



UDC 94:008:159.953(477)

DOI: 10.63009/cac/2.2024.22

**Andriy Soshnikov\***

PhD, Associate Professor

Kharkiv State Academy of Culture

61057, 4 Bursatskyi Descent, Kharkiv, Ukraine

<https://orcid.org/0009-0003-1240-6091>

**Svitlana Shman**

PhD in Cultural Studies

Kyiv Municipal Academy Variety and Circus Arts

01032, 88 Zhylyanska Str., Kyiv, Ukraine

<https://orcid.org/0000-0002-6658-1288>

## Musealisation of printed editions of the mid-20<sup>th</sup> century in the context of cultural heritage preservation

**Abstract.** Based on research by other authors, this paper examined printed editions from the mid-20<sup>th</sup> century, which constitute cultural value and are subject to preservation according to the current legislation of Ukraine. The material science aspect of printed editions is explored in bibliographic, material science, and restoration contexts, identifying the risks of their loss. This has prompted the search for modern preservation, popularisation, and promotion methods for cultural heritage within and beyond the country's borders. The article aimed to analyse the material component of mid-20<sup>th</sup> century printed editions and explore the potential for their musealisation using contemporary digital technologies. Research methods included analytical, historical, epistemological, axiological, and theoretical generalisation to establish the specifics of creating and preserving printed editions. Conclusions emphasised that preserving book collections became a global challenge at the end of the 20<sup>th</sup> century, addressed by civilised countries worldwide. Preserving book funds is vital as part of cultural heritage, possessing both spiritual and material value. The uniqueness of mid-20<sup>th</sup> century printed editions lies in their creation on acid paper, with a limited lifespan, requiring special preservation conditions, and only a small quantity remaining. Additionally, their value lies in being objective witnesses and information bearers about the history and period of Ukrainian society at the time, remaining essential informational resources. To properly store and utilise printed editions, a comprehensive security system must be established, and items should be thoroughly examined to provide storage recommendations. It was acknowledged that the use of digital technologies can be a primary tool for cultural institutions in preserving and utilising museum collections. The results of the conducted research can serve as a theoretical and methodological basis for the preparation of comprehensive works, educational programs, lecture courses, and seminars related to the preservation of cultural values and the formation of cultural capital in Ukraine, as well as the history of Ukrainian book publishing

**Keywords:** museum; material culture; printed editions; book; acid paper; signs of aging; digital technologies

### INTRODUCTION

Musealisation is the process of selecting, preserving, and demonstrating evidence of the past. Objects collected in

museums become carriers of memory and meanings. The term "musealisation" and the associated verb "musealise"

### Suggested Citation:

Soshnikov, A., & Shman, S. (2024). Musealisation of printed editions of the mid-20<sup>th</sup> century in the context of cultural heritage preservation. *Culture and Contemporaneity*, 26(2), 22-29. doi: 10.63009/cac/2.2024.22.

\*Corresponding author



Copyright © The Author(s). This is an open access article distributed under the terms of the Creative Commons Attribution License 4.0 (<https://creativecommons.org/licenses/by/4.0/>)

have their linguistic and conceptual roots in the word “museum”. The terms “museumification” and “musealisation” are used interchangeably. There is also the term “museality” as the result of the musealisation process. In the process of musealisation, objects become documents serving as carriers of individual or collective memory and tradition, bearing witness to specific qualitative information not inherent in the objects themselves. These documents and testimonies are referred to as musealia.

Humans have a distinct attitude toward material reality, shown through the acquisition and preservation of cultural artifacts, which helps preserve cultural memory. The book, as one of humanity’s greatest inventions, transformed social structures, cultural life, and historical processes by spreading knowledge and information. Amid military aggression, protecting printed publications is vital. These cultural assets are a key part of Ukraine’s heritage and must be preserved and passed on to future generations as significant achievements of human culture.

The problem of preserving cultural heritage has been explored in the scientific works of Ukrainian researchers such as H.O. Andres, V.V. Vecherskyi, V.O. Horbyk, H.H. Denysenko, S. Kot, L. Matlay, O. Titova. The current state of cultural heritage can be characterised as critical, evidenced by significant losses of many monuments and the continued threat of deterioration.

