

INFORMATION AND COMMUNICATION STRATEGIES OF THE MUSEUM WITHIN THE SYSTEM OF CULTURAL MEMORY AND SOCIOCULTURAL RECOVERY PRACTICES

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INTRODUCTION

The concept of memory culture in contemporary academic discourse defines the ways in which historical experience is represented, interpreted, and communicated within society, functioning as a key mechanism in the formation of collective identity and historical consciousness. In the Ukrainian context, its increasing relevance is associated with processes of reinterpreting the past, restoring historical justice, and constructing a national narrative under conditions of ongoing societal transformation and challenges caused by the Russian-Ukrainian war.

A significant factor in the implementation of these processes is the practice of sociocultural recovery embedded in the activities of cultural institutions. In the context of rapid digitalisation and the growing importance of the information environment, such practices contribute to the transformation of these institutions into multifunctional communication platforms that combine the preservation, interpretation, and public representation of cultural heritage. In this regard, cultural institutions operate not only as custodians of memory but also as active agents in shaping historical narratives and collective identity.

As noted by I. Perederii¹, in the course of digitalisation, archives, museums, and libraries increasingly converge within a unified information space, enabling the creation of integrated cultural and scholarly resources at both regional and global levels. This convergence fosters the development of new modes of access to knowledge based on openness, interactivity, and interdisciplinarity.

Within these processes, museums play a decisive role. Possessing extensive collections of archival, visual, and audiovisual materials, they function within a new cultural paradigm that significantly transforms their traditional role as repositories of material heritage. As emphasised by L. Butko and S. Fedorenko, digital archives reshape the perception and interpretation of documentary memory, turning into environments of social representation of the past². Through web interfaces, open repositories, interactive collections, and virtual exhibitions, they facilitate active engagement with users. This, in turn, expands access to historical knowledge and

¹ Передерій І. Г. Сучасне цифрове середовище як основа конвергенції бібліотек, архівів і музеїв у XXI ст. Інформація та соціум : збірник матеріалів IX Міжнародної науково-практичної конференції (м. Вінниця, 07 червня 2024 р.). Вінниця : ДонНУ імені Василя Стуса. 2024 С. 63–66.

² Бутко Л., Федоренко С. Цифровий маркетинг як стратегія інтеграції архівів у сучасний інформаційний простір. *Science, technology, and innovation: from research to practical solutionss* : Scientific monograph. Part 1. Riga, Latvia : Baltija Publishing, 2026. P. 440–473. <https://doi.org/10.30525/978-9934-26-651-5-15>

fosters new models of its interpretation, transforming the museum into a dynamic information and communication system.

In this context, particular attention should be paid to the national museums of Ukraine, whose activities extend beyond the traditional documentation of historical and cultural processes to encompass their interpretation, actualisation, and communication in the public sphere. The status of “national” determines their institutional capacity to implement comprehensive information and communication strategies aimed at the preservation and promotion of cultural heritage.

Among such institutions are the National Art Museum of Ukraine³ (NAMU, Kyiv), the National Museum of the History of Ukraine⁴ (Kyiv), the National Museum of Folk Architecture and Folkways of Ukraine (Pyrohiv)⁵, the Andrey Sheptytsky National Museum of Lviv (Lviv)⁶, the National Museum-Reserve of Ukrainian Pottery in Opishne (Poltava region)⁷, and the National Museum-Reserve of M. V. Gogol (Hoholeve, Poltava region)⁸, among others. These institutions represent diverse directions in the development of national cultural heritage and actively implement modern digital approaches to its representation.

A particularly illustrative example of the implementation of contemporary information and communication strategies in the field of memory culture is the National Museum of the Holodomor-Genocide. By combining traditional museum practices with innovative digital tools, the institution ensures a comprehensive representation of historical experience and promotes public dialogue on the tragic pages of the past, particularly the Holodomor of 1932–1933.

The transformation of museum activity under conditions of digitalisation and the introduction of innovative information and communication strategies has become a subject of active scholarly inquiry in contemporary Ukrainian humanities. In particular, Zh. Denysiuk highlights the transformation of forms of museum content representation under the influence of digital technologies⁹; I. Perederii and N. Bilan emphasise the expansion of audience engagement tools through web resources, social media, and virtual formats¹⁰; N. Levkovich focuses on the effectiveness of virtual reality, interactive platforms, and multimedia tools¹¹; L. Butko et al. substantiate the

³ National Art Museum of Ukraine. Офіційний сайт. URL: <https://namu.ua/en/>

⁴ National Museum of the History of Ukraine. Офіційний сайт. URL: <https://nmiu.org/>

⁵ Національний музей народної архітектури та побуту України. Офіційний сайт. URL: <https://www.pyrohiv.com/>

⁶ Національний музей у Львові імені Андрея Шептицького. Офіційний сайт. URL: <https://nml.com.ua/>

⁷ Національний музей-заповідник українського гончарства в Опішному. Офіційний сайт. URL: <https://opishne-museum.gov.ua/>

⁸ Національний музей-заповідник М. В. Гоголя. Офіційний сайт. URL: <https://gogol-museum.org/>

⁹ Денисюк Ж. З. Музейна комунікація в умовах цифровізації. *Бібліотекознавство. Документознавство. Інформологія*. 2021. № 3. С. 64–70.

