2014–2022

Rusko-ukrajinská válka byla významným podnětem k rozvoji vojensko-historického muzejnictví na Ukrajině. Speciální výstavy věnované tomuto konfliktu se staly nedílnou součástí většiny vlastivědných muzeí v zemi. Největší proměnou však v současnosti procházejí vojenská muzea Ozbrojených sil Ukrajiny. V procesu rozšiřování muzejních expozic získaly historické aspekty odporu proti ruské ozbrojené agresi a propagace hrdinství ukrajinských vojáků velkou důležitost a musí být

zapojeny do širšího kontextu ukrajinské vojenské historie.

KEYWORDS/KLÍČOVÁ SLOVA:

the Russian-Ukrainian war – military museums of the Armed Forces of Ukraine – exhibition sections – reforming museum permanent exhibitions – promoting Ukrainian soldiers heroism rusko-ukrajinská válka – vojenská muzea Ozbrojených sil Ukrajiny – speciální výstavy – proměna muzejních expozic – propagace hrdinství ukrajinských vojáků

The armed aggression of the Russian Federation, which began with the seizure of Crimea at the end of February 2014 and a number of districts of the Donetsk and Luhansk regions, as well as the current large-scale invasion of Russian troops into Ukraine, which has been ongoing since February 24, 2022, is aimed at restoring the Russian empire and spreading its influence over the former countries the Soviet military-political bloc of Eastern Europe. The war caused numerous human casualties; the genocide of the Ukrainian people is taking place. The occupation of Ukrainian lands is accompanied by terrible crimes against the civilian population, looting, the destruction of Ukrainian cities and villages, numerous historical and cultural monuments. Dozens of museums

have been destroyed and looted, among them being the Hryhorii Skovoroda Manor Museum in the village of Skovorodynivka in the Kharkiv Region, the Ivankiv Historical and Local History Museum, where the paintings of the world-famous artist Mariia Prymachenko had been exhibited, the A. Kuindzhi Art Museum (paintings by Arkhryp Kuindzhi and Ivan Aivazovskyi, stored here, were stolen), The historical and architectural museum-reserve “Popov’s Sadyba” in the village of Vasylivka, Zaporizhia region, has been destroyed, the historical and local history museum located there has been looted, and other monuments of the history and culture of Ukraine have been dismantled.

The ongoing Russian-Ukrainian war has necessitated the need to study the lessons of world and national history, various aspects of the formation of healthy (non-traumatic) historical memory, the problems of preserving and popularizing museum collections of the past, and the formation of a new museum narrative. A common and objective perception of the past is the basis for the unity of the people, for the crystallization of their national identity. Specifically, museums are the instruments of memory policy, as they are a kind of material reflection of collective memory, as well as communicators of the

memory narrative of the society. Unfortunately, as sociological studies show, the main sources of historical knowledge in Ukraine are not museums, but (according to priorities): family, school, books, films, TV channels, and the Internet.¹ It is within this context of multiple sources portraying specific aspects of the historical narrative that military museums are best postured to preserve and enhance the short term narrative of conflict and the lives of ordinary service members and heroes alike.

Military museums of the Armed Forces of Ukraine play an important role in shaping the commemorative narrative of society. In the “Instructions on the organization of the activities of military museums, museums (rooms) of military traditions in the Armed Forces of Ukraine” (Order of the Ministry of Defense of Ukraine of July 10, 2019 No. 374) the following definition is given: “*The military museum is a research, cultural, and educational institution of the Armed Forces of Ukraine, created for the study, preservation, use, and popularization of museum exhibits and museum collections of military history with the scientific and educational purpose, as well to foster the involvement of the personnel of the troops (forces) and citizens in the attainment of the national military historical and cultural heritage.*”²

Over different periods of time, the problem of the of military museums of Ukraine functioning at present time has been researched

1 YABLONS'KY, V. M. (ed.). *Polityka istorychnoyi pam'yati v konteksti natsional'noyi bezpeky Ukrainy: Analychna dopovid'*. Kyiv: Natsional'nyy instytut stratehichnykh doslidzhen', 2019, pp. 15–16.