The theoretical basis of the research includes the works and publications of Ukrainian scientists that highlight the issues of preserving printed publications from the first half of the 20<sup>th</sup> century in their authentic form and the requirements for their use. Interesting is the practical experience of studying book culture by researchers from the Institute of Book Science of the Vernadsky National Library of Ukraine – N. Bondar, L.A. Dubrovina, H.I. Kovalchuk, K.V. Lobuzina, V. Ovchinnikova, N. Strishenets, who work with a rich source base of Ukrainian and foreign bibliography.

The problem of dating paper-based materials gained significant development in Ukrainian scientific thought at the end of the 20<sup>th</sup> and the beginning of the 21<sup>st</sup> century, as reflected in the publications of many Ukrainian scientists. A separate place is occupied by the article by O. Andrianova *et al.* (2016), which described about 200 paper samples using non-destructive methods and determines the composition of these samples. Also, the authors practically demonstrate the possibility of dating paper using modern non-destructive methods of analysis that do not harm the research objects. The researchers used the method of Fourier-transform infrared (FTIR) spectroscopy to examine paper. In their conclusions, they note that from the second third of the 20<sup>th</sup> century, to reduce the cost of paper, the amount of cellulose content decreased, while the content of cheaper inorganic fillers increased. This type of paper became known as “acidic”. V. Ivanova (2019) considered a number of actual and practical problems of preservation of printed publications. Scientist S. Kostyuk (2019) presented the collection of the museum’s stock collection and highlights the issue of restoration work. Consideration of

printed publications in the system of expert research, as a field of professional knowledge, which is characterised by the combination of bibliography, art history, and monument studies, allows for the formulation of objective expert conclusions (Shman, 2022).

The issue of digital technologies is reflected in a few works of Ukrainian researchers, such as the article O. Vengrynovska (2017) “Digital technologies in museology” regarding issues of digital transformation of museums and proposed solutions regarding digital passporting of stock collections. The author M.A. Kyrychenko (2017) in the article “Digital culture as a result of the development of the information society” noted that computer technologies make it possible to explore the surrounding world in a new way, to use fundamentally new scientific tools. M.B. Lelyk (2019) wrote that modern technologies occupy a key position in the life of a modern person, and also affect culture, because they digitise traditional culture, and along with classical values, we will get digital values.

A significant part of these works is based on the personal experience of the authors and presents the history of book publishing in a popular form. They explore not only the history of publishing but also the broader processes of book creation and its role in society, including technological changes, the evolution of book art, and design elements such as fonts. Studies have emerged that renew the exploration of book publishing history, particularly focusing on printed editions from the 1930s to the 1950s. Among such works are “Digital humanities and data bases of documentary cultural heritage in libraries of Ukraine” by L.A. Dubrovina *et al.* (2020); “Paper of early Ukrainian old printed publications and the culture of its use” by N. Bondar (2021); “Fund of documentary monuments in the scientific library: Traditional and innovative ways of formation” by I.Ye. Losievsky (2021).

However, the availability of works dedicated to the declared problem does not address several questions. Specifically, insufficiently researched are the issues related to the requirements and utilisation of printed publications created in the first half of the 20<sup>th</sup> century, specifically from the 1920s–1930s. Many unexplored questions concern the development of methodological recommendations for the conditions of preserving monuments of book culture. The problem of the impact of the environment on the preservation of printed publications requires a comprehensive approach. There are individual publications on the internet. Analysing these studies will contribute to a better understanding of the stated problem.

The aim of article lies in the comprehensive analysis of the state of preservation of mid-20<sup>th</sup> century printed editions, adapting them to new conditions for popularisation over time and space.

## MATERIALS AND METHODS

The theoretical foundation of this work is based on scientific developments in the fields of art history, bibliography, museology, and restoration, as well as research by Ukrainian

specialists in the technical and technological study of works of art. Separate works highlighting the technology of paper production are also referenced. In this article, printed editions are considered as a comprehensive historical and bibliographic source that reflects Ukraine's development. These editions have a specific form of printing, material culture, and material production, as well as distinct characteristics of paper and the current deterioration in their preservation. Additionally, printed editions mirror the issues, events, and tastes of their time – from micro-historical, microthematic, and microhistorical aspects to macro-problematic ones. They also allow for the tracking of developmental trends in this type of cultural heritage. The research is conducted based on a wide source base with significant informational potential, characterised by representativeness and reliability. The main sources of this research are printed publications, specifically books and journals from the 1930s to 1950s, which were published on the territory of the Ukrainian SSR (USSR) during that period according to the then-administrative-territorial division and which have not been previously studied in specialised literature. The source base of the research can be further specified to include literary, scientific, political, encyclopedic, educational, and journalistic publications from the mid-20<sup>th</sup> century (1930–1950).