¹⁰ Передерій І. Г., Білан Н. В. Сучасна музейна комунікація в Україні та світі: стан і перспективи розвитку. *Бібліотекознавство. Документознавство. Інформологія*. 2018. № 2. С. 72–79. <https://doi.org/10.32461/2409-9805.2.2018.150365>

¹¹ Левкович Н. VR технології як інструмент промоції музею: нові методи взаємодії з аудиторією. *Fine Art and Culture Studies*. 2024. № 5. С. 184–190. <https://doi.org/10.32782/facs-2024-5-24>

necessity of developing museum communication strategies through the use of PR technologies¹².

A synthesis of current research suggests that innovative approaches to museum functioning are a necessary condition for their adaptation to the challenges of the information society. This underscores the relevance of a comprehensive analysis of information and communication strategies of museum institutions within the framework of memory culture and sociocultural recovery.

The relevance of this study lies in the need to examine the role of information and communication strategies in museum practice as a means of shaping collective memory in the digital age.

The aim of the study is to analyse the specific features of the implementation of such strategies in the practice of the *National Museum of the Holodomor-Genocide*, with particular attention to digital tools for representing historical memory, their functional capacities, and their impact on collective consciousness and processes of sociocultural recovery.

1. Institutionalization of Holodomor Memory Policy: Normative-Legal, International, and Conceptual Dimensions of the National Holodomor-Genocide Museum's Activities

The establishment of the National Museum of the Holodomor-Genocide as a state institution of memory is intrinsically linked to the development of an appropriate legal framework and the implementation of a state policy aimed at commemorating the victims of the Holodomor. A significant milestone in this process was the announcement, in January 2006, of a joint decision by the Kyiv City State Administration, the Ministry of Culture and Tourism of Ukraine, and the Ministry of Construction, Architecture and Housing and Communal Services of Ukraine to hold an all-Ukrainian open competition for the best design of the Memorial Complex dedicated to the victims of the famines.

A key legal foundation for the institutionalisation of the future museum was the adoption, on 28 November 2006, of the Law of Ukraine "On the Holodomor of 1932–1933 in Ukraine"¹³, which recognised the Holodomor as an act of genocide against the Ukrainian people and provided for the establishment of an appropriate memorial complex. Thus, at the legislative level, the groundwork was laid not only for the formation of a state policy of memory but also for the creation of a specialised museum institution intended to represent this tragedy within both national and international contexts.

Concurrently with domestic developments, Ukraine intensified its foreign policy efforts aimed at securing international recognition of the Holodomor as an act of genocide. This activity was characterised by systematic engagement with international organisations and national parliaments of various states. At the

¹² Butko L., Fedorenko S., and A. Lushakova A. Communication Strategy of the Museum: Peculiarities of Formation by Means of PR Technologies. *Socio-Cultural Management Journal*. 2023. Vol. 6 Number 2. pp. 72–85. doi: <https://doi.org/10.31866/2709-846X.2.2023.291291>

¹³ Про Голодомор 1932–1933 років в Україні : Закон України від 28.11.2006 № 376-V. Дата оновлення: 08.03.2026. URL: <https://zakon.rada.gov.ua/laws/show/376-16#Text> (дата звернення: 25.03.2026).

intergovernmental level, such recognition was enshrined, inter alia, in statements and resolutions adopted by institutions such as the Baltic Assembly (2007), the European Parliament (2022), and the Parliamentary Assembly of the Council of Europe (2023). At the same time, a considerable number of states officially recognised the Holodomor of 1932–1933 as genocide of the Ukrainian people throughout the 1990s–2020s, attesting to the gradual consolidation of this issue within the global political and legal discourse.

It should also be noted that international recognition was accompanied by commemorative initiatives undertaken by leading international organisations, which honoured the memory of the victims of the Holodomor in various forms, including the United Nations (2003), UNESCO (2007), and the OSCE (2007), among others. This process remains ongoing, as evidenced by recent initiatives at the level of national parliaments, including those in Latin American countries¹⁴.