2 *Nakaz Ministerstva oborony Ukrainy No. 374 vid 10 lypnya 2019 r. «Pro zatverdzhennya instruktsiyi z orhanizatsiyi diyal'nosti viys'kovykh muzeyiv, muzeyiv (kimnat) boyovykh tradytsiy u Zbroynykh Sylakh Ukrainy»* [online]. 10. 07. 2019, p. 1 [accessed 2022-07-22]. Available from www: <<https://zakon.rada.gov.ua/laws/show/z0864-19#Text>>.

by V. Mashtalir,³ V. Boiko,⁴ V. Karpov,⁵ L. Minnko,⁶ N. Petryk,⁷ L. Tarasenko,⁸ S. Terskyi⁹ and others. A special thematic issue of the *Military Historical Bulletin* (2020, volume 35, issue 4), dedicated to the military museums of Ukraine, covers the permanent exhibition of the National Military Historical Museum depicting the ongoing Russian-Ukrainian war.¹⁰ A number of researchers analyze the history of the creation of higher military educational institutions museums, in particular, S. Sehedá and A. Andriyako analyze the collections of Ivan Cherniakhovskiy National Defense University in Kyiv,¹¹ Y. Burakov – of Hetman Petro Sahaidachnyi National

3 MASHTALIR, Vadym. Kul'turno-muzeznavchyy aspekt formuvannya viys'kovo-istorychnykh muzeyiv v Ukraini. *Pytannya istoriyi nauky i tekhniki*, 2015, no. 4, pp. 48–61.

4 BOYKO, Volodymyr. Ukrayins'ki kombatanty – orhanizatsiyi viys'kovo-istorychnykh muzeyiv. *Historical and Cultural Studies*, 2014, vol. 1, no. 1, pp. 7–11.

5 KARPOV, Viktor. *Muzeyna sprava u Zbroynykh Sylakh Ukrainy (1996–2006)*. Kyiv: Tsentral'nyy muzey Zbroynykh Syl Ukrainy, 2017.

6 MINENKO, Lyudmyla. *Stanovlennya i rozvytok Natsional'noho viys'kovo-istorychnoho muzeyu Ukrainy (1995–2013 rr.)*. Kyiv: Natsional'na akademiya kerivnykh kadrov kul'tury i mystetstv, 2014. PhD Dissertation.

7 PETRYK, Nataliya. *Formuvannya kolektsiy pam'yatok voyennoyi istoriyi u muzeyakh L'vova (19–20 st.)*. Luts'k: Volyn' national university, 2019. PhD Dissertation.

8 TARASENKO, Lyudmyla. Praktychna realizatsiya pedahohichnykh mozhlyvostey Natsional'noho viys'kovo-istorychnoho muzeyu Ukrainy. *Naukovyy visnyk Natsional'noho muzeyu istoriyi Ukrainy*, 2018, no. 3, pp. 601–609.

9 TERSKYI, Sviatoslav and Ol'ha SAVCHENKO. *Istoriya muzeynoyi spravy ta okhorony kul'turnoyi spadshchyny v Ukraini. Navchal'nyy posibnyk*. L'viv: Vyd-vo Natsional'noho universytetu “L'vivs'ka politekhnika”, pp. 224–226.

10 IL'YENKO, Andriy, Yevhen SHCHUPIK and Yevhen SHATILOV. *Vysvitlennya voyennoyi istoriyi Ukrainy u ekspozytsiyi Natsional'noho viys'kovo-istorychnoho muzeyu. Voyenno-istorychnyy visnyk NAUO*, 2020, vol.38, no. 4, pp. 17–28.

11 SEHEDA, Serhiy and Andriy ANDRIYAKO. *Viys'kovo-istorychnyy muzey – real'na chastyna buttya Natsional'noho universytetu oborony imeni Ivana Chernyakhovs'koho. Voyenno-istorychnyy visnyk NAUO*, 2020, vol. 38, no. 4, pp. 5–16.

