

# Modern Challenges of the Activities of Document and Information Institutions

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## Abstract

The article is devoted to the study of the specifics of the functioning of document and information institutions of Ukraine, as the main component of the infrastructural component of the document and communication environment of the state. The priority areas of activity of document and information institutions in the conditions of war and constant security challenges are analyzed. Recommendations are proposed for the formation of a well-thought-out policy for the development of information and documentation institutions, which will contribute to the unity of Ukrainian society and its optimal information provision today and in the post-war period.

## Keywords

Document and information institutions, archives, museums, libraries, russian-Ukrainian war, document and information communication

## 1. Introduction

National memory and preservation of the historical past is implemented through the functioning of document and information institutions of state memory (libraries, archives, museums), which interact with each other and are aimed at internal and external communication to solve their main function. Communicating consists in the implementation of communication processes in document and information institutions, which must adapt to the conditions of digitalization, especially in the conditions of war and constant security challenges. The task of libraries, archives and museums is to rearrange their work in the information space and join the global information system.

Institutionality consists in the fact that document and information institutions are the main component of the infrastructural component of the document and communication environment, since documents are concentrated in their information space, new images of documents are created and their documentary processing takes place. Archives, museums, libraries and other institutions of science and culture preserve artifacts of the past, record the past on paper or other material media, and preserve the present for the future. All material media could wear out and lose their original form. However, their internal informativeness and cultural-historical value is preserved, which over the years is replenished with vital information and saturated with event-related information. In the end, all this is the national memory and historical and cultural value of the people, which establishes a connection with the past, emphasizes endurance, establishes traditions and forms the roots for the development of future generations, the formation of statehood.

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Determining the main directions of the development of document and information institutions in the conditions of widespread digitalization, tracing the transformations in their activities caused by Russia's armed aggression against Ukraine is the purpose of the article.

The research methodology is based on key modern interdisciplinary, socio-communicative and systemic scientific approaches, and a set of general scientific methods, such as deduction, induction, modeling, abstraction, structural construction, system analysis, synthesis, comparative statistical method. To modernize document and information institutions in the conditions of modern challenges of war, the article examines the general trends in the development of archival, museum and library affairs in Ukraine, the specifics of the preservation of institutions of national memory and the modernization of their activities. This study was conducted using methods of comparison, generalization, structural and systemic analysis and synthesis of new knowledge. The modeling method is used to develop a model for the creation and development of an algorithm for the activities of institutions in emergency conditions.

A statistical method was used to illustrate the state of network document and information communication. The content of the obtained data proves that the discourse of preservation and renewal of forms of activity in the conditions of virtualization of the information space is one of the priorities of their activity.

Methods of formal logic (deduction and induction) were used to identify institutions of documentary and information activity. The subject-object area of the research necessitated the use of a socio-communication approach. This made it possible to design memory institutions as a complex information system, which is part of the information space and, therefore, intended for building a strategy for managing national memory, considering the potential of its recent transformations.

## **2. Literature Review**

We must state that nowadays more and more scientific publications devoted to the problem of organizing the activities and functioning of document and information institutions in the wartime period require further deepening of the study of the object-subject component, the specification of new forms of interaction and the achievement of the main task - satisfying the information requests of users and forming collective whole around the national memory of the people.

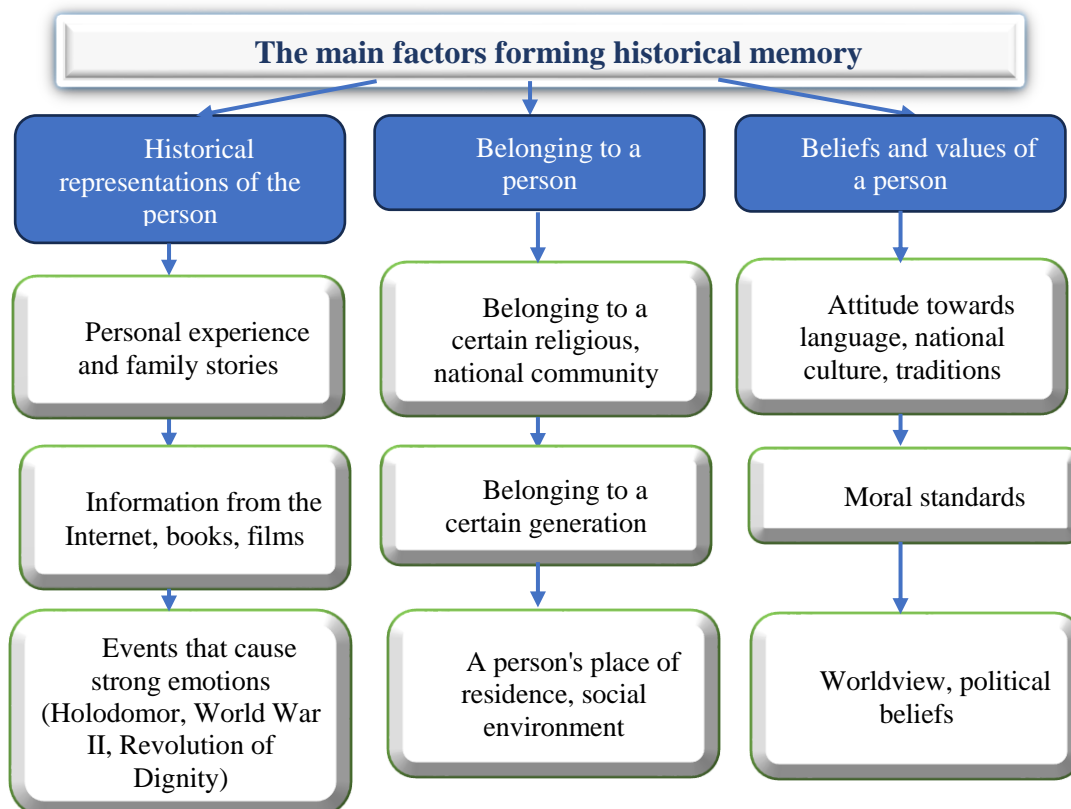
The works of I. Matyash, Ya. Kalakura [2; 3] can be named among the studies that highlight the issue of improvement and transformation of institutions in the document and information sphere of activity in response to the demands of time and satisfaction of user requests. The issue of archival development and its updating is presented in the article by V. Bezdrabko, L. Kovalska and others [4].

