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UKRAINIAN MEDIA DURING THE WAR

In the information warfare with Russia, a culture plays an important role, because one of the main theses of Russian propaganda is that there is no Ukrainian identity, and everything Ukrainian was created by the communist government of the beginning of the XX century.

The study analyzed news websites that debunk Russian fakes about the situation at the front, how Ukrainian media in the field of culture changed the vector of their work, adapting to the conditions of the information warfare.

The editorial policy has changed significantly. Now more meticulous fact-checking takes place, as Russian propaganda works even more inventively. Media workers carefully review the profiles of organizations that offer help, – sometimes they may be genuine volunteers, and sometimes they may be fake.

The war is a tough challenge for any business, and even more so for independent online media. Most of them received income and paid for the work of journalists with advertisements or subscriber subscriptions. However, in wartime, these resources are limited.

Key words: media, war, social issues, fakes, campaign, advertisement.

Introduction

In today's world, information warfare is an important element of the fight with the use of various practices and tactics. The war in its natural sense ceases to be the only means of winning and spreading influence, mass media play an important role in this.

The fact is that information policy, an economic component of both media organizations and journalists in particular, is changing in a certain way.

The problem of the importance and place of mass communication in information and real warfare in modern political society is always relevant, it has an interdisciplinary nature and does not remain unnoticed by political scientists, journalists, psychologists, sociologists, among whom are such Ukrainian scientists as H. Pocheptsov, T. Isakova, V. Konakh, O. Lazorenko, O. Senchenko, L. Yevdochenko, Y. Horban, P. Shpyha, I. Zavadskyi and others. Some foreign scientists such as S. Morgan, A. Klimburg, M. Libicki, J. Bryan, S. Thompson, S. Kara-Murza, S. Rastorhiev, A. Zinoviev and others also devoted their works to this issue.

Taking into account the fact that Russian military and informational aggression against Ukraine is currently ongoing, the study of media influence on public opinion, moods among different categories of citizens, ethnic communities, their expression of will regarding political transformations in the country is important and relevant. And the study of the role of mass communication in this process and the attitude of the population to mass media, as well as the economic component of mass media, is one of the main indicators for studying, analyzing the content of the information component, assessing public and electorate attitudes, media literacy, as well as further developing ways to resist information weapons, manipulative information, etc.

The activity of mass communication is shown in the local studies of Ukrainian authors during hybrid war: D. Arabadzhyiev (Arabadzhyiev 2020), O. Komarchuk (Komarchuk 2019); O. Kravchuk (Kravchuk 2019) and others.

At the current stage, the scientific understanding of the media sphere through the prism of war, the study of its development in wartime Ukraine and its role in rather complex socio-political and economic conditions is relevant.

Methods of media research in Ukrainian society

To implement the research, general scientific and special methods were used, in particular: historical – to know the state of study of the issue; analytical-synthetic, comparative – to identify trends in the field of journalism based on the collected empirical material; inductive – for generalization and systematization of conclusions. The method of typological analysis was applied in order to differentiate the array of media studies. The method of content analysis was used to study certain documents.

How do Ukrainian art media work?

Let us check the conditions in which artistic media worked and are still working during the war: “Your Art”, “LiRoom”, “Moviegram, Chytomo”.

“*Your Art*” is a media about Ukrainian art, founded in Kyiv in 2019, chief editor is Nastia Kalyta (Your Art 2022). After analyzing the activities of “Your Art”, it was concluded that the media company lost part of its

budget to order the articles from authors, on the other hand, more attention was paid to the publication. The new goal of “Your Art” is to record Russia’s war crimes in the culture: persecuting of artists, destructing and looting of institutions, etc. The editors are convinced that cultural media is the only channel for our artists to communicate with the world. There cannot be an independent state without culture. The editors gathered a team of volunteers, with whom they launched a bilingual version of the website (in Ukrainian and English), funding and resources were cut in half. The website traffic doubled. The absolute leader here was the content dedicated to various opportunities for artists during martial law (How they work 2022).