Academy in Lviv,¹² O. Chechyn – of Ivan Kozhedub National Air Force University in Kharkiv¹³ and others.

The proposed generalization aims to acquaint the public with certain positive experience in the organization of preservation and promotion of historical and cultural monuments in the military museums of the Ministry of Defense of Ukraine at the current stage of their activity, as well as to analyze the processes of transformation of their activities at the present stage of the Russian-Ukrainian war.

The research is based on the long-term study of working experience and permanent exhibition formation peculiarities in military museums of the Ministry of Defense of Ukraine and historical museums of the Ministry of Culture of Ukraine. In particular, the museum experience and permanent exhibitions of the National Military History Museum, museums of higher military educational institutions, and garrison museums were studied. One of the essential parts of the research was examining how modern permanent exhibitions dedicated to the Russian-Ukrainian war were created in 2021 in the districts of Kherson region bordering Crimea (Skadovsk Regional Museum of History and Local Lore).

From the methodological point of view, military museums are considered in cultural, scientific, public, and state-political contexts, requiring a comprehensive analysis of their functioning.

12 BURAKOV, Yurii. *Muзей Natsional'noyi akademiyi sukhoputnykh viys'k imeni het'mana Petra Sahaydachnoho u systemi viys'kovo-istorychnoyi roboty Zbroynykh Syl Ukrainy. Voyenno-istorychnyy visnyk NAUO*, 2020, vol. 38, no. 4, pp. 68–77.

13 CHECHIN, Oleksandr. *Istoriya muzeyu Kharkivs'koho natsional'noho universytetu Povitryanykh Syl Ukrainy imeni Ivana Kozheduba. Voyenno-istorychnyy visnyk NAUO*, 2020, vol. 38, no. 4, pp. 78–91.

The close connection between museums' cultural, educational, informational, acquisition, and exhibition work and the current state of national military-historical science and state policy in the museum business and preservation of historical memory is also taken into account. For this reason, the research is interdisciplinary. The authors comprehensively apply the methods specific to museology, history, and cultural memory studies.

Museology is an interdisciplinary science, so the methods used in its practical part are inherent in various scientific disciplines and can be derived from them. The understanding of the methodology of museum studies as the sum of specialized research methods has long prevailed in discussions regarding the recognition of museology as an independent science. However, each science, not discarding the opportunities provided by the employment of methods which belong to other sciences, which cannot be avoided in the process of knowledge integration, tries to develop its own research method. Recently, an anthropological approach, addressing micro historical processes, has become an important component in the development of museum methodologies. It is known that a museum exhibit as a historical source differs from an archival source. A museum exhibit, in addition to its ability to characterize the history and culture of a certain society, acts as a source of knowledge and emotional impact, as a means of upbringing and education in a museum. A typical archival document can turn into a full-fledged museum source, an actual museum realia, provided it is thoroughly researched, professionally used, and competently processed.

F. Waidacher defines museality as a man's relationship with reality, in which they, in agreement with their society, discover and evaluate which parts of the surrounding world are capable of being the testimony for this society and, as transmitters of this relationship, deserve to be conserved, systematized, explored, demonstrated, and knowledge about them to be communicated from generation to generation.¹⁴

The origins of the national military museums are closely related to the history of the Ukrainian national liberation movement and date back to the time of the creation of the *Museum of the Liberation Struggle of Ukraine*, which operated in Prague in 1925–1948 (with interruptions during the Nazi occupation of the country). Dmytro Antonovych, Antin Yakovliv, Ivan Horbachevskyi, Mykhailo Omelianovych-Pavlenko, Volodymyr Starosolskyi, Stepan Smal-Stockyi, Stepan Siropolko, Vasyl Bidnov, Yevhen Vyrovnyi, Fedir Shcherbyna, Dmytro Doroshenko, and others became its organizers and creators.¹⁵

In the Prague Museum's archives, there were collections of documents from the era of the Liberation Struggles of the first half of the 20th century: the Union for the Liberation of Ukraine (1914–1918), the camps of Russian army POWs in Austria and Germany, certain ministries and diplomatic missions of the Ukrainian state, the Ukrainian People's Republic (UNR), the Western Ukrainian People's Republic (ZUNR).