Within this context, the establishment of the museum-memorial complex in Ukraine should be regarded as an integral component of a broader state policy aimed both at the internal reflection on historical trauma and at its international representation. The practical implementation of the legislatively defined provisions was carried out in accordance with the Resolution of the Cabinet of Ministers of Ukraine of 22 April 2009 (No. 435-r)¹⁵, which established the State Museum “Memorial to the Victims of the Holodomors in Ukraine” as a separate legal entity under public law. The commissioning of the first stage of the memorial complex on 12 July 2010 marked an important phase in the institutionalisation of the state policy of memory of the Holodomor.

The further development of the institution was consolidated through acts of the Head of State. In particular, by the Decree of the President of Ukraine of 18 February 2010, the museum was granted national status¹⁶, thereby underscoring its special significance in shaping state policy in the field of national memory. Moreover, pursuant to the Presidential Decree of 3 February 2010 (No. 98), the Memorial was included in the State Protocol and Ceremonial of Ukraine¹⁷, designating it as an official site for commemorating the victims of the Holodomor during state and international events.

Subsequent legal regulation of the institution involved the clarification of its status and designation. In particular, on 31 July 2015, on the basis of a number of

¹⁴ Комітет Конституції та правосуддя парламенту Бразилії підтримав визнання Голодомору геноцидом. 22 грудня 2025. URL: <https://holodomormuseum.org.ua/news/komitet-konstytutsii-ta-pravosuddia-parlamentu-brazylui-pidtrymav-zakonoproiekt-pro-vyznannia-holodomoru-henotsydom/> (дата звернення: 25.03.2026).

¹⁵ Про утворення Державного музею «Меморіал пам'яті жертв голодоморів в Україні»: Розпорядження Кабінету Міністрів України від 22 квітня 2009 р. № 435-р. URL: <https://zakon.rada.gov.ua/laws/show/435-2009-%D1%80#Text> (дата звернення: 25.03.2026).

¹⁶ Про надання Державному музею «Меморіал пам'яті жертв голодоморів в Україні» статусу національного: Указ Президента України від 18 лютого 2010 р. № 188. URL: <https://www.president.gov.ua/documents/1882010-10079> (дата звернення: 25.03.2026).

¹⁷ Про внесення змін до Положення про Державний Протокол та Церемоніал України: Указ Президента України від 3 лютого 2010 р. №98. URL: <https://zakon.rada.gov.ua/laws/show/98/2010#Text> (дата звернення: 25.03.2026).

legislative acts of Ukraine – “On the Holodomor of 1932–1933 in Ukraine”¹⁸, “On Culture”¹⁹, “On Museums and Museum Affairs”²⁰ among others – the Order of the Ministry of Culture of Ukraine No. 559 renamed the National Museum “Memorial to the Victims of the Holodomors in Ukraine” as the National Museum “Memorial to the Victims of the Holodomor”. The final stage of this process was the adoption of the Order of the Ministry of Culture of Ukraine of 8 August 2019 (No. 625), which conferred upon the institution its current name – the National Museum of the Holodomor-Genocide²¹. The introduction of this designation is of conceptual importance, as it foregrounds the interpretation of the Holodomor of 1932–1933 as an act of genocide against the Ukrainian people, while also reflecting the expansion of the museum’s functional scope – from memorialisation to research, educational, and communicative activities.

The memorial complex (Fig. 1), constituting the first stage of the museum, is characterised by a multifaceted spatial and symbolic structure and performs functions related to the representation of national memory policy. It comprises architectural, sculptural, and exhibition elements, including an entrance group in the form of two angel sculptures; the “Millstones of Fate” square, featuring artistic compositions of millstones arranged along its perimeter and the central sculpture “Bitter Memory of Childhood”; as well as the dominant element of the complex – the “Candle of Memory”, surrounded by symbolic objects (storks, crosses, stone blocks, and memorial plaques bearing the dates of the tragedy). The central functional core of the complex is the Hall of Memory, which at present performs the principal museum functions. An important component is also the “Black Boards” alley, which reconstructs the mechanisms of the repressive policies of the Soviet regime by documenting settlements subjected to the regime of artificially induced famine.

The functioning of the memorial space is directly linked to the formation of societal commemorative practices. Since 2009, a tradition has been established of annually commemorating the victims of the Holodomor on the fourth Saturday of November, implemented in the form of public mourning events held on the museum’s premises with the participation of representatives of state authorities and civil society.

At the same time, the implementation of the full project of the museum as an integrated museum-memorial complex remains incomplete. The construction of the second stage, envisaging the creation of a comprehensive museum infrastructure, was

¹⁸ Про Голодомор 1932-1933 років в Україні : Закон України від 28.11.2006 № 376-V. Дата оновлення: 08.03.2026. URL: <https://zakon.rada.gov.ua/laws/show/376-16#Text> (дата звернення: 25.03.2026).