“LiRoom” is a media about the new Ukrainian culture: music, cinema and literature. The purpose of the publication is to develop and popularize Ukrainian culture, it has been operating since February 1, 2012. Since April 2022, this is a media about the new Ukrainian culture. According to the definition of the editors: “New Ukrainian culture” is the one that corresponds to current trends. We can write about albums, books and films that were not released today or yesterday, but they fit into the context of the development of Ukrainian culture. At the same time, we can ignore the freshest releases, because they give off mustiness despite all the efforts to seem new”. The editor-in-chief is Oleksii Bondarenko (LiRoom 2022).

Shortly before the war, the editorial team did not have an office, all employees were relatively safe (Lviv, Kyiv, Dnipro), they did not have to stop working. Just a few weeks before the war, the editors made a decision they had been planning for quite some time – they expanded the topics. The audience received this change quite positively. This made it possible to systematize work within the team and even made the editors look for new employees. The priority of the publication is now the Armed Forces of Ukraine and the help of the army, as well as diplomacy, which helps to get more weapons.

The editor claims that the role of culture is fundamental. Its influence on the country and people cannot be estimated by any tangible quantitative indicators. However, the way out is exactly what we are fighting for. The culture during war must document processes and quickly reflect on them.

The editorial office received several grants. The cultural community became more active and, together with the journalistic community, was ready to support the media. This is a small amount of money, but it is

enough for the editorial office to live for at least a few more months with a stable salary.

But the financial model in general is quite uncertain, because in two years, pandemics and war can finally finish off the industry, which in many aspects was holding up only by mass events. Therefore, searching for advertisers is useless.

As evidenced by the activity of the analyzed media, the audience needs artistic content even during the war. For example, a large chat community and an audience interested in Ukrainian cinema and literature gathered during Eurovision Song Contest (How they work 2022).

“*Moviegram*” is an online film publication with original research and a unique style. The publication is focused on independent and high-quality mass cinema. The editor-in-chief is Anna Shakun (Moviegram 2022).

During the first month of the war, all members of the editorial staff had their fronts – some of them volunteered, some went to the territorial defense. After some time, they returned to “*Moviegram*”. Basically, the publication was relaunched, with increased emphasis on the Ukrainian film industry and processes related to it. Currently, there is a lot of news from the world of cinema, which is not generally covered by the major media. “*Moviegram*” is a good platform for such releases. Three new authors joined the editorial team and launched a series of materials devoted to documenting in the time of war, and started to publish texts about propaganda in cinema.

Before the war, the media platform earned money exclusively on promotional events for individual films. Currently, there are no earnings from advertising. The team works only on a volunteer basis. The audience in social networks has become more active (How they work 2022).

“*Chytomo*” is a professional media about books and book publishing in Ukraine and the world. The editor-in-chief is Oksana Khmeliovska (Chytomo 2022).

From the first day of the war, the editors changed the work: they added an English-language version of the website; they began to plan the release of materials for both Ukrainian and international audiences; they increased the amount of news five-fold, and the articles were published less frequently. The volume of work of each employee has increased significantly. The editorial policy has changed greatly. Now more meticulous fact-checking, as Russian propaganda works even more inventively. The

journalists scrutinize the profiles of organizations that offer help – sometimes they may be genuine volunteers, and sometimes they may be fake.

The editors decided not to publish the opinions of opposition Russian writers, even if they harshly criticize Putin’s policies and express conscious opinions, so as not to legitimize the image of “good Russians”, which is now actively used by Russian propaganda. The team tries to be more careful with topics that may cause differences of opinion in society. These are mainly topics of the study of Ukrainian language by people who come from the east; teaching of Russian language and Russian studies in educational institutions, etc.

The editors began to adapt our English-language news specifically for an international audience in order to explain the context that is not immediately obvious to foreigners. In addition, the editors agree on the reprinting of articles by English-language profile media or preparing original joint materials, for example, on the front page of Publishers Weekly.

The publication’s budget before the full-scale invasion of the Russians was formed from grants, charitable contributions from readers and advertisements from publishers. During the war, these sources of funding are impossible because, according to the “Chytomo” survey, sales of 95% of publishers have decreased, and the ability of our readers, members of the creative class, to spend money has dropped. The Ukrainian Cultural Foundation, on which high hopes have been placed, gave its budget to the needs of the army (Chytomo 2022). The editors are looking for a way out of the financial crisis: they organized a charity auction, and they were able to function with these funds in the first months of the war. The editors have applied for 13 grants, but have already received eight rejections.