14 VAYDAKHER, Fridrikh. *Zahal'na muzeolohiya: posibnyk*. L'viv: Litopys, 2005, p. 563.

15 Národní archiv v Praze. F. *Ukrajinské muzeum v Praze*, box no. 2, fol. 4–5, sign. no. 1659; *Tsentral'nyy derzhavnyy arkhiv vyshchykh orhaniv vlady i upravlinnya Ukrainy*. F. 4026, box no. 1, fol. 7, pp. 8–9; ZAREMBA, Serhiy. *Z istoriyi Ukrayins'koho muzeyu i Prazi. Kyiv's'ka-starovyna*, 1997, no. 1–2, pp. 127–137.

A collection of documents on vital activities of labor and prison camps of the Ukrainian Galician Army in Czechoslovakia (Yosefiv, Liberts, Nimetska Yablonne, Prague, etc.), internment camps for soldiers of the UNR and ZUNR armies in Poland (Aleksandriv Kuyavskyi, Kalisz, Piotrkiv Trybunalskyi, Stshalkiv, Shchepyorno, Wadowice, Przemyśl) is of great informational value. Materials on Ukrainian prisoners of war in camps in Germany (Rashstat, Wetzlar, Salzwedel), and Austria (Freistadt) during the First World War have as well been collected.

There existed a large collection of documents on Ukrainian socio-political, combatant and cultural-educational organizations – political parties, professional associations, publishing houses, educational and scientific institutions abroad, in particular in Austria-Hungary, Belgium, Bulgaria, Austria, Yugoslavia, Germany, Poland, Romania, Czechoslovakia, France, Great Britain, Switzerland, Luxembourg, Canada, USA, and China. It is clear that most of the specified various documents come from Czechoslovakia, which was the largest center of Ukrainian emigration after the occupation of the country by Bolshevik Russia (the Czech-Ukrainian Committee in Prague, the Union of Ukrainians, the Committee for the Care and Protection of the Monument to Simon Petliura, the Organization of Ukrainian Nationalists, the Union of Kuban, the Union of Ukrainian Cossacks, the Union for the Protection of Historical Monuments Abroad, the Central Union of Ukrainian Students, etc.) and Poland (the Prometheus Club in Warsaw, the Union for Aid to Ukrainian Emigrants, the Ukrainian Military-Historical Society, the Ukrainian Society for Helping Refugees from Ukraine,

the Ukrainian Central Committee and its subsidiaries, the Ukrainian Scientific Institute, the Ukrainian Military Organization, the Western Ukrainian People's Revolutionary Organization, the publishing house "Chornomor", and other cultural and educational centers of the then military-political emigration of the Ukrainian People's Republic, the Ukrainian State of Hetman P. Skoropadskyi, and ZUNR.

The *Museum of the Liberation Struggle of Ukraine* in Prague operated in the form of a partnership with fixed membership. Its achievements and problems were professionally covered by the journal *News of the Ukraine Liberation Struggle Museum* (1925–1938).¹⁶ After the Second World War, part of the museum funds was taken by the Soviet special services from Prague to the special funds of the state and departmental archives of the USSR (Moscow, Kharkiv, Kyiv). The Museum of Military Historical Monuments of the T. H. Shevchenko Scientific Society (NTSh) in Lviv (1936–1939) also became a place of preservation and arrangement of military historical monuments and promotion of national military traditions during the time when Eastern Galicia was under occupation of Poland. The initiators of the creation of this institution were well-known military historians – a member of the Union for Ukraine Liberation during the First World War, the co-author of the fundamental *History of the Ukrainian Army* (Lviv, 1934) Ivan Krypiakievych and a senior officer of the Galician army Ivan Karpynets. The collections of the NTSh and the Society of Combatants of the Ukrainian Galician Army "Young Community" (more than 3.5 thousand