Separate publications of an informational and analytical nature become a supplement to the modern coverage of the problems of memory institutions [5-11]. Theoreticians and practitioners of librarianship – A. Rzhyskyi, N. Kunanets, N. Dobrovolska, S. Serdyuk, S. Gerasimova, T. Yavorska [1] and others. in their scientific publications, they examine the current directions of library activity in the conditions of martial law, their adaptation to the challenges and needs of wartime, emphasize that libraries not only remain cultural and informational centers, but also become a territory of security and psychological support for citizens.

Today, the issues of modernization of the activities of the institutions of national memory and documentary and informational communication require comprehensive coverage and registration in a new status with the support of the world community and the Ukrainian state, which became the subject of study in the proposed article.

## **3. Basic points statement**

In the conditions of war and Russian aggression, the need for spiritual unity and the formation of historical and cultural support for Ukrainians is especially felt. There is a functional rethinking of state institutions of national memory, the specification of tasks and the desire to preserve the historical and cultural heritage and broadcast the memorial value. This direction of work of institutions is formalized into a separate course of struggle, it becomes a strategic need and direction of work of the state.



**Figure 1:** The main factors forming historical memory

Regarding the areas of work of archives, museums and libraries in the modern realities of war, the question of developing and implementing new forms of work, satisfying users' requests for information, developing cooperation between users and national memory storage institutions is obvious. Library, archival and museum activities of Ukraine in the conditions of brutal and prolonged russian armed aggression are possible with the involvement of information technologies, means of social communication and preservation of documentary heritage in digital format. The latest digital technologies in library and archival work, in information and cultural activities are a requirement of the time and a proven means of preserving the national identity of Ukraine [1].

Preservation of historical and cultural heritage recorded in the material form of types and manifestations of public memory determines the commonality of the main social function and social mission of archives, libraries and museums, which are called to guarantee the continuity of state, public and private life both at the level of individual peoples and nations, and on a global, worldwide level. At the same time, archives, libraries and museums have excellent social functions [2]. Archives, as one of the attributes of statehood, by preserving authentic documents, ensure the legal needs of the state and social demands of society, provide documentary evidence of legal rights and social guarantees to citizens, satisfy the needs of historical science, and in the work of museums and libraries as institutions of broadcasting of historical memory, cultural ones prevail - educational and scientific and cognitive functions.

The concept of "memory institutions" can be interpreted as institutions (archives, libraries, museums) of various forms of ownership, which contribute to the realization of the main function of social memory, which consists in the translation of the experience and ideas accumulated by mankind in time and space and are intended for storage its documented (in different ways) and embodied in objects / artefacts images [3].

Museums are a separate institution of national memory and an institution of formation and preservation of the historical and cultural heritage of the state. In their versatility, museums are very specific institutions that preserve the memory of humanity, protecting the material carriers of this memory in a tangible form. The ability of people to read the information stored in these memory carriers

is today manifested in its use for the development of society in the form of the construction of national memory.

The specificity of the construction of cultural memory through the creation of images of the past reflects the needs of the present, the basis of which is the preservation / change of the established order. As a means of representing national memory in Ukraine, among cultural institutions, we single out museums and archives, in which the Ukrainian people preserve their memories of the past. In Ukraine, museums and archives are an important link among institutions that work with national memory, national identity, and are the link between the culture of Ukraine and the cultures of the world.

It must be considered that memory and history are controversial in their nature and means of reflecting the past. History is a tool for learning about the past, and memory is a tool for realizing one's own present (P. Nora). Such a feature of memory reflected in material form generates national memory [9].

With the beginning of hostilities and large-scale russian aggression in Ukraine, museums received a new important function of their institutionality in the form of memorialization of the memory of the modern war.

### **3.1. Rethinking the functionality and purpose of documentary and informational institutions**

The rethinking of the functionality of museum, library and archival institutions in the conditions of war already has its first results. New projects and initiatives are being implemented. They have different manifestations and involve various forms and types of their work. Among them, the following components have already been outlined today.