¹⁹ Про культуру : Закон України від 14.12.2010 № 2778-VI. Дата оновлення: 30.08.2025. URL: <https://zakon.rada.gov.ua/laws/show/2778-17#Text> (дата звернення: 25.03.2026).

²⁰ Про музеї та музейну справу : Закон України від 29.06.1995 № 249/95-ВР. Дата оновлення: 28.08.2025. URL: <https://zakon.rada.gov.ua/laws/show/249/95-%D0%B2%D1%80#Text> (дата звернення: 25.03.2026).

²¹ Зміна офіційної назви музею. URL: <https://holodomormuseum.org.ua/news-museji/zmina-ofitsiynoi-nazvi-muzeju/> (дата звернення: 25.03.2026).



Fig. 1. The National Museum of the Holodomor-Genocide

delayed due to transformations in state memory policy and shifts in political priorities in earlier periods. Project and preparatory work resumed in 2016, and since 2017 an active phase of implementation has been underway, including, inter alia, the symbolic laying of a construction capsule in 2018. Completion had been planned for 2023; however, as a result of Russia's full-scale invasion of Ukraine, the implementation of the project has been significantly slowed, necessitating a revision of its completion timeline.

At the conceptual level, the museum's activity is defined by its mission, which consists in fostering the consolidation of Ukrainian society around a shared memory of a traumatic historical experience.

According to the institution's scholarly concept (Fig. 2), the exhibition narrative is structured according to a problem-thematic principle and organised into interrelated sections that consistently reveal the historical preconditions, mechanisms, and consequences of the Holodomor, as well as the processes of preserving historical memory and achieving international recognition of this crime.



Fig. 2. The Scientific Concept of the National Museum of the Holodomor-Genocide. Official website

In particular:

Section 1. Ukraine: Codes of Eternity.

Section 2. A Time of Great Transformations: Ukrainian Society in the Early Twentieth Century.

Section 3. The Occupation by Red Moscow: The Communist Regime in Ukraine (1918–1929).

Section 4. On the Threshold of Hell: The Communist Regime and the Formation of the Preconditions for Genocide (1929–1931).

Section 5. The Technology of Genocide.

Section 6. Facets of Humanity: Resistance and Survival of Ukrainians during the Holodomor-Genocide.

Section 7. The Archive of the Crime.

Section 8. Perpetrators and Victims: Personal Dimensions of the Holodomor-Genocide.

Section 9. An Assault on Truth: Soviet Policies of Genocide Denial.

Section 10. The Path of the Righteous: The History of Preserving the Memory of the Holodomor and the International Recognition of the Genocide of Ukrainians.

Such an approach presupposes the integration of traditional museum practices with contemporary multimedia means of representing historical material.

The organisational, legal, and functional foundations of the museum's activity are enshrined in its Statute, which defines the purpose and principal areas of operation of the institution²². The overarching aim of the museum is to perpetuate and honour the memory of the victims of the Holodomor; to conduct scholarly research related to the Holodomor as a crime of genocide; to elucidate its causes and consequences; to acquire, preserve, and promote museum artefacts that bear witness to the Holodomor; to disseminate objective information about the Holodomor among the citizens of Ukraine and the international community; to foster the consolidation and development of the Ukrainian nation, its historical consciousness and culture; and to cultivate a sense of patriotism among the citizens of Ukraine (Section 2, para. 2.1).

The principal areas of activity of the Holodomor Museum are defined as follows: research activity; guided, educational, and national-patriotic outreach; scholarly acquisition of museum collections and collections management; exhibition and display activity; scholarly and methodological work; information and publishing activity; international cooperation.

Thus, the National Museum of the Holodomor-Genocide constitutes not merely a cultural and museum institution, but also an instrument for the implementation of state memory policy, integrating legal, international, and conceptual dimensions. Its current condition reflects both the achievements in the institutionalisation of the memory of the Holodomor and the persisting challenges associated with the completion of a comprehensive museum infrastructure.

²² Статут Національного музею Голодомору-геноциду (нова редакція). URL: <https://holodomormuseum.org.ua/wp-content/uploads/2026/03/Statut-Natsionalnoho-muzeiu-Holodomoru-henotsydu-2026.pdf> (дата звернення: 25.03.2026).

2. Inclusivity and the Linguistic Organisation of the Web Resource of the National Museum of the Holodomor-Genocide as Components of its Information and Communication Strategy

A key instrument of the information and communication strategy of the National Museum of the Holodomor-Genocide is its official website²³ (Fig. 3), which functions as the primary digital platform for representing the historical and cultural narrative and mediating practices of remembrance.