The situation is similar with many other profiled independent media with which there is a connection – some of them are launching a joint fund, some are trying to convince investors of institutional support, some are refocusing on foreign sponsors. Obviously, the priority now is to support journalists working in dangerous regions. The publications plan is to increase the number of benefactors among the English-speaking audience on Patreon.

“Chytomo”, in addition to finding opportunities for activity, tries to support other media – when there is an opportunity, we support one-time or regularly give funds, for example, Korydor, Khmarochos, The Ukrainians, Ukrainer.

The visits at “Chytomo” have doubled during the war: if before the war it was 5,000 visits per day, now it is 10,000 or more. During the war, the most widely read materials were devoted to the topics of the Ukrainian language during the war – transformation, original words, and courses on the study of the Ukrainian language were of great interest. People were encouraged by the public statements of famous writers about their support for Ukraine, as well as their termination of contracts with the Russian book market.

Since February 2022, “Chytomo” began to publish selections of poems about the war, and poetry is being read well, people need means to express their emotions. On the other hand, the monitoring of foreign mass media that write about Ukrainian culture, in particular about literature, is of interest to a smaller number of people, but the editorial office continues to do it, because it is important to know how foreign public intellectuals and journalists react and how their rhetoric changes (Chytomo 2022).

The audience of “Chytomo” is interested in debatable issues regarding the renaming of streets and towns, changes in the school curriculum, or the rejection of the inheritance of Soviet and Russian books in libraries. The public wants quick steps in the humanitarian direction, but they are often ill-conceived. “Chytomo” started a discussion on how to remove Soviet and Russian books from Ukrainian libraries.

Recently, there has been a trend towards the need for materials on pre-war topics – some selections of new books from Ukrainian publishers, reviews on quality publications, the editors sometimes return this content (Chytomo 2022).

Ukrainian online media during the war

The war is a tough challenge for any business, and even more so for independent online media. Most of them received income and paid for the work of journalists with advertisements or subscriptions. However, in wartime, these resources are limited. We will analyze the economic and financial activity of the most popular online media in Ukraine.

One of the most popular online publications “*Ukrainska Pravda*” (Ukrainska pravda 2022) does not provide information publicly, but some websites note that salaries are paid on time and in full, there were no layoffs, the economic and financial condition is stable. The majority of workers moved to the western region of the country. “Ukrainska Pravda”

pays for the staff's accommodation. The editorial office has a pre-developed security protocol that provides certain protected methods of communication between colleagues. And some employees are provided with satellite communication, including Starlink (Donaty 2022).

UNIAN – Ukrainian Independent News Agency is the first and largest independent news agency in Ukraine, founded in 1993, a leader among the country's news media, the most cited source of news about events in the country (UNIAN 2022).

The UNIAN team continues to work from different parts of Ukraine. In the first weeks of the war, some employees wrote news directly from Kyiv subway. Staff have not been cut, advances and salaries are paid regularly. In general, the agency did not reduce employee benefits. One of the worst news is that one of the employees from the political news department of UNIAN was captured by the Rashists. It happened near Kyiv. His fate is still unknown (Donaty 2022).

“*Censor.NET*” is Ukrainian news, social and political internet portal with a popular forum, founded in 2004.

There were no layoffs in the editorial office. The level of salaries decreased due to a drop in income, the counterparties declared force majeure according to the contracts. Each member of the editorial team of “*Censor*” voluntarily donates to the Armed Forces of Ukraine and relief funds, some of them volunteer. The publication has the “Butusov Foundation” (Yurii Butusov is an editor-in-chief), which collects money for the army (Censor.NET 2022).

DOU is the largest Ukrainian community of developers in the field of IT (DOU 2022) and the online publication of the same name. The publishing team decided to send all the money that would remain after paying salaries, taxes and other expenses to the army. DOU donated more than 5 million hryvnias to the “Return Alive” fund. Economic and financial activities of the editorial office during the war: a cash cushion was set aside for employee salaries; monetary aid was paid to all employees; tax benefits (about the 2% tax) and dividend payments were canceled, and the community continues paying taxes and actively working to restore the activity of companies on the DOU. “Sales have decreased significantly. But every day more and more companies are returning to the site”, said DOU employee Vladyslava Zatsarynna (Donaty 2022). In addition, DOU plans to expand to Europe: to launch a website in Poland and build an IT community outside of Ukraine.