The first direction is local initiatives in the form of expeditions to de-occupied territories and combat zones to collect artifacts left after the retreat of russian troops. Museum workers collect oral histories. Museum collections are constantly being replenished, which is an indispensable condition for their fund importance in the field of culture.

The next direction of activity is large thorough government programs aimed at creating memorials, places of remembrance, developing the basics of the memorialization process. In settlements that have become the scene of active hostilities, residents will not want to see around them reminders of the horrors of war crimes. All informatively valuable artifacts of past events gradually turn into symbols of the past, form a picture of the past, make up history. Iconic sights, buildings and structures that have been bombarded must either be left in place or moved to specialized locations. The fact that such evidence of war must be preserved is indisputable.

The needs of museum visitors are changing. In the conditions of war, the museum is entrusted with responsible educational functions, the development of educational work. Similar practices can be taken from the experience of the work and development of museum business in European countries, which are undergoing changes and adapting to the needs of the modern visitor. Thus, at the end of the 18th century, a *public museum* appeared. Its heyday fell in the 19th century and was inextricably linked with the development of the idea of a national state, the formation of national identity and the concept of a citizen as a conscious participant in the life of the people. The opportunity to be freely in the space of the museum, previously available only to the chosen ones, and frankly consider the unique objects exhibited there seemed to give visitors a higher status. Most of the great European museums that appeared in the 19th century were created with a similar purpose. Arthur Danto notes that similar motives are behind the propensity to build museums in newly independent nations [9].

*The institutional mission* of the museum, starting from the 19th century, set the goal of demonstrating history as a process of development that ended in success, emphasizing the exclusivity and peculiarities of the national trajectory. The exhibited objects are a unique cultural value and serve as an expression of national identity. The creation of a museum as such is closely related to the idea of the existence of one's own national history, as well as identity - homogeneous, with deep roots and tradition, different from other peoples. The method of organization and demonstration of the museum collection paid the main attention to the presented artifacts, the signatures rather provided information about the name and origin of the objects than interpreted their meaning. Objects, not texts, were the source of knowledge.

Traditionally, this approach to the organization of artifacts involved the use of a linear chronology and a sequential division into separate periods. The past opens to the visitor's view already divided into separate segments, historical facts appear as known, completed, described and ready for perception. It does not penetrate modernity and does not affect it, hermetically preserved in museum rooms. This model does not provide a place for a personal point of view, the importance of events and historical figures arises from their belonging to history. The very fact of presenting history in a museum is an impetus to honor and remember it. The aesthetic value or performative power of the object is not decisive, the power of artifacts arises from their discursive environment and the authority of the historian, curator, expert [9].

The emergence of *narrative museums* in the 1990s, the first of which is the Holocaust Memorial Museum in Washington, was a revolutionary phenomenon in museum business in the context of historical expositions. A narrative museum offers not only a collection of interconnected artifacts, but also gives visitors a certain vision, an interpretation of the events on display, uses the exhibition to create a specific narrative, in which the placement of objects in a chosen historical context aims to facilitate the understanding of its meaning. Narration is an attempt to create a visual story and is constructed using a combination of various visual, audio and textual means. The visitor does not see isolated individual historical facts but can follow the successive development and deepening of the narrative. Demonstration of the past in this way affects the viewer both intellectually and emotionally, promotes the assimilation of new knowledge and feels an emotional connection with the presented topic. An important element is the use of interactive elements that involve guests in direct participation, allow them to influence the development of the narrative by their own choices or receive information according to their own preferences. Narrative museums, as noted by Anna Zembinska-Vitek, are currently the canon of historical representation in the USA and Western Europe [9].

Today's transformation in the representation of museum material relates to general changes in historiography and humanities. *Microhistory*, *historical anthropology*, *oral history* are in the focus of attention. In the exhibition space, there is a place for empathy and other emotions, which were previously considered a sign of unprofessionalism. A reflexive approach changes the perspective on the authority of the expert, who is no longer the personification of objective knowledge. A critique of the privileged perspective, evolutionary order, and grand narratives emerges. New theories open new perspectives: feminist, postcolonial, gender, and so on. In general, the museum business of Ukraine today is going through another stage of transformation and development, based on the needs of the time and requests of users-visitors.