The research is based on the interdisciplinary integration of methods from modern philosophy, aesthetics, cultural studies, art history, and materials science. Solving the problem required the use of a methodology grounded in a systematic approach, principles of historicism, scientific objectivity, and complexity. During the study, source studies, bibliographic, and historiographical analysis techniques were employed, along with general scientific and specific scientific methods, including: analytical method: used to study historical, source-based, and bibliographical works on the relevant topics. Comparative-historical and problem-chronological methods: allowed for the structuring of a large amount of factual material chronologically, analysing the processes of the formation and development of the publishing industry in connection with and dependent on the historical and socio-political situation, and forming an understanding of the evolution of mid-20<sup>th</sup> century printed publications (1930–1950) as a phenomenon across various stages of development. Classification and systematisation methods: helped reveal the species and typological structure of the system of printed publications from this period, providing material for further analysis and synthesis of information. Cause-and-effect analysis: applied to study the object in the context of historical factors, areas of activity, conditions of creation and existence, and to identify the general and specific features in the development of different types of printed publications. Source studies and bibliographic methods: used to examine and utilise a body of documentary, narrative, and bibliographical sources, and to study printed publications based on external and factual data about them. Theoretical generalisation: employed to summarise the research

findings. This organised set of methods enabled the identification of the specific features of a comprehensive study of printed publications, means of reflecting historical reality, the potential for studying their informational value, and achieving objective results.

## RESULTS AND DISCUSSION

The modern stage of cultural development is characterised by the merging of various cultural institutions. There is mutual penetration of such forms as museums, libraries, archives, publishing activities, and music in the organisation of cultural activities. For example, works of visual arts become an important component of library collections, and rare books are showcased with musical and visual accompaniment.

Illustrative, from the perspective of knowledge integration and the creation of a unified information space, is the interconnection of the museum and the book. The museum is a collection of objects called “historical and cultural monuments” or “monuments of material culture”. In turn, books fall under the definition of “monument of history and culture” as one of the most effective and sophisticated instruments of social memory.

Libraries, archives, and museums traditionally dedicate significant attention to working with book monuments. The task of preserving books as one of the primary carriers of information necessitates the creation of a unified fund of book monuments. Wide access to originals can only be ensured through a system of their exhibition. The creation of the widest network of book museums and showcasing books in museums of other profiles is one of the prerequisites for the effective use of a unified fund of book monuments. The cognitive, aesthetic, and ethical functions of the book manifest in the attitude towards it as an object of collecting. In this regard, books find their place not only in the collections of private and public libraries but also in museum exhibitions.

At the present stage of cultural development, the interpenetration and interaction of museums and libraries, as cultural phenomena existing in the same space, become a distinctive feature of the spiritual development of society at the end of the 20<sup>th</sup> and the beginning of the 21<sup>st</sup> centuries. Due to the development of library collections in museums and the publishing activities of museum staff, book culture has become more complex and diverse. In 2024, the scholarly community discusses book culture, considering books as its main phenomenon, museums and their role in society, and libraries as important socio-cultural institutions.

A museum within a library expands the scope of activities. Traditional library work is complemented by museum functions, including creating exhibitions, conducting tours, collecting memorial collections and archival documents, carrying out scientific research, and publishing books, collections, and scholarly works. The museum in the library is created for all potential readers and operates in line with the library's core idea. It can function independently or exist as a local history department.

On the other hand, a museum library serves the museum's goals and often acts as a scientific auxiliary apparatus for staff and selected readers. In museum settings, books function as research tools for collections, exhibits, objects of scientific research, and, ultimately, as means of disseminating museum culture. The similarity in functions and tasks faced by museums and libraries determines their interaction. Libraries and museums, developing in close connection with each other, have accumulated and preserved a vast layer of spiritual values of humanity for future generations.