Ukrainian television channels

During martial law, all national TV channels were supposed to unite and broadcast the telethon “Unified news #UAtogether”. It is with the help of the telethon that a unified information policy will be implemented in the state during the war (Presidential Decree No. 151/2022 and No. 152/2022 and in the message of the National Council on Television and Radio Broadcasting of Ukraine) (Presidential Decree 151; Presidential Decree 152).

The first decree stipulates that the operator of the multi-channel TV network “Zeonbud” LLC will work as part of the Radio Broadcasting, Radio Communication and Television during the period of martial law. Zeonbud includes 34 national and regional channels.

In accordance with the decree, the State Special Communications Service of Ukraine, together with the Concern and Zeonbud, must ensure:

- 1) stable functioning of digital broadcasting facilities and uninterrupted broadcast of television channels in MH -1, -2, -3, -5;
- 2) round-the-clock monitoring of the broadcast network, equipment of the main multiplexing station, satellite and terrestrial communication channels;
- 3) reservation of satellite channels for the delivery of programs and equipment of the main multiplexing station;
- 4) backup delivery of TV channels to digital transmitters with the involvement of an alternative satellite operator (Presidential Decree 151).

The second decree stipulates that during martial law, the country’s unified information policy is implemented in the 24-hour marathon “Unified news #UAtogether”. The NSDC of Ukraine obliges all national TV channels to unite to work on a telethon that will be broadcast round-the-clock.

In 2021, the National Council reported on 27 nationwide TV channels in Ukraine. For example, these are “1+1”, ICTV, “Rada”, “UA: First”, “UA: Kultura”, “Priamyi”, “Espresso”, “Ukraina 24”, “Inter”, etc. (Kozhen 2021).

From the first day of the war, several TV channels worked on the telethon: “Suspilne”, “Rada”, “Inter”, ICTV, “1+1”. “Ukraina 24”, which alternated on the air.

The most popular television product is “Unified news”. It is watched by at least 40% of viewers every day (Kozhen 2022).

The undisputed leader of the telethon is the “1+1” channel with a daily share of 19.3% for the week (April 18–24), which is compared to the “Ukraina” channel, which share is 1.7%, or “Inter” with 0.7%, shows the strength of the brand and the trust of the viewer (Kozhen 2022).

A commercial director of 1+1 media, Valerii Varenysia, said that television advertising is slowly, but returning to the national channels. “Are we satisfied with the demand? Of course, “yes”, because this “something” is much better than nothing. Our group was the first to suspend advertising and was also one of the first to resume it. The market offer is still limited and we do not advertise on the flagship channel of the “1+1” group, which continues to broadcast the telethon “Unified news” (a joint project of Ukrainian TV groups), but channels “2+2”, TET, PLIUSPLIUS and “Bihudi” are already available to advertisers” (Kozhen 2022).

In the absence of peplemetric studies, the outdated, but currently only acceptable, principle of advertising sales was returned – “by slots”, that is, not by ratings, but by the number of broadcasts.

The group “1+1” sells on the market a package deal with 4 channels of the group at a single price – 1000 hryvnias for 30 seconds of broadcasting on one channel. The prices are fixed and do not change depending on budget or time of broadcasting. A 50% markup applies to companies that continue to operate and advertise on the Russian market. There are a number of companies that we completely refuse even if they are eager to pay more. Everything is a subject to 100% advance payment (Kozhen 2022).

In addition to direct advertising, the “1+1” group also renewed sponsorship sales. The famous 2021 morning program “Breakfast with 1+1” is broadcast simultaneously on two channels of the media group – “2+2” and TET. Judging by the reaction of viewers on social networks, this only increases the audience. It was “Breakfast” that became our main platform for integration sponsorship, interest in which is gradually recovering. And the numbers of the charity concert of the band “Okean Elzy” called “And everything will be fine” from Kyiv subway or the last match of “Dynamo” with Borussia Dortmund confirm that the television group is on the right track.