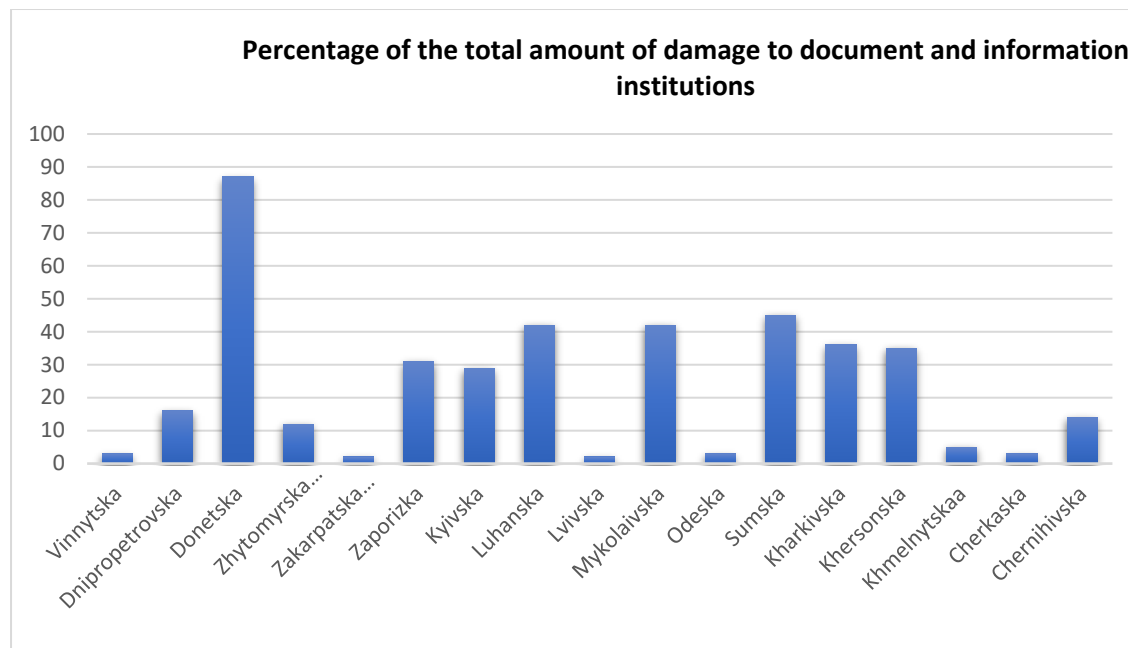
### **3.2. The need to preserve the documentary and informational resource of Ukraine**

Based on the norms of the Law of Ukraine "On Museums and Museum Business", museum business is a special type of scientific and cultural-educational activity, which includes the collection, protection and use by museums of cultural values and objects of cultural heritage of Ukraine, including their conservation, restoration, museification, scientific study, exhibition and popularization. It is a powerful institution for the formation of national memory and the development of historical research [6].

The destruction of museums and the theft of collections by the Russian aggressor today shows that Russia is purposefully destroying cultural institutions, everything that works for the formation of Ukrainian identity. There are many tasks related to preservation of funds, emphasis on topics and problems, updating of research work. To date, it has been established that in addition to the destruction of Ukrainian museums, the Russians are looting museum exhibits. Russian troops looted or damaged many museums, libraries and archives of Ukraine (mostly in Kherson, Mariupol and Melitopol). The Ministry of Culture and Information Policy of Ukraine (MCIP) continues to record damage to cultural infrastructure in Ukraine as a result of Russian aggression. Thus, as of June 2023, 1,520 objects of cultural infrastructure suffered damage, not including cultural heritage monuments. Almost a third of them are destroyed (541 objects).

In June 2023, the total number of affected objects of cultural infrastructure increased by 91 units, the main part of which falls on the Kherson region (47 units or 52%) [4]. In general, cultural infrastructure received the greatest losses and damages in Donetsk, Kharkiv, Kherson, Kyiv, Mykolaiv,

Luhansk, and Zaporizhzhia regions. Club institutions, libraries, museums, theaters, philharmonic societies, art education institutions (art schools and colleges) in the territory of 216 territorial communities of the regions of Ukraine and the city of Kyiv were damaged and destroyed.



**Figure 2:** Losses of document and information institutions during the period of large-scale invasion

In total, the following were affected: club facilities – 701; libraries – 571; museums and galleries – 82; theaters and philharmonics – 25; art education institutions – 115 [4].

In Ukraine, the martyrological list of cultural heritage losses is updated every day. Assessing the damage to Ukrainian collections, experts from the New York Times noted that this is the largest theft of art objects since the Second World War. Therefore, the recording of the losses is necessary for the subsequent assistance of the international expert environment to the return of the lost to Ukrainian museums.

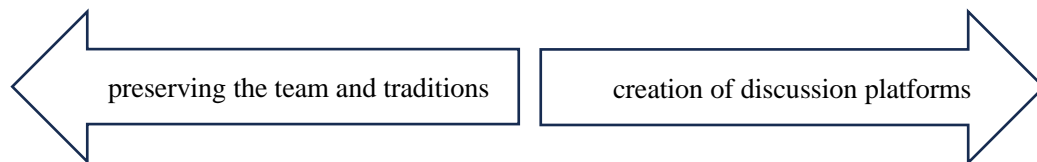
Already at the beginning of March 2022, the public organization "Staff for the Rescue of the Cultural Heritage of Ukraine" was created, the main goal of which is a preventive initiative. The headquarters secures museum collections from loss, conducts rescue operations and records crimes against cultural heritage. In April 2023, the headquarters held a conference at which it reported on expeditions to the regions that suffered the greatest destruction. Today, it is the first and most effective structure that deals with issues of cultural heritage and actively helps the Ministry of Culture and Information Policy of Ukraine in recording crimes and restoring memory institutions. Currently, a register of lost and damaged cultural institutions is being maintained, compensation estimates are being determined, and calls are being made to donors to support restoration works. Ministry sets up Art Sanct Task Force to track trade in art stolen by russian looters [4].