documents/items – pictures from the battles and everyday life of the Ukrainian Sich Riflemen Legion and the Galician Army and Prykarpattia in the Dnipro Oblast, photographs, drawings, sculptures, weapons, military equipment, insignia and badges, military and stratum uniforms, flags, seals, and attributes of military chapels of the era of the Ukrainian liberation struggle of 1914–1923 made up foundation of the museum collection. Particularly valuable from the artistic and documentary perspectives were the works depicting life and daily routine of the Ukrainian Sich Legion soldiers, armies of the Ukrainian People's Republic and the People's Republic of Ukraine (genre drawings, portraits, battle scenes, military plans, battle scenes) by artists Osyp Kurylas, Mykhailo Havryliuk, Lev Hets, Edward Kozak, Ivan Trush, Leonid Perfetskyi, Mykola Uhryn-Bezgrushnyi, Ivan Ivanets and etc. Three albums of photos covering activities of the Ukrainian paramilitary society "Plast", which were transferred to the museum in 1938 after its ban in Poland, were of considerable informational value.

The Ukrainian Society for the Protection of War Tombs (Lviv) handed over two bowls with soil from the graves of riflemen and foremen of the USS legion on Mount Makivka (1915) and Lyson near Berezhany (1916) to the museum.¹⁷ The museum's collection of military uniforms, banners of public and military organizations, awards was also of great value. During the Soviet era, the funds of this museum were scattered: some of the documents were taken to the Central State Historical Archive in Lviv, the National Museum of

the History of Ukraine, the Lviv Historical Museum, where most of them were destroyed in the 1950s.¹⁸

On the day of Ukraine's independence, a new *Museum of Ukraine Liberation Struggle* was opened in Lviv, which is a branch (department) of the Lviv Historical Museum; its funds reconstruct the annals of the Ukrainian army of the era of the liberation struggles of the first half of the 20th century, primarily the Ukrainian Sich Legion, the armies of the Ukrainian People's Republic and the People's Republic of Ukraine, Ukrainian military formations during the Second World War. The military-historical art collection of this museum is also unique.

The largest military museum of the Armed Forces of Ukraine at the current stage is the National Military Historical Museum of Ukraine. The uniqueness of this museum lies in the presented permanent exhibitions of the military craft that evolved on the territory of Ukraine from the Bronze Age to the present day. Work on the creation of the museum began in 1995, and already in 1996 the museum was recognized as the lead museum in the system of the Armed Forces of Ukraine and was renamed the Central Museum of the Armed Forces of Ukraine. In 2010, this museum received national status and its current name is the National Military Historical Museum of Ukraine. In addition to the presented wide range of exhibition activities, the National Military Historical Museum of Ukraine is engaged in scientific archival work, military historical reconstruction, publishing, search and memorial activities, military scientific design and research of military history of various regions of Ukraine, organization of

16 ZAREMBA, Serhiy. Z istoriyi Ukrayins'koho muzeyu i Prazi. *Kyyiv's'ka starovyna*, 1997, no. 1–2, p. 28.

17 BOYKO, Volodymyr. Pam'yatky ukrayins'koho viys'ka: vtraty i spadok. In PETIŠKOVÁ, Dagmar (ed.). *Muzeum osvobozenekého boje Ukrajiny. K 80. výročí založení. Sborník příspěvků z konference (Praha, 12.–14. října 2005)*. Praha: Národní knihovna ČR – Slovanská knihovna, 2006, p. 114.

18 Ibidem, pp. 120–123.

scientific and practical conferences, popularization of military-historical science and has acquired a powerful scientific base.