Regional media

It was not easy for regional media in Ukraine to survive: among the reasons are difficulties with financing, a small advertising market, and problems with personnel. With the beginning of the full-scale invasion, physical and mental danger, the impossibility of working under occupation, and problems related to evacuation were added to these factors.

At the same time, the war with Russia showed how important regional mass media are for local residents, and especially for those who live in towns and villages temporarily under the control of the Russian occupiers.

Is there a chance for the regional media to survive after the war, how can they be helped in this, or will the mass media change after the victory?

The founder of “Svoi.City” is the “Abo” media growth agency. In addition to the online magazine, there is a whole network of resources in the front-line cities: “Popasna.City”, “Volnovakha.City”, “New-Yorker” is a website about Ukrainian New-York in Donetsk region, sites in Marianka, Toretsk, Troitskyi and Svatove. Now some of the newsrooms are on the occupied territory, some are in the front-line.

For example, the Donetsk edition “Svoi.City” from the very beginning did not have a news format, but the team assumed that they tell stories about people, about towns. The editors were not looking for “treason”, but, on the contrary, tried to show the positive changes taking place in the independent Ukrainian east. At the same time, they tried to help the residents of the occupied territories with useful instructions to facilitate their communication with the independent territories, as well as their life in general: if they want to leave, register some documents, etc.

Now the team works remotely, safely, and continues to talk about what is happening in the east of Ukraine.

Since 2014, people from the occupied territories have been working. But every year it was more and more difficult to get information from there. A lot of great journalists have left that region. Getting exclusive materials specifically from Donetsk or Luhansk became a difficult task. Since February 2022, it scaled even more.

Now there are problems with getting information from the territories that were occupied recently. Local residents could be informers for the Ukrainian mass media, even in spite of the danger, but there is simply no connection.

Despite all the difficulties, “Svoi.City”, “Volnovakha.City”, “Popasna.City”, the website of the city of New-York are working: the journalists

were evacuated to a safe territory, they were helped financially and provided with accommodation for a start.

Those evacuated journalists also fill the websites of the temporarily occupied and front-line cities of Luhansk region and Donetsk region: “Svatove.City”, “Toretsk.City”, the website of Kurakhovo and Marinka – “KuMa”.

In the first days of the war, the journalists were shocked, probably like everyone else, by this scale of military operation.

In the first month after the beginning of the invasion of the Russian Federation, the team wrote many instructions on evacuation and assistance to displaced persons. Previously, the online magazine had a section called “Our people abroad”, where compatriots, who left and somehow adapted, settled in other countries, shared their experiences. With the beginning of this aggression, it changed its focus: journalists focused specifically on people who left Ukraine after February 24 and found refuge in various countries around the world. The column demonstrated real cases of how Ukrainians are helped in Europe, the USA, Canada, etc. On the basis of this information, it is easier for people to decide whether they should evacuate, and if so, where exactly. At the same time, the journalistic team documents the testimonies of victims of Russian aggression.

The journalists find people, who were in the hot spots, and record their stories in order to document Russia’s war crimes: in Mariupol, Rubizhne, Popasna, any other affected Ukrainian town or city.

The journalist, editor and coordinator of the online magazine “Svoi. City” Haiane Avakian notes: “The most painful thing is journalists who for one reason or another remained under the occupation. Whether to talk about them publicly or to remain silent depends on each specific situation” (Regional 2022).

Before the full-scale invasion, the question of the survival of regional media was a question of business models, transformation from denationalized newspapers to modern online media or other formats. Now there is a complete absence of the advertising market, the forced relocation of newsrooms, the safety of journalists, etc. To counteract this, systematic support of such mass media is necessary: financial, security, any, which will allow to preserve local media.

The analytics of small regional websites show that their traffic has jumped a bit since the beginning of the full-scale invasion. People are looking for information on local resources. Despite the fact that some of

the occupied cities were left without the Ukrainian Internet, all the prohibitions of Roskomnadzor are in force there, they still find the opportunity to access Ukrainian mass media: the demand for local information is very high (Regional 2022).

There are three main ways for supporting small local mass media. The first way is the safety of journalists, assistance with trips, accommodation. Something that allows a person to feel safe and think that he/she can already come to his/her senses and continue working. The second way is to focus on newsrooms that were evacuated and want to continue working with the subject of occupied territories or front-line towns (Regional 2022).