Here it is appropriate to note the Ukrainian media, which are actively involved in the work to prevent the loss of cultural heritage. Posts and comments on social networks demonstrate an active level of discussion of the problem of loss of national memory. Such losses of cultural institutions are perceived as a personal tragedy. Today, institutions receive a new meaning, that it is not just a building, not just an abstract "cultural heritage", it is the heart of our existence and self-identification. The war and losses strengthened and contributed to this understanding of the museum, library, and archive.

Focusing citizens' attention on museum losses is of great strategic importance, since documenting crimes in the field of museology reinforces the creation of an ugly image of the enemy, his lack of culture. But here we should also talk about the legal field, the information of evidence of crimes will contribute to prosecution and the return of lost museum collections. However, these important aspects of unity in the face of terrible losses unfairly relegate to the background the role of museums as cultural entities during wartime, institutions of unity and self-identification.

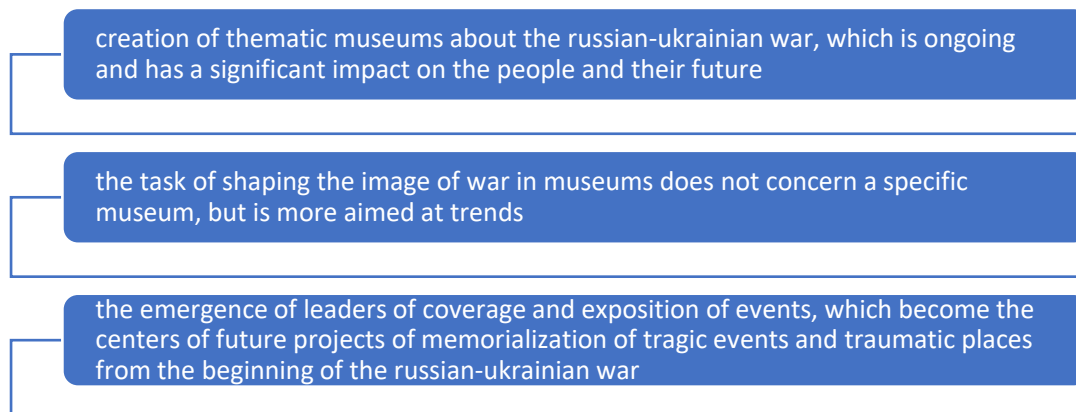
Another aspect of the subjectivity of museums is their appearance. Again, in peacetime this is a common practice, moreover, preparation for the opening of a museum can take more than one year - however, in wartime, the appearance of a new museum acquires new symbolic weight. The appearance of new museums, which professionally and amateurishly affirm Ukrainian culture, speak about its future, is a phenomenon that symbolizes our resistance and tenacity to life.

Discussions about the role of the modern museum, its tasks and goals are a separate factor that works for the subjectivity of museums in a country at war. Now is a historically important moment of rethinking the role of museums, their expositions, which in many museums, in particular local history museums, have not undergone significant changes over the past thirty or more years. It is worth highlighting among several initiatives:



**Figure 3:** The main areas of work of document and information institutions in the conditions of war

Speaking about the subjectivity of museums during the war, the exhibition of this war must be considered as a separate and most important topic. Its peculiarity is that museums create an image of war directly during hostilities. This is a big challenge that involves certain risks, such as the problem of distancing from an event that has not yet ended, the difficulty in exposing tragic and traumatic events, haste and amateurism. Before the full-scale invasion, Ukrainian museums already had considerable experience in exhibiting the russian-Ukrainian war. Among the interesting practices today, we can talk about three notable examples:



**Figure 4:** Development directions of document and information institutions

We observe similar shifts and re-emphasis in the field of archival activity. To preserve the existing funds and replenish them with new documents, it is important to highlight such main areas of work as the digitization and collection of evidence of the russian-Ukrainian war. Digitization has become a powerful safeguard in the preservation of archival documents that confirmed the events in the temporarily occupied territories of Ukraine, settlements that suffered man-made disasters, shelling and destruction.

Among the initiatives, the "war archive" stands out, designed to collect and preserve evidence of events in Ukraine. The need for archiving during russia's full-scale war in Ukraine is due not only to the recording of facts about these historical events. It is also about documenting war crimes to punish the perpetrators, fighting disinformation, preserving historical memory and promoting Ukrainian narratives about the course of the war. After the start of the full-scale russian invasion, the team of the NGO "Docudays" created the "War Archive" to record materials about the events of the russian-Ukrainian war. The task of archivists is to collect and preserve evidence about contemporary events and crimes of the aggressor [10]. French historian, researcher of historical memory Pierre Nora called

archives "imperatives of the modern era", which determine the relationship of modern generations with the past and become points of support for our memory.

### **3.3. Transformations in the activities of libraries in the conditions of russian aggression**

It is obvious that russia's armed aggression against Ukraine has brought about changes in the activities of document and information institutions, in particular in the functioning of libraries. One of the most important tasks in the first days of the war was the preservation of library funds, the arrangement and transfer of ancient publications, rare and valuable books, old prints, and local history documents to a safe place. After all, almost every day, news feeds and communication channels of society are filled with information about the loss of cultural property, including priceless relics of archeology, history, and art. The boundless hatred of the russians for everything Ukrainian is astounding. Libraries, for that matter, like museums, are very easy prey for invaders. The first thing the invaders did after occupying the territory was to take valuable museum exhibits to russia and destroy Ukrainian books. Understanding the risks of losing document resources, libraries tried to protect their most valuable funds based on their possibilities.