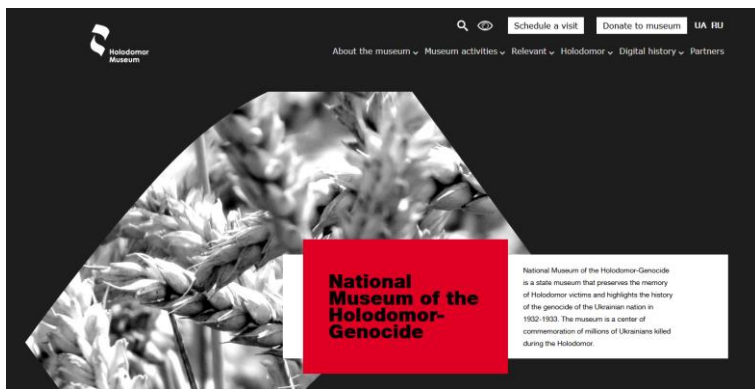


Fig. 3. Homepage of the official website of the National Museum of the Holodomor-Genocide

The resource offers structured, content-rich, and user-oriented material designed to provide a comprehensive account of this tragic chapter in Ukraine's history, to interpret it within the framework of memory culture, and to integrate it into contemporary public discourse.

The website operates not only as an informational resource but also as a tool of digital commemoration, ensuring the symbolic representation of historical trauma and contributing to the formation of collective memory. Through its carefully designed information architecture, logical navigation, and multimedia integration, the resource embodies the principles of effective digital communication and enhances the engagement of diverse audience groups.

The official website of the museum is distinguished by a high level of usability and accessibility, in line with contemporary standards of inclusive and universal design. In particular, it incorporates adaptive interface solutions that allow users to adjust font size, colour parameters, and contrast, thereby ensuring access to information for individuals with visual impairments. The availability of multiple colour schemes, including high-contrast combinations (such as black text on a yellow

²³ Національний музей Голодомору-геноциду: Офіційний сайт. URL: <https://holodomormuseum.org.ua/>

background, green on white, and inversion modes), improves the ergonomic quality of the interface and complies with web accessibility requirements (Fig. 4).

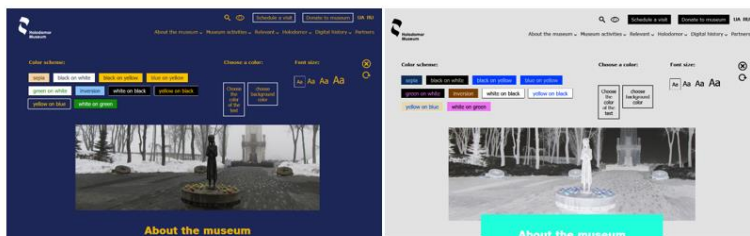


Fig. 4. Web accessibility tools on the official website of the museum

Of particular note is the dual format of content presentation – standard and simplified – which reflects the principles of inclusive communication and accommodates different cognitive capacities among users. The simplified format addresses the needs of individuals with cognitive difficulties, perceptual impairments, or language barriers, making complex historical material accessible through adapted vocabulary, clear textual structuring, and reduced informational load.

To ensure access to information at the international level, materials on the official website of the National Museum of the Holodomor-Genocide are presented in Ukrainian, English, and Russian. This approach reflects the current language policy of Ukraine, which, on the one hand, establishes the primacy of Ukrainian as the sole state language in public spheres of social life throughout the country^{24,25}, while, on the other hand, permits the use of other languages in the context of international communication, particularly for disseminating socially significant information to a broad audience.

The use of Russian in this context is motivated by the need to convey historical truth to Russian-speaking audiences, including citizens of the Russian Federation, thereby serving the objectives of countering disinformation and fostering an objective historical discourse. In the conditions of the full-scale Russian-Ukrainian war, this acquires particular urgency, as issues of historical memory, interpretations of the past, and resistance to disinformation have become essential components of the state's information security.

Given that the Russian Federation, as the legal successor of the USSR, bears historical responsibility for the implementation of the policy of artificial famine in 1932–1933, which resulted in the mass extermination of the Ukrainian population, while simultaneously denying the Holodomor as genocide of the Ukrainian people,

²⁴ Конституція України : Закон України від 28.06.1996 №254к/96-ВР. Дата оновлення: 01.01.2020. URL: <https://zakon.rada.gov.ua/laws/show/254%D0%BA/96-%D0%B2%D1%80#Text> (дата звернення: 25.03.2026).