A non-propaganda point of view is needed in the occupied territories. Even if the occupiers block Ukrainian media, there must be a resource where information can be obtained. People will find the opportunity to visit such resources.

The third way is financial support for newsrooms, so that it is possible to keep the team, to pay for the work of journalists, at least some minimal fees, in order to preserve human potential and continue working further. International partners can and do help here. They are ready to support journalists fighting disinformation (Regional 2022).

The representatives of large media have more chances to get journalists out of captivity or occupation than representatives of small newsrooms, about which the Office of the President or other authorities probably do not know.

Fakes during the war

Kremlin propagandists actively use distorted facts and lies, creating and spreading fakes to manipulate people and paralyze their ability to think critically. The primary source of such fakes are social networks, public telegrams, and media directly managed by the special services and the Ministry of Defense of the Russian Federation. We present the latest of the most common fakes to show how Russian propaganda works during the war. After all, this is also a dangerous weapon.

The employees of the Center for Countering Disinformation at the National Security and Defense Council of Ukraine found educational materials on the creation of fakes against Ukraine in the social networks of the occupiers (Occupants 2022).

4 points in the creation of fakes are clearly distinguished:

A fake must be clichéd. You don't need to come up with anything out of this world to influence the broad layers of society. It is better to add even a little absurdity ("The nationalists in Ukraine are crucifying Russian children");

The fake must have a powerful message and leave room for one's own fantasies ("The mayor is a Russian spy");

The fake must take into account local peculiarities. It is credibility by its relation to the area ("Russian tanks are in the village of Ivanivka");

Multiple repetitions. What was written by three people in the chat already becomes the truth. And if you add the sacred "Government lies to everyone!", then this fake will not dispute any argument. At the end of this "guide" there is a clear appeal to the occupiers to create fakes and spread them in social networks of Ukraine (Occupants 2022).

Official Ukrainian sources constantly remind Ukrainians of the following:

Trust only verified sources of information.

Most of the fake news has manipulative headlines that do not correspond to the essence of the message.

Capital letters, "one hundred percent info" or a call for urgent distribution are the first signs of a fake.

Do not trust messages where:

1. There is no link to an official source. Especially if the words "verified source", "accurate information", "maximum repost", "100% verified", "reliable source" are used in the text.
2. The title is written in CapsLock, 20 exclamation marks or many SOS symbols are used. The more fear and despair the received information causes, the more likely it is fake.
3. The information is presented in the format of a panicked voice message, because it is impossible to verify either the original source or the author. This can often be found in Telegram and Viber.
4. The information is presented in the format of a fable, story or anecdote without photo or video evidence.
5. It is reported about capitulation or peace, deployment of Russian troops or possible bombing. This is how the occupiers spread panic and fear among civilians in order to undermine the faith and resistance of the Ukrainian people (Information War 2022).

Journalists during the war

In times of war, as in times of peace, the work of journalists is central to the consolidation of democracy, the protection of freedom of speech and human rights.

“Our task and the task of our international partners is to protect journalists as much as possible during the performance of their professional duties by providing appropriate knowledge and protective equipment. Since the first days of the war, there has been a huge shortage of body armor and helmets in Ukraine. Recently, together with our partners, we have worked out many options, and now, at the request of Ukrainian journalists, protective equipment is delivered to all regions where military actions are taking place”, said Serhii Tomilenko, the head of the National Union of Journalists of Ukraine (Job 2022).

The work of Ukrainian journalists is complicated by the fact that any accreditation is impossible in the territories temporarily controlled by the Russian occupants. There is constant pressure on journalists, illegal detentions, and kidnappings. In such territories, a journalist is a target for the occupiers, along with public activists or Ukrainian law enforcement officers. The journalists are forced to hide, look for ways to leave, secretly transmit news about what is happening. The journalists remember that the main task is to prepare and convey the material for the audience, not to openly fight the regime.