There are five branches under the main museum: *Museum of Strategic Missile Troops* (Pobuzke, Kirovohrad Region), *Volyn Regional Museum of the Ukrainian Army and Military Equipment* (Lutsk), *Heroes of the Dnipro Museum* (Ivano-Frankivsk), *Memorial Complex of Heroes of Krut* (Pamiatne village, Chernihiv Region) and *Heavy Bomber Aviation Museum* (Poltava).

The National Military History Museum of Ukraine, its branches included, is actively involved in exhibition activities covering the ongoing Russian-Ukrainian war. For example, the exhibition of the branch of the Heroes of the Dnipro Museum (Ivano-Frankivsk) called *The Undeclared War in Ukraine* was quite memorable, highlighting the Russian-Ukrainian war through the prism of the participation of Carpathian warriors¹⁹ Heroic facts from the frontline life of the natives of Prykarpattia are recreated, and a list of fallen soldiers from Ivano-Frankivsk region by name is displayed in this permanent exhibition.

The exhibition called *Interrupted Flight* displayed in the same museum is special. It was created in memory of the dead crew of the Mi-8MT helicopter, which was shot down by Russian invaders on May 29, 2014 near the town of Sloviansk. The central exhibits of this permanent exhibition are the personal belongings of the Hero of Ukraine, Major General Serhii Kulchytskyi. It should be noted that in addition to S. Kulchytskyi, twelve

¹⁹ Site of Museum Heroes of the Dnipro, the official website of the National military history museum of Ukraine – see Tsentralnyi viiskovo-morskyi muzei Ukrainy. In *Natsionalnyi viiskovo-istorychnyi muzei Ukrainy* [online]. [accessed 2022-07-22]. Available from www: <http://nvimu.com.ua/filii/index/3>.



Fig. 1: Exhibition *Block-post of memory*. Source: Created by the author.



Fig. 2: A combination of themes of preservation of valuable exhibits with tools of modern warfare in the exhibition of the Lviv Historical Museum. Source: Created by the author.

other people died in the helicopter, including six Carpathians, personnel from a special police unit in Ivano-Frankivsk region. Biographical materials have been prepared and demonstrated about all of them.²⁰

By Independence Day, August 24, 2022, the Lviv Historical Museum opened the exhibition *Museum Front*, which presents “fresh” exhibits from the war zone (Fig. 2).

A separate group of military museums is represented by collections of museums (museum rooms) in garrisons. The collection

²⁰ TUHAY, Mykola. Muzeyni predmety ATO – OOS ta yikh eksponuvannya u muzeyi «Heroyiv Dnipra». *Voyenno-istorychnyy visnyk NAUO*, 2020, vol. 38, no. 4, p. 198.

of the *Military Historical Museum of the 58th Officers' House* is quite an important hub for museums in Lviv garrison. This museum is located on the territory of a military unit that is widely known for its heroic participation in the defense of Luhansk airport in 2014 during the ongoing war. The mentioned museum is the successor of the disbanded Museum of the Carpathian Military District, which existed in 1965–1991.²¹

In October 2010 the updated museum of the history of the Hetman Petro Sahaidachnyi National Army Academy in

²¹ PALISA, Serhiy. *Voyenno-istorychnyy muzei 58-ho Budynku ofitseriv. Ukrayins'kyi viys'kovyy muzei*, 2011, no. 3, pp. 6–11.

Lviv was solemnly opened. The permanent exhibition highlights the history of the present day Academy, as well as the history of educational institutions that previously existed on the territory of the military town. The museum permanent exhibition is located on two floors of the theater of the higher military educational institution. Military equipment from different times is displayed on the adjacent territory. What makes it special is that the exhibition expanded from the actual museum halls to exhibiting stands in the corridors and specialized auditoriums of all the academic buildings on the campus, thus ensuring the museum and its artifacts are constantly open for cadets. Showcases and stands of the museum are made according to the sketches of Lviv artists and are of a high aesthetic level. The last changes in the museum took place in 2014–2022, in particular, within the hall of graduates of the university, where the main part of the permanent exhibition is devoted to officers and graduates of the Academy, who participated in the ongoing Russian-Ukrainian war and were decorated with state awards.²²

Collection of artifacts is a paramount task for all military museums of Ukraine. First of all, this is the creation of a video and photo archive, records of memories of participants and eyewitnesses of the Russian-Ukrainian war 2014–2022, collection of exhibits in Ukraine and abroad (from the history of anti-war rallies, volunteer communities, anti-war posters, education of Ukrainians abroad, organization of Ukrainian military historical exhibitions in various cities abroad).