So far unresolved problems related to the de-russification of library document resources, renewal of library funds, cleaning them of documents with anti-Ukrainian content were activated. After all, according to experts in the field, the funds of Ukrainian book collections may contain from 45 to 60% of russian-language documents (including books, periodicals, audiovisual and electronic editions).

At the level of the Ministry of Culture and Information Policy of Ukraine, a consultative and advisory body was created - a special Council for the development of the library sphere, the main task of which was to develop proposals and mechanisms for removing propaganda literature from library funds and replacing it with high-quality Ukrainian-language literature and books from Ukrainian publishing houses.

In accordance with the recommendations of the Ministry of Culture and Information Policy, libraries of Ukraine have started work on updating library funds. First, publications whose content is aimed at leveling or liquidating the independence of Ukraine, promoting national intolerance and violence, inciting inter-ethnic, racial and religious enmity by russian authors and publishers were removed from the open access of user service departments. Already at the end of 2022, libraries reported on the quantitative indicators of this process. So, for example, 674,120 russian publications were removed from the libraries of the Cherkasy region during the year.

It is important to note that starting from February 2022, the libraries of Ukraine reoriented their activities in accordance with the needs of communities and internally displaced Ukrainians, becoming humanitarian headquarters, volunteer and consultation centers. Libraries weave camouflage nets, make trench candles, sew flags, linen, bedding, collect humanitarian aid for affected regions, funds for the Armed Forces, books for colleagues from de-occupied regions. A significant number of libraries have become true centers of psychological support for citizens. In the conditions of martial law, they remain almost the only publicly accessible, free public space of support. After russia's strikes on Ukraine's power system facilities, which caused power outages, "points of invincibility" were organized in a number of Ukrainian libraries, where people could get warm, charge their gadgets, etc.

Opposition to manipulative information technologies, fakes in the information space, which contributes to strengthening the national information sovereignty of the state, has become an important component of the modern information activities of libraries. Therefore, one of the main professional priorities in the activities of libraries today is the organization of access to reliable sources of information, organized, structured and, most importantly, verified information. In the conditions of information confrontation, which is accompanied by the spread of information of a manipulative nature, misinformation and unreliable information, libraries, through their communication channels, help to resist negative informational influence, counteract manipulative and informational influences, and carry out constant work to increase the level of media literacy of users.

Promotion of digital literacy of the population, elimination of digital inequality, effective use of information and communication technologies is also an important task of libraries during the war. Yes,



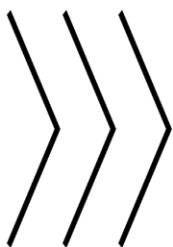
libraries conduct trainings, online training on information and cyber security. The following libraries are active in this direction:

- V. Otamanovsky Vinnytsia Regional Universal Scientific Library;
- Zaporizhzhia Regional Universal Scientific Library;
- Centralized library system for adults in Lviv (Public Libraries of Lviv);
- Ternopil Regional Library for Youth;
- Centralized library system of Khmelnytskyi city community.

According to the results of the study "Public libraries of Ukraine in the conditions of russian armed aggression", conducted by the National Library of Ukraine named after Yaroslav the Wise, the armed conflict has a negative effect on the library industry of Ukraine. This is the destruction and damage of library buildings, the destruction of library funds by the aggressor, the suspension of the activities of institutions and the limitation of library services in the front-line territories, etc.

The consequences of a full-scale invasion for the library industry are as follows:

**As of May  
2023**



**The reduction of the network of public libraries continues.** No fewer than 2,361 libraries were shut down or "suspended" in a year of full-scale war

**1. The staffing of the industry is deteriorating.** At least 975 people were dismissed. A total of at least 3,004 employees did not work for various reasons (unpaid leave, layoff, suspension of employment contracts).

**The destruction of the material and technical base of libraries and the loss of library funds continues.** 89 library buildings were completely destroyed, 298 buildings were heavily damaged and in need of major repairs, and 304 libraries were/are housed in buildings that were slightly damaged and in need of repair.

**Figure 5:** Consequences of a full-scale invasion for the library industry

As of May 2023, more than 600 libraries were damaged because of hostilities and occupation. After the russians blew up the Kakhovskaya dam, 10 libraries of the Kherson region were flooded. 89 destroyed library buildings or premises in which they were located. The largest number, 30, is in the Kharkiv region. The estimated number of losses caused to public libraries is estimated at no less than UAH 66.6 million [11].

As we can see, in the conditions of a full-scale war, the activities of libraries are determined by the specifics of the state of war in the country. How museums and library archives maintain an information order, focused on the implementation of priority areas of work:

- protection of information space: fight against disinformation, fakes and cyber threats;
- measures aimed at the formation of Ukrainian identity;
- actualization, updating of document resources;
- volunteer activity;
- assistance to internally displaced persons.