The “Safety Guide for Journalists”, prepared by the organization “Reporters without Borders” together with the National Union of Journalists of Ukraine (Ukrainian version) with the support of UNESCO, has been published. The guide offers practical advice for journalists working in high-risk areas, as well as brief instructions on how to prepare for different types of hazards, which can include armed conflicts, epidemics, natural disasters and street protests. In addition to advice on precautionary measures, the guide contains stories from international correspondents about their experiences when traveling to high-risk areas.

During the four months of the war, 32 journalists have died (UNIAN 2022).

The topics on the safety of mass media workers have been added to the programs for the “Journalism” specialty.

Language culture of mass media during the war

Ukrainian scientists are not afraid of difficult tasks, debatable positions. Scientific studies on the language of Ukrainian mass media seem interesting, since the journalistic style is today the most dynamic and has the greatest influence on language practice.

In the language of the Ukrainian mass media at the beginning of the century, the dominance of non-stylistic language units became even more pronounced, which caused active interaction with stylistic units, and significantly expanded their functional and stylistic fields. In the language of modern Ukrainian mass communication media of the given period, especially in Internet resources, there is a characteristic strengthening of the previously formed tendency to loosen literary norms, which is caused by a continuous change of linguistic tastes and characterizations, which do not always coincide with real linguistic usage, as well as with codified rules use.

It was the authors of modern informational and analytical texts from the beginning of the military invasion who boldly, uncompromisingly, with an unequivocal negative assessment, began to use their proper names to denote the enemy and enemy realities with a lowercase letter (russia, moscow, russian federation, etc.). This is a unique language practice, which, despite the violation of norms, is implemented by Ukrainian information resources. Thus, under the influence of non-linguistic factors, with the help of language resources, the authors humiliate, do not recognize and fight the enemy.

Ukrainians used and still use substandard, sometimes even obscene vocabulary to expel enemies from Ukrainian territories, indicating the direction the invaders have to go. It was the Ukrainian language that helped to exterminate the enemies in the Poliskyi forest, who misunderstood the phrase “Rudyi lis” (lis – fox in Russian, lis – forest in Ukrainian), that is, a forest affected and destroyed by radiation, as a name for the famous red animal – the fox!

The daily additions of Russian-speaking Ukrainians to courses and platforms for learning their native language is becoming more active.

Ignoring Russian scientific sources is another disrespect to the enemy. Some graduate students and experienced scientists remove Russian sources from dissertations and other studies and build a concept of exceptional based on the results of the works of Ukrainian and international scientists. Whether to use Russian scientific sources is a difficult question, the answer to which can be found after the end of the Russian invasion. It will not do without discussions.

Conclusions

After the invasion of Russia, some significant changes took place in the work of Ukrainian mass media. Most media resources have changed the structure and frequency of releases. Artistic mass media function in some places at the expense of grants.

Most Ukrainian TV channels reformatted their activities. Regional media are in a more difficult situation both in terms of functioning and financing, especially the media on the occupied territories. The number of journalists killed in the war is constantly increasing.

The work of journalists regarding behavior and security is special during the war. International organizations help Ukrainian media both informative and financially.

The language of the Ukrainian mass media has sometimes acquired bookishness, and in relation to the enemy – vulgarity and emotional-expressive coloring.

The mass media constantly study the market demand and are ready to quickly restore “peaceful” projects if necessary.

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Украинские СМИ в годы войны

Резюме

В информационной войне с Россией важную роль играет культура, ведь один из основных тезисов российской пропаганды состоит в том, что украинской идентичности не существует, а все украинское создано коммунистической властью начала XX века.

В исследовании проанализированы новостные сайты, развенчивающие российские фейки о ситуации на фронте, как украинские СМИ в сфере культуры меняли вектор своей работы, адаптируясь к условиям информационной войны.

Редакционная политика существенно изменилась. Сейчас происходит более тщательная проверка фактов, так как российская пропаганда работает еще изобретательнее. Медиа работники внимательно изучают профили организаций, которые предлагают помощь, — иногда это могут быть настоящие волонтеры, а иногда — фейки.

Война — тяжелое испытание для любого бизнеса, а тем более для независимых интернет-СМИ. Большинство из них получали доход и оплачивали работу журналистов рекламой или подпиской. Однако в военное время эти ресурсы ограничены.

Ключевые слова: СМИ, война, социальные проблемы, фейки, кампания, реклама.