The problems of studying book culture in society, the evolution of the main institutions of human society, and the transformation of culture occupy a significant place not only in specialised book studies but also in humanitarian knowledge in general. As noted H.I. Kovalchuk (2012) "today, the book is an absolutely essential attribute of life, without which a person has no history, no culture, and no vision of tomorrow". Thanks to the efforts of researchers from the Institute of Book Studies at the V.I. Vernadsky National Library of Ukraine, including N. Bondar, L.A. Dubrovina, H.I. Kovalchuk, K.V. Lobuzina, V. Ovchinnikova and N. Strishenets, there is an understanding of book culture as a unique phenomenon that serves as a product of general cultural processes and a crucial factor stimulating the civilisation development of society.

Ya. Zapasko (1971) noted that the book is a product of human creativity, an attribute of a certain era that combines the product of spiritual culture and spiritual production, material culture, and material production, fulfilling an enlightening function. In this context, it is

proposed to consider printed publications from the mid-20<sup>th</sup> century (1930–1950), focusing on the method of producing printed books and the characteristic features of the material base – paper.

Researchers V.O. Pedchenko & M.O. Borysenko (2018) categorised books (printed publications) according to their purpose as objects of printed graphics or mass-produced products. Furthermore, as an object of material culture from a specific historical period, a book has a set of physical characteristics (sheets of paper or other material, illustrations, assembled into a book block, bound with a spine, covered with an external cover, binding), and each element of the book and its design can have a certain historical or cultural value as an individual element. The paper base of the book has various properties, such as chalky paper, heat-reactive paper, copying paper, parchment, photo paper, packaging paper.

Restorer I.I. Rudenko (2018) emphasised that any organic material undergoes damage over time, loses its properties, and ages. Natural aging, combined with the negative impact of various environmental factors, can lead to the deterioration of paper. Researchers highlighted the worsening state of preservation of printed publications from the early 20<sup>th</sup> century when there was a sharp increase in demand for printed products.

The paper production process in the first half of the 20<sup>th</sup> century remained generally unchanged. It involved preparing fibrous raw materials, cleaning it, soaking or boiling, grinding; casting paper sheet from a diluted fibrous suspension, pressing, drying. Over time, various stages introduced bleaching, filling, gluing, colouring (Table 1).

**Table 1.** Stages of paper production in the first half of the 20<sup>th</sup> century

| Stage of production          | Description of the process                                                                |
|------------------------------|-------------------------------------------------------------------------------------------|
| Preparation of raw materials | Preparation of fibrous materials (wood, rags) for further cleaning and processing         |
| Cleaning                     | Removal of undesirable impurities from raw materials                                      |
| Steeping/boiling             | Steeping or boiling of raw materials to soften and prepare them for grinding              |
| Grinding                     | Disintegration of raw materials into a uniform fibrous mass                               |
| Paper casting                | Sheet formation from a diluted fibrous suspension                                         |
| Pressing                     | Removal of excess moisture by pressing the sheet                                          |
| Drying                       | Drying of paper sheets to achieve the desired strength and stiffness                      |
| Bleaching                    | Brightening of fibers to improve the colour of paper (introduced at later stages)         |
| Filling                      | Addition of mineral or organic substances to enhance the quality and density of the paper |
| Bonding                      | Application of glue to strengthen and reduce the permeability of the paper                |
| Colouring                    | Addition of colour pigments to produce paper in various shades                            |

**Source:** developed by the authors

O. Andrianova *et al.* (2016), studying the chemical composition of paper, concluded that the cheapening of paper production occurred by introducing substances, so-called fillers, into the paper mass. Since ancient times, chalk or dry starch was added to the paper mass in Eastern countries.

To meet the demand for popular printed products in the early 20<sup>th</sup> century, it was necessary to find a way to cheapen production, and it was found. The cheapening of

mass-produced printed products occurred by replacing raw materials and reducing design requirements. At the beginning of the 20<sup>th</sup> century, a new method of producing paper pulp from wood was invented. The raw material became wood from coniferous and deciduous trees. In a very small amount, stem and bast fibers of annual plants, waste from cotton production, were also used. Later, researchers identified characteristic signs of aging of paper

made in the first half of the 20<sup>th</sup> century, including yellowing, porosity, and fragility. Based on the analysis of printed publications from the first half of the 20<sup>th</sup> century, it was established that paper yellows most quickly under the influence of light. Moreover, moisture and oxygen have a greater impact, affecting the strength of fibers, making them brittle and less flexible.