²⁵ Про забезпечення функціонування української мови як державної : Закон України від 25.04.19 № 2704-VIII. Дата оновлення: 16.01.2026. URL: <https://zakon.rada.gov.ua/laws/show/2704-19#Text> (дата звернення: 25.03.2026).

the use of Russian-language content may be regarded as a targeted communication tool. It is aimed at counteracting disinformation, deconstructing propagandist narratives, and disseminating verified historical knowledge.

Within the framework of the language question, a comparative analysis was conducted of the content representation across three linguistic versions of the official website of the National Museum of the Holodomor-Genocide, specifically within the section *About the Museum*. The findings reveal the existence of distinct models of institutional representation, shaped by orientation towards different target audiences and corresponding communicative objectives.

The Ukrainian version serves as the foundational and conceptually defining text. It is characterised by a clear structure encompassing the articulation of the museum's mission, strategic objectives, value orientations, and functional purpose. Its substantive focus is directed towards consolidating Ukrainian society around the shared memory of the traumatic experience of the Holodomor, affirming the model of a human-centred institution, and integrating research, educational, and commemorative activities. Of particular importance is the inclusion of the current socio-political context, with emphasis on the protection of human rights, the prevention of crimes against humanity, and resistance to aggressive ideologies. Thus, the Ukrainian version functions as a strategic programme document, reflecting the mission and long-term priorities of the museum's development within the national dimension.

The English version is substantively the closest to the Ukrainian text and essentially represents its adapted translation, oriented towards international academic and cultural discourse. It preserves the logic of exposition, structural components, and key concepts, including the ideas of human-centredness, human rights protection, prevention of crimes against humanity, and dissemination of reliable historical information. The use of universalised terminology (e.g. *human-centred institution*, *shared memory*, *crimes against humanity*) ensures interpretative accessibility for a broad international readership. Accordingly, the English version fulfils a representative function, facilitating the integration of the Ukrainian historical narrative into the global information space.

The Russian version differs significantly in both structural characteristics and substantive emphases, and is not a direct translation of the Ukrainian text. It lacks a clear strategic framework; instead, the text is constructed in an extended, descriptive, and publicistic manner. Its substantive focus shifts from the institutional-strategic level to the moral-educational and didactic (Fig. 5). Considerable attention is devoted to the formation of civic consciousness, moral responsibility, tolerance, and the recognition of the value of human life. At the same time, a polemical component is evident: emphasis is placed on the denial of the Holodomor by the Russian Federation and the threat of revising historical truth. In the context of the ongoing Russian-Ukrainian war, such rhetoric acquires the features of targeted informational resistance, aimed at deconstructing disinformation narratives.

Moreover, the Russian version provides a more detailed description of the museum's activities (research projects, conferences, educational events, database development, etc.), approximating the format of an extended informational reference, in contrast to the conceptually generalised Ukrainian and English versions. The results of the comparative analysis of the three linguistic versions are summarised in Table 1.

UKRAINIAN / ENGLISH	RUSSIAN
Strategy	Morality
Science	Education / Upbringing
Communication	Influence
Human rights	Emotions

Fig. 5. Comparative characteristics of content emphases in the language versions of the “About the Museum” section of the museum’s website

It is noteworthy that only the Ukrainian version of the *About the Museum* section contains the *Scientific Concept of the Exhibition of the National Museum of the Holodomor-Genocide* (in Ukrainian), while both the Ukrainian and English versions present the *Charter of the National Museum of the Holodomor-Genocide (New Edition)* (2026) (Table 1).

Table 1

Content and structural features of the representation of the National Museum of the Holodomor-Genocide in three language versions of the “About the Museum” section

CRITERION	UKRAINIAN	ENGLISH	RUSSIAN
Mission	clearly articulated	translated	differently interpreted
Strategic objectives	presented in detail	fully preserved	partially transformed
Values	present	present	fragmented
Research activity	systematically presented	presented in a similar manner	present but framed differently
Ideological emphasis	strong and aligned with the contemporary context	maintained	altered
Scope	moderate	comparable	significantly more extensive

The analysis thus substantiates that the linguistic versions of the section perform different functions within the museum’s information and communication strategy. The Ukrainian and English versions represent a strategically oriented, academically grounded, and conceptually coherent model of institutional activity, whereas the Russian version functions as a tool of targeted communication, directed towards

moral and value-based influence, countering disinformation, and affirming a verified historical narrative. This differentiation demonstrates the deliberate use of multilingualism as an instrument for implementing information policy, cultural memory, and international communication under contemporary socio-political challenges.

3. The Museum's Digital Toolkit within the System of Memorialisation and the Reconstruction of Historical Truth

The information and communication strategies of the museum within the broader system of memory culture and practices of sociocultural restoration are inseparably linked to the processes of digitalisation of cultural heritage. The digitisation of historical materials emerges not merely as a technical means of preservation but as a component of the digital humanities, opening new avenues for representation, interpretation, and scholarly analysis of the events of 1932–1933.