To bring the victory closer, libraries carry out socio-cultural activities, provide library and information services and consultative and methodological assistance to real and remote users.

Currently, the problems of preserving information resources, increasing the efficiency of library and information service, its compliance with modern challenges, and developing a clear algorithm for the activities of institutions in accordance with aggressive challenges and threats are actualized.

## 4. Our approach

The main theses, which are the basis of the formation of a well-thought-out policy for the development of information and documentation institutions in the field of culture, can be reflected as follows.

*The information and documentation heritage are a separate target* for the putin regime and will remain under attack until it capitulates and ceases its hybrid aggression, both armed and propaganda.

*The sphere of cultural and historical heritage* did not become defenseless, it demonstrated its resistance and ultimately the ability to shape its own agenda. Workers in the cultural sphere, volunteers, soldiers, local communities, thousands of caring people show their civic responsibility, and in many cases, true heroism in protecting the culture and historical and cultural heritage of Ukraine.

*The solidarity of the whole world*, international assistance in saving and preserving the culture of Ukraine during the war is unprecedented in intensity and scale. In responding to the actions of the aggressor's army, Ukraine is guided by world experience laid down in the norms of international law, namely the Hague Convention on the Protection of Cultural Property in the Event of Armed Conflict of 1954, the First and Second Protocols to it.

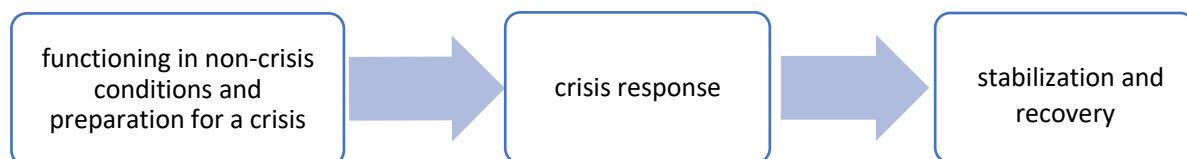
*The realities* of a full-scale war testify to the ineffectiveness of those provisions of the Hague Convention, which refer to the obligations of the contracting parties to refrain from any hostile acts in relation to cultural values, looting, their illegal appropriation, acts of vandalism, etc. However, it is precisely these legal norms that make it possible to classify such actions of russians as crimes, accordingly, this imposes an obligation on both Ukraine and the international community to make efforts to investigate each such recorded crime and bear responsibility for it.

*The experience* of solidarity and partnership gained by Ukraine and the world community, both within the national cultural community and at the international level. The most important lesson of this experience is that algorithms, instructions, and action plans are very necessary, but they will never anticipate all possible challenges and situations. Therefore, everything depends on people – motivated, professional, ready to make operational decisions, participate in their implementation and be responsible for it, people who, at the level of their own competences and capabilities, consider it their duty to respond to other people's troubles and problems.

The fact remains that the activity of preservation and protection of cultural heritage should be controlled and coordinated by the state. However, this control and coordination will never be effective without proper and maximally open communication with all subjects of the process – managers and employees of information and documentation institutions, members of professional public organizations, volunteers, representatives of local self-government bodies, central, military and law enforcement authorities. This communication cannot be fragmented and one-sided but must work as an effective system that ensures communication at all levels and contributes to the adoption of the most effective operational decisions.

Valuable is the experience of responding to emergency situations, and the dynamics of technological progress, opportunities and challenges of globalization and glocalization, the existing world system of protection and preservation of cultural heritage in crisis conditions.

In general, the modernized international Doctrine of preservation of national and world historical and cultural heritage should include the following stages:



**Figure 6.** Stages of preservation of national and world historical and cultural heritage

Among the thematic priorities of the doctrine, four groups can be distinguished, within which it is worth defining a list of components, tasks, and principles, which are fundamental, but not exhaustive (Resolution based on the results of the International Forum on the Security of Cultural Heritage "War in Ukraine: Battle for Culture", which took place on February 8-9, 2023).

I. *Objects of cultural heritage*: architectural, historical and archaeological monuments; museum collections, archives and libraries; museum objects and works of art, etc.; knowledge and traditions, historical memory, oral folk art, crafts, national cuisine, art centers and schools, etc.:

- unified storage and accounting system;
- the evacuation algorithm of movable objects of cultural heritage, the formation of strategic stocks of the necessary materials and equipment for evacuation and the network of equipped storage facilities;

- digitization of 100% of units of the Museum Fund of Ukraine, the National Archive Fund, immovable monuments (primarily accounting documentation), the library fund of Ukraine;
- centralized accumulation and preservation of digitized data with a system of information protection measures, an approved procedure for verification of digital content. Compliance of databases with European standards, ensuring the transfer / recoding of data into databases according to the new standard;
- a single online register of the state part of the documentary historical and cultural fund of Ukraine;
- creation of a national catalog of immovable monuments with online access and digitization data (scans, photos, 3D models, video and audio materials, etc.);
- unified instructions regarding processes and requirements for digitization, creation of databases, metadata schemes in various areas;
- systematic documentation of losses, damages and risks – creation of reports, universal protocols, available tools; formation of a single register of losses;
- preserving damaged objects, stabilizing them, preventing unauthorized repair/demolition, preparing for their restoration;
- a systematic policy for tracing and returning cultural values exported and stolen both in this war and in the past;
- timely massification, memorialization and popularization of significant events, objects and phenomena of the modern war.