The reasons for the short lifespan of paper are diverse and can be conditionally divided into internal and exter-

nal factors. Internal factors are related to the technology of paper production, which is made from perishable raw materials. Moreover, this paper was used for printing books. External factors involve the influence of the surrounding environment (relative humidity and air temperature, microorganisms, gaseous impurities in the air environment – sulfur oxides, nitrogen, organic acids), as well as the processing and use of the book. External and internal factors can act simultaneously and have a synergistic effect (Table 2).

**Table 2.** External factors that affect the condition of books

| Category of factors          | Description of impact                                                                                                                  |
|------------------------------|----------------------------------------------------------------------------------------------------------------------------------------|
| Relative humidity of the air | Excessive or low humidity can lead to paper deformation, staining, or accelerated aging                                                |
| Air temperature              | High temperatures contribute to drying and brittleness of the paper, while low temperatures increase the risk of moisture condensation |
| Microorganisms               | Mold and bacteria can damage paper and book covers, especially under high humidity conditions                                          |
| Gas-phase pollutants         | Sulfur oxides, nitrogen oxides, and organic acids accelerate the oxidation and degradation of paper                                    |
| Book processing              | Improper restoration or chemical treatment can worsen the condition of paper or alter its properties                                   |
| Use of the book              | Frequent opening, bending of pages, exposure to light, and physical wear lead to damage and aging                                      |

**Source:** developed by the authors

Therefore, a drawback of printed publications from the mid-20<sup>th</sup> century (1930–1950), as noted by O. Andrianova *et al.* (2016), is the extremely low strength of the paper. The majority of books from this period were printed on an unstable paper base.

The poor condition of book collections in museums and libraries, printed on perishable paper, has led to the search for modern technical possibilities to extend their “life”. In 2024, this has become one of the well-known trends. This process was initiated in the 1980s–90s with the goal of creating electronic catalogs of collections in leading museums, libraries. It’s worth emphasising that quickly this process gained the status of an independent and scholarly direction in the activities of cultural institutions, aimed not only at expanding access to information stored by museum institutions but also at the physical preservation of original items by creating their electronic copies. At the end of the 20<sup>th</sup> and the beginning of the 21<sup>st</sup> century, Ukrainian scholars defended a number of PhD and doctoral dissertations and published collective monographs dedicated to the preservation of cultural heritage. H.O. Andres (2009), in work “Protection of the cultural heritage of Ukraine in the context of world integration processes (second half of the 20<sup>th</sup> – beginning of the 21<sup>st</sup> century)”, highlighted the activities of international organisations such as UNESCO, ICOMOS, and the Council of Europe, and their influence on Ukraine’s heritage preservation system. V. Vecherskiy (2003), in his research “The heritage of urban planning of Ukraine: Theory and practice of historical and urban planning preservation studies of inhabited places”, studied the methods and forms of cultural heritage preservation in Ukraine. The authors V.O. Horbyk & H.H. Denysenko (2004), in the work

“Problems of research and preservation of monuments of history and culture in Ukraine”, examined institutional, legal, and organisational issues. L. Matlay (2014) understands and objectively evaluated the role of the cultural heritage of Ukraine in the processes of consolidation of the national and European community. O. Titova (2009), in her article “Preservation of immovable archaeological monuments in reserves and museums”, focused her research on the musealisation of archaeological objects. A special place in historiography belongs to the scholarly legacy of S. Kot (2020), who made a significant contribution to the development of restitution and the return of cultural values, as well as the protection of cultural heritage. His doctoral dissertation was titled “The return and restitution of cultural values in the political and cultural life of Ukraine (20<sup>th</sup> – early 21<sup>st</sup> centuries)”. H.I. Kovalchuk (2019) noted that a book, on the one hand, is an object of material culture, consisting of stitched or glued pages, and on the other hand, it is a text that holds its own historical and cultural value.

Digital technologies have provided researchers with colossal opportunities for studying cultural values – from digitisation and archiving to 3D scanning, modeling, and visualisation technologies. At the same time, researchers raise questions about the status of digital copies as surrogates of cultural values. Unfortunately, in this process, both users advocating for expanded access to cultural heritage objects in the form of digital copies and fund holders actively supporting digitisation projects overlook a significant aspect – the loss of a portion of the information inherent in the original historical source. For microfilm copies, this is the loss of colour and the physical essence of the original, while for electronic copies, it is

the loss (at first glance) “only” of the physical essence. However, it cannot be denied that digital copies provide researchers with many more possibilities – for example, viewing in very high quality and under conditions of maximum magnification. In addition, digital copies preserve historical artifacts from damage through physical contact, the likelihood of which is very high even with careful use.