The digitisation of the museum's collections is systematic and continuous. A notable example in this regard is the project implemented with the support of the initiative *NeMo: Ukrainian Heritage Monitoring Lab* (launched in October 2025), within which, as of February 2026, 420 of the most valuable museum artefacts from various storage groups have been digitised. These include original letters from Holodomor eyewitnesses, collective farm workers' employment books, passports, photographic materials from the first half of the XX century, and other sources of significant historical and documentary value. In this dimension, the museum's website functions as an integrated information platform, systematically presenting thematic sections and digital collections that provide access to digitised materials and facilitate their incorporation into scholarly and public circulation.

On the homepage of the official website of the National Museum of the Holodomor-Genocide, a dedicated section entitled "Digital History" is presented, which consolidates digital resources generated throughout the institution's activity (Fig. 6).

Its structure encompasses eyewitness testimonies, data on mass burial sites, the Unified Register of Holodomor Victims, information on the mobile application *Track Holodomor History*, a digital atlas of the Holodomor, and a 3D model of the statue "Bitter Memory of Childhood".

An effective instrument of data visualisation and user communication is the geoportal integrated into the museum's website (Fig. 7). It contains interactive maps depicting the administrative structure of the USSR in 1933, the geographical space affected by the Holodomor, and a contemporary map of Ukraine (as of 2018).

The creation of a consolidated spatial representation of mass burial sites has been made possible through the implementation of the Geographic Information System (GIS) project *Mass Burial Sites of the Victims of the Holodomor-Genocide* (Fig. 8). The project's objective is to develop an interactive map based on archival materials and eyewitness testimonies of the events of 1932–1933, thereby ensuring the preservation and actualisation of historical memory of the Holodomor as genocide of the Ukrainian people.

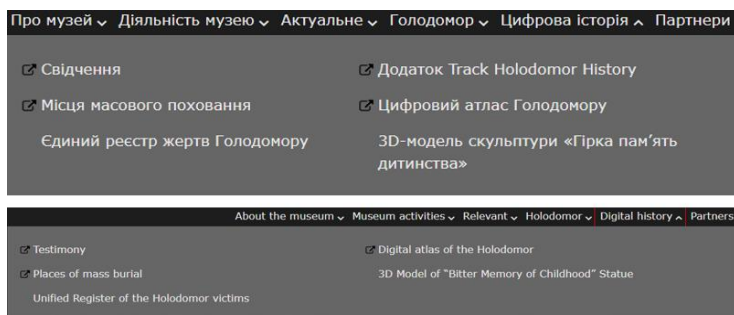


Fig. 6. Structure of the “Digital History” web section on the official website of the National Museum of the Holodomor-Genocide



Fig. 7. Homepage of the geoportal “Mass Burial Sites of the Victims of the Holodomor-Genocide” in the “Digital History” web section

The project is directed towards integrating information on mass burial sites into the national commemorative space through their identification, systematisation, and cartographic documentation. The database is populated through scholarly and investigative work involving the processing of archival sources and the collection of eyewitness accounts. The project is implemented in stages: at the initial stage, the National Museum of the Holodomor-Genocide, with the support of the Ukrainian Cultural Foundation, created a specialised web resource visualising burial data accompanied by concise informational notes. Subsequent development envisages the expansion and refinement of informational content, systematic updating of the database, and enhancement of the geoportal’s functionality in line with the results of scholarly research and multimedia materials.

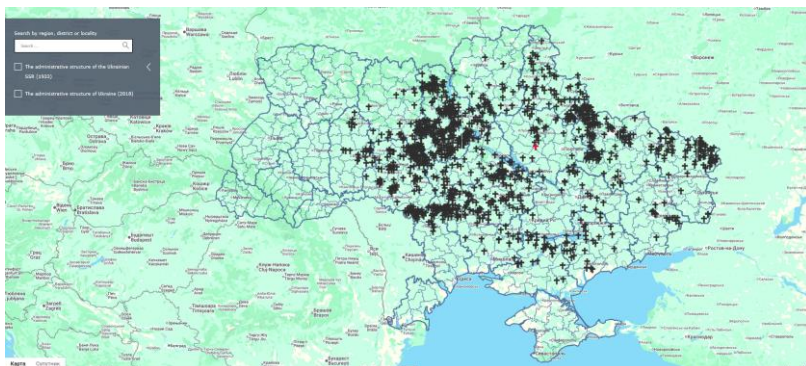


Fig. 8. Interactive map of mass burial sites of the Holodomor victims (1932–1933) within the framework of the modern administrative division of Ukraine (2018), official museum website

GIS serves as a key instrument for processing spatially referenced data, ensuring their collection, systematisation, analysis, and cartographic visualisation. The use of GIS technologies enables the integration of burial site localisation with corresponding historical sources and the creation of comprehensive digital models of historical space. The geoportal provides users with search and navigation capabilities by administrative-territorial units, displays memorial markers erected in honour of the victims, and contains archival photographs, video materials, and audio testimonies of eyewitnesses (Fig. 9).