II. *Specialists* are museum, library and archive workers, cultural workers, restorers, preservationists, heads of cultural institutions, specialized officials of all levels, public experts, researchers, bearers of knowledge and traditions, etc.:

- measures for systematic targeted support and protection of cultural workers in war conditions, especially displaced persons and persons from occupied / de-occupied territories;
- balance of responsibilities and delegated powers for heads and employees of institutions, action protocols;
- practical and realistic up-to-date instructions for actions in case of emergency situations, the need for evacuation;
- ensuring the development of personnel and institutional capacities, exchange of experience at the regional, national and international levels;
- a policy aimed at increasing the status in society and decent remuneration of workers in the cultural sphere and the monument protection industry, which would make these institutions competitive in attracting highly qualified and motivated personnel;
- provision of quality education in the field of cultural heritage preservation, introduction of new specialties in institutions of higher education, activation of informal education in this field;
- creation of professional networks of specialists for communication, exchange of experience, partnership, interaction.

III. *Institutions* - the state system of preservation, protection, promotion and development of cultural heritage: the vertical of the central state government, cultural units in local self-government bodies, cultural institutions (museums, archives, libraries, theaters, cultural centers), restoration and preservation institutions, public organizations, unions, associations, etc.:

- development of a national strategy for the preservation of cultural heritage in emergency situations;
- creation and activation of the national response system to emergency situations in the field of culture;
- determination of the ratio of centralization / decentralization regarding responsibility and resources in the matter of security of the cultural sphere;
- agreed and legalized emergency response system; introduction of instructions, methodical materials and protocols that take into account the experience of limited time, resources, personnel, communication capabilities and are based on international standards, etc.;
- documenting attacks on cultural heritage, especially those that are potential war crimes and committed against cultural heritage protected by international conventions;

- reform of the museum, monument protection and restoration industries;
- determination of the mechanism of coordination and interaction of all relevant parties and institutions at the horizontal and vertical levels;
- intensification of civil-military cooperation;
- creation of special units in the Armed Forces of Ukraine for the preservation of cultural heritage (similar to CPP units);
- a complex of informational and educational activities for military personnel with the aim of preparing for response and securing cultural heritage objects in the territory of military operations;
- preparing for post-war recovery and ensuring the stability of the cultural ecosystem of Ukraine.

IV. *The international system of cultural heritage protection is a system of governmental and non-governmental organizations, institutions, as well as norms of international law:*

- actualization of the concept of the international system of protection of cultural heritage, deterrence of crimes against culture and response to them;
- coordination of actions to preserve cultural heritage and support culture;
- a centralized and systematic approach to the assessment of cultural heritage damage and billing for reparations;
- creation and systematic updating of the catalog of stolen objects, similar to the Red List of the Cultural Heritage of Ukraine of ISOM, distribution of information about it at customs, auctions, in the Interpol network in order to prevent illegal trade in cultural values or their appropriation;
- application of all legal instruments to protect cultural heritage and prevent its trade or illegal export during wartime;
- introduction of a clear plan for the restitution of cultural values of Ukraine;
- coordination of efforts to document crimes against culture and help bring perpetrators to justice in international courts;
- expansion of sanctions against the aggressor and the inevitability of state responsibility for war crimes against culture;
- improvement of national legislation on the protection of cultural heritage, bringing it into line with international norms and practices;
- establishment and activation of the National Blue Shield Committee (Blue Shield Ukraine);
- intensification of international partnership in the field of research, training and information exchange, as well as actions to preserve cultural heritage in wartime conditions;
- strengthening support for the Ukrainian cultural ecosystem, including the needs of the culture and cultural heritage sectors in the range of humanitarian support for Ukraine.

The combined efforts of document and information institutions of Ukraine, mass media, public institutions will contribute to the unity of Ukrainian society and its optimal information provision today and in the post-war period.

## 5. Conclusions

Therefore, in the conditions of globalization, special attention is drawn to the local, regional, and national, so document scholars, social communication specialists as creators of memory should be aware that national memory is primarily related to cultural identity.

During the large-scale war, document and information institutions of Ukraine experienced significant cataclysms. Their destruction, murder, looting of museum exhibits, library funds - this is only a small list of losses suffered by the museum community, libraries, archives and the entire Ukrainian society. New museums and new expositions are opening, proving in this way its resilience and vitality. There was a rethinking of the role and place of archives, museums and libraries in wartime conditions. This enables the revitalization of the archival and museum spheres and opens the vision of their transformations. In the conditions of the Russian-Ukrainian war, it became clear how important document and information institutions are in shaping the image of the war. The Russian-Ukrainian war and the future Victory of Ukraine will be the most important topics for memorialization in the coming decades. Today, these document and information institutions of national memory are actively trying to develop it even in the conditions of an unfinished war, offering new projects and programs of scientific

research work, competing for primacy in covering the war, in developing new topics and finding new strategies for its representation.

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