There is a growing need for information and technological literacy among museum and library scientists, art historians, restorers, and experts in the field of culture. This relates to an understanding that humanity is changing, and practices should also change in accordance with new developments in book studies. For example, Ukrainian researchers have made significant progress in solving the related problem of dating paper and the peculiarities of its production in the first third of the 20<sup>th</sup> century. Massive changes associated with digital transformations in the information and communication sphere are impressive. The issue of applying digital technologies in 2024 essentially becomes an indicator of interactive exchanges and transformations, posing new challenges for cultural institutions.

In 2024, large-scale projects on comprehensive digitisation of collections are being conducted worldwide, including those of the Vatican Library and Archives, the Library of Congress, the Royal Library of the Netherlands, the British Library, the Japanese Center for Asian Historical Records. A noteworthy project is Europeana.eu, a web portal initiated by the European Union for digitising museum collections and historical documents from library collections. The project was launched in 2008, with over 3000 cultural institutions in Europe currently participating. Digital copies of over 50 million works of art and historical documents are available in open access on the Europeana platform (Europeana, 2024). It is important to highlight that, for this purpose, in February 2021, the Ministry of Culture and Information Policy of Ukraine presented projects for digital transformation in the field of culture (Official website of The Ministry of Culture and Strategic Communications of Ukraine, 2024). The developers focused primarily on using digital technologies to ensure citizens’ access to cultural values regardless of their place of residence, emphasising processes related to the preservation, dissemination, and consumption of cultural goods. This involves creating a unified knowledge space based on digitised book, archival, and museum collections, integrated into a single information system covering various fields of knowledge and creative activities. The idea that culture should not lag behind the challenges of time, and the promotion of cultural values through digital technologies is a contemporary necessity. Therefore, museums should maximally utilise digital

technology tools for the preservation and dissemination of their collections.

## CONCLUSIONS

The experience of Ukrainian humanities science allows us to conclude the necessity of preserving printed publications as a product of human creativity, an attribute of a particular era, and a component of cultural heritage that accumulates approaches and methods from historical science, bibliology, cultural studies, art history, expert activities, and more.

Printed publications from different eras encompass many structural elements that can be characterised as “barometers of societal culture, its spirituality, a source of knowledge, and progress”. The quality of books from a technical perspective (paper quality) emphasises the specific features of mid-20<sup>th</sup> century printed publications as one of the elements of technical experiments of this era, representing a new wave of technological progress. Technical inventions and experiments in the mid-20<sup>th</sup> century have left their mark on the economic, cultural, and social history of humanity.

Interest in printed publications in the mid-20<sup>th</sup> century is associated with a pivotal moment in the socio-political life of the population, which led to changes in the technology of producing the material component of books, emphasising their uniqueness and specificity within the conditions of a particular historical period. In 2024, cultural institutions focus on and deepen knowledge regarding the preservation and use of printed publications, developing new directions for their comprehensive research. The issue of physically preserving originals through the creation of electronic copies can provide users access to multifaceted information contained in book treasures. In the activities of museums, there is an awareness that the successful implementation of information technologies brings positive changes in managing museum collections. However, it is crucial to emphasise the integration of digitisation into sustainable information production.

The study of printed publications of the middle of the 20<sup>th</sup> century has a perspective for studying the social, political and cultural contexts of that time. The study of such publications allows us to trace changes in public attitudes, propaganda, literary and artistic trends, as well as the development of journalism and publishing in the conditions of world conflicts and the Cold War.

## ACKNOWLEDGEMENTS

None.

## CONFLICT OF INTEREST

None.

## REFERENCES

- [1] Andres, H.O. (2009). *Protection of the cultural heritage of Ukraine in the context of world integration processes (second half of the 20<sup>th</sup> – beginning of the 21<sup>st</sup> century)*. (Dissertation, National Academy of Sciences of Ukraine, Ukrainian Society for the Protection of Historical and Cultural Monuments, Center for Monument Studies, Kyiv, Ukraine).