Ukrainian military museums strive to expand creative relations with similar military and military-historical museums of foreign countries, namely the Czech Republic, Poland, Bulgaria, Great Britain, Sweden, the USA, etc. It should be suggested to organize special exhibitions dedicated to modern Russian military aggression against Ukraine, international military and technical support of the Armed Forces of Ukraine abroad.

The Ukrainian initiative to hold exhibitions of Russian weapons destroyed during the aggression against Ukraine in the summer of 2022 in Warsaw, Prague and other world capitals deserves approval. It is obvious that the charity concerts of Ukrainian artists in support of the Armed Forces of Ukraine abroad (Warsaw, Lodz, Berlin, Amsterdam, etc.) should be accompanied by mobile exhibitions of anti-war posters, archival photo chronicles of the liberation war of the Ukrainian people against raskists, informational materials about the military-technical assistance from various countries of the world provided to the Armed Forces of Ukraine.

The problem of stock collections of military museums of Ukraine must be solved by regular expeditions, mutual visits between museums and public organizations, primarily those of a voluntary nature. The participation of museums in domestic and foreign grant programs should be more active, in particular within the framework of the European Union, the Visegrad Four, NATO, individual embassies (USA, Czech Republic, Slovakia, Poland, Sweden, Latvia, Lithuania, Estonia, etc.).

The cooperation of military-historical museums within different chains of command

(Ministry of Defense of Ukraine, Ministry of Culture and Information Policy, communal institutions) should be more systematic, in particular regarding the organization of scientific and joint exhibitions, holding conferences and round tables, exhibitions abroad.

In addition to general sightseeing tours, more attention should be paid to thematic events (aircraft or artillery battles in the war zone, heroes of the Russian-Ukrainian war, natives of the region and city, etc.). Creative master classes for youth and children on artistic decoration (replicating) of individual artifacts (replicas), production of posters, thematic leaflets on anti-war topics, and criticism of rashist aggression against an independent country could as well be conducted.

New permanent exhibition sections of military-historical museums of Ukraine dedicated to the ongoing Ukrainian-Russian war are often formed spontaneously and need a proper design that meets modern requirements. For their deeper perception by visitors, it is essential to use audio-visual means more widely. However, in times of war, museums are limited funds for the appropriate arrangement of newly created permanent exhibitions. Also, the staff of museums needs time to rethink the events that have taken place in recent years.

Thus, military museums of Ukraine play an increasingly important role in the museum environment. The oldest of them have accumulated extensive experience in all spheres: research, generating funds, education, and publishing. This allows them to more fully document the realities of the ongoing war with Russia at a high professional level. The teams of military museums creatively assimilate the world experience

²² Site of Hetman Petro Sahaidachnyi National Army Academy – see *Natsionalna akademiia sukhoputnykh viisk imeni hetmana Petra Sahaidachnoho* [online]. [accessed 2022-07-22]. Available from www: <<https://www.asv.gov.ua/?q=asv/muзей-istoriyi-akademiyi>>.

of the museum business; actively work on the creation of modern permanent exhibitions, including those that highlight the heroic struggle of Ukrainian people for independence against Russian invaders. The teams of museum scientists are tasked with the digitization of the stock collections, determining the priorities of stock collection, actively replenishing collections, especially from the history of ongoing Russian-Ukrainian war, ensuring proper storage and protection of the museum collections.

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