- [2] Andrianova, O., Biskulova, S., & Fesenko, O. (2016). [Investigation of paper by modern non-destructive methods of analysis and determination of paper manufacturing time](#). *Bulletin of Lviv University. Series: Chemistry*, 57, 212–218.
- [3] Bondar, N. (2021). [Paper of early Ukrainian old printed publications and the culture of its use](#). In *From the history of book culture of Ukraine: A study of retrospective book, graphic, musical publications and historical collections from the funds of the Vernadsky National Library of Ukraine* (pp. 97–121). Kyiv: Vernadsky National Library of Ukraine.
- [4] Dubrovina, L.A., Lobuzina, K.V., Onyshchenko, A.S., & Boryak, G.V. (2020). Digital humanities and data bases of documentary cultural heritage in libraries of Ukraine. *Manuscript and Book Heritage of Ukraine*, 25, 290–309. [doi: 10.15407/rksu.25.290](#).
- [5] Europeana. (2024). Retrieved from <https://www.europeana.eu>.
- [6] Horbyk, V.O., & Denysenko, H.H. (2004). [Problems of research and preservation of monuments of history and culture in Ukraine](#). *Ukrainian Historical Journal*, 2, 133–144.
- [7] Ivanova, V. (2019). [Handwritten Gospel service of the 17<sup>th</sup> century from the funds of the Sumy Regional Local History Museum: Study and attribution](#). In *Scientific attribution of works of art, examination and assessment of cultural values: Materials of scientific and practical conference* (pp. 48–53). Kyiv: NAKKKIM; Association of art critics, experts, appraisers and restorers.
- [8] Kostyuk, S. (2019). [Ternopil regional museum of local history: The tradition of restoration](#). In *Scientific attribution of works of art, examination and assessment of cultural values: Materials of scientific and practical conference* (pp. 77–80). Kyiv: NAKKKIM; Association of art critics, experts, appraisers and restorers.
- [9] Kot, S. (2020). [The return and restitution of cultural values in the political and cultural life of Ukraine \(20<sup>th</sup> – early 21<sup>st</sup> centuries\)](#). Kyiv: Institute of History of Ukraine; NAS of Ukraine.
- [10] Kovalchuk, H.I. (2012). [Examination of book monuments in libraries: Ukrainian studies aspect](#). *Ukraine: Cultural Heritage, National Consciousness, Statehood*, 21, 403–416.
- [11] Kovalchuk, H.I. (2019). [Specifics of attribution and examination of rare books](#). In *Scientific attribution of works of art, examination and assessment of cultural values: Materials of scientific and practical conference* (pp. 66–70). Kyiv: NAKKKIM; Association of art critics, experts, appraisers and restorers.
- [12] Kyrychenko, M.O. (2017). [Digital culture as the result of the development of the culture of information sustainment](#). *Gilea: Scientific Bulletin*, 124, 179–182.
- [13] Lelyk, M.B. (2019). [Development of digital culture and digitalisation of museums: Experience in the implementation and use of digital technologies museums of the world](#). *National Library of Ukraine named after Yaroslav the Wise*, 3/4. Kyiv: National Museum of the History of Ukraine in the Second World War. Memorial complex.
- [14] Losievsky, I.Ye. (2021). [Fund of documentary monuments in the scientific library: Traditional and innovative ways of formation](#). In *Korolenko readings 2019. "Libraries, archives, museums: Convergent digital communication, cross-media, client-oriented approach". Program of XXII all-Ukrainian scientific and practical conference*. Kharkiv: Kharkiv State Scientific Library named after V.G. Korolenko; Kharkiv State Academy of Culture; Kharkiv Regional Office (Branch) Vgo Ukrainian Library Association.
- [15] Matlay, L. (2014). [Historical and cultural heritage Ukraine in the civilisation dialogue](#). *Historical and Cultural Studies*, 1(1), 45–48.
- [16] Official website of The Ministry of Culture and Strategic Communications of Ukraine. (2024). Retrieved from <https://mcip.gov.ua/czyfrovij-rozvytok/derzhavnyi-reyestr-neruhomyh-pamyatok-ukrayiny/>.
- [17] Pedchenko, V.O., & Borisenko, M.O. (2018). [Problems of restoration of architectural graphics on paper basis on the example of restoration of projects of stations of the Kyiv metro](#). In *Scientific restoration. History, present, ways of modernisation: Materials of XI international scientific and practical conference*. Kyiv: National Museum of the History of Ukraine in the Second World War. Memorial complex.
- [18] Rudenko, I.I. (2018). [National Museum of the History of Ukraine in the Second World War. Memorial complex](#). In *Scientific restoration. History, present, ways of modernisation: Materials of XI international scientific and practical conference*. Kyiv: National Museum of the History of Ukraine in the Second World War. Memorial complex.
- [19] Shman, S.Yu. (2022). Printed publications in the system of expert studies of cultural values. *Bulletin of the National Academy of Management Personnel of Culture and Art*, 1, 41–46. [doi: 10.32461/2226-3209.1.2022.257443](#).
- [20] Titova, O. (2009). [Preservation of immovable monuments of archeology in nature reserves and museums](#). *Works of the Center for Monument Studies*, 15, 83–86.
- [21] Vecherskiy, V.V. (2003). [The heritage of urban planning of Ukraine: Theory and practice of historical and urban planning preservation studies of inhabited places](#). Kyiv: NDITIAM.
- [22] Vengrynovska, O. (2017). Digital technologies in museology. *The National Museum of Hutsulshchyna and Pokuttia Folk Art named after Yosafat Kobrynskyi*. Retrieved from [https://hutsul.museum/events/news/seminar\\_muzey/](https://hutsul.museum/events/news/seminar_muzey/).
- [23] Zapasko, Ya. (1971). [Book art in Ukraine in the 16<sup>th</sup>–18<sup>th</sup> centuries](#). Lviv: Lviv University Publishing House.

**Андрій Сошніков**

Доктор філософських наук, доцент  
Харківська державна академія культури  
61057, Бурсацький узвіз, 4, м. Харків, Україна  
<https://orcid.org/0009-0003-1240-6091>

**Світлана Шман**

Кандидат культурології  
Київська муніципальна академія естрадного та циркового мистецтва  
01032, вул. Жилянська, 88, м. Київ, Україна  
<https://orcid.org/0000-0002-6658-1288>

## **Музеалізація друкованих видань середини XX століття в контексті збереження культурної спадщини**

**Анотація.** У статті розглянуто друковані видання середини XX століття, які становлять культурну цінність і підлягають збереженню згідно з чинним законодавством України. Матеріалознавчий аспект друкованих видань проаналізовано у бібліографічному, матеріалознавчому та реставраційному контекстах, визначено ризики їх втрати. Це спонукає до пошуку сучасних методів збереження, популяризації та просування культурної спадщини в межах країни та за кордоном. Мета статті – проаналізувати матеріальну складову друкованих видань середини XX століття та дослідити потенціал їхньої музеалізації з використанням сучасних цифрових технологій. Методи дослідження включали аналітичний, історичний, ґносеологічний, аксіологічний аналіз та теоретичне узагальнення для встановлення специфіки створення та збереження друкованих видань. У висновках підкреслено, що збереження книжкових фондів наприкінці XX століття стало глобальною проблемою, над якою замислилися цивілізовані країни світу. Збереження книжкових фондів є життєво необхідним як частина культурної спадщини, що має як духовну, так і матеріальну цінність. Унікальність друкованих видань середини XX століття полягає в тому, що вони були створені на кислотному папері, мають обмежений термін служби, потребують особливих умов зберігання і залишилися в незначній кількості. Крім того, вони цінні тим, що є об'єктивними свідками та носіями інформації про історію та тогочасне українське суспільство, залишаючись важливим інформаційним ресурсом. Для належного зберігання та використання друкованих видань необхідно створити комплексну систему безпеки, а також ретельно дослідити їх, щоб надати рекомендації щодо зберігання. Визнано, що використання цифрових технологій може стати основним інструментом для закладів культури у збереженні та використанні музейних колекцій. Результати проведеного дослідження можуть слугувати теоретико-методологічним підґрунтям для підготовки комплексних праць, навчальних програм, лекційних курсів та семінарів, пов'язаних зі збереженням культурних цінностей та формуванням культурного капіталу в Україні, а також з історією українського книговидавництва.

**Ключові слова:** музей; матеріальна культура; друковані видання; книга; кислотний папір; ознаки старіння; цифрові технології