Пошук свідчень.
Голодомор-геноцид
1932-1933

На даній карті представлені свідчення з таких областей: Вінницька, Волинська, Дніпропетровська, Донецька, Житомирська, Запорізька, Київська, Кіровоградська, Луганська, Львівська, Миколаївська, Одеська, Пółтавська, Сумська, Тернопільська, Харківська, Херсонська, Хмельницька, Черкаська, Чернівецька.

Введіть область: Район: Населений пункт: Прізвище:

Ключові слова:

Пов'язані медіа-матеріали:

☐ Відеосвідчення
☐ Аудіосвідчення
☐ Фотографії

ПОШУК

#голодомор #колективізація #хлібозаготівлі
#закон про п'ять колосків #розкуркулення

Fig. 9. Search interface for testimonies of Holodomor-Genocide survivors (1932–1933) on the museum's official web resource

Furthermore, users who possess verified information regarding the death of a specific individual during the Holodomor, but do not find a corresponding entry in the Unified Register of Victims, are able to submit such information via a dedicated

online form. Following verification and processing, these data may be incorporated into the register. The Unified Register contains nominal lists of Holodomor victims, making it a crucial instrument both for scholarly research and for memorialisation. This practice demonstrates the museum's commitment to maintaining feedback with users and contributes to the expansion of the evidentiary base for research.

Within the structure of the "Digital History" section, a significant place is occupied by the Digital Atlas of the Holodomor, developed by the Ukrainian Research Institute at Harvard University – an academic institution specialising in the study of Ukrainian history (Fig. 10). The project has also engaged leading Ukrainian scholarly institutions, including the Institute of History of Ukraine, the Ptukha Institute for Demography and Social Studies, the state enterprise "Kartohrafiia", and other organisations.

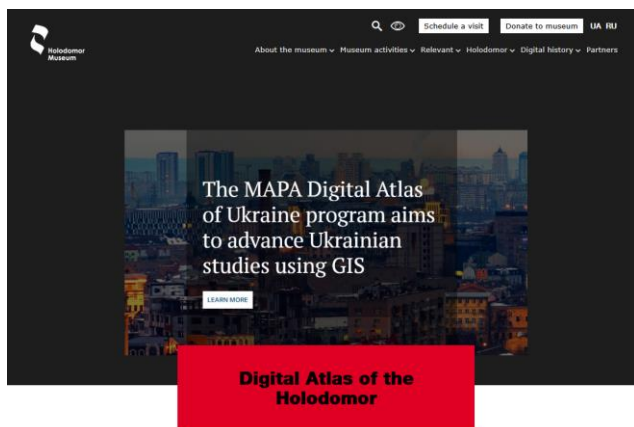


Fig. 10. Homepage of the Digital Atlas of the Holodomor on the official website of the museum

The MAPA project *The Great Famine* focuses specifically on the Holodomor of 1932–1933 and constitutes a digital atlas of Ukraine, implemented by the Ukrainian Research Institute at Harvard University in collaboration with international partners. Its objective is to introduce contemporary information technologies into the study of modern Ukrainian history and political geography. Within the project, geospatial analysis is conducted of demographic losses resulting from the Holodomor and of the factors underlying their territorial differentiation. The research is based on a dataset compiled jointly by Ukrainian and American demographers.

The core team (MAPA Team) plays a pivotal role in the project's implementation. It includes, among others, Serhii Plokhii – Mykhailo Hrushevsky Professor of Ukrainian History, Department of History, Harvard University, and Director of the Ukrainian Research Institute – as well as Kostiantyn Bondarenko, IT specialist and Project Manager for the *MAPA: Digital Atlas of Ukraine* programme. The extended team comprises O. Volovyna (University of North Carolina at Chapel

Hill), O. Rudnytskyi, N. Levchuk, P. Shevchuk, and A. Kovbasiuk (Ptukha Institute for Demography and Social Studies).

Structurally, the Digital Atlas is presented in two principal sections: the *Historical Atlas* and the *Contemporary Atlas*. The former encompasses a wide range of historical data enabling comprehensive research from the medieval period through to the events of the Holodomor of 1932–1933. The latter represents key processes in Ukraine's recent history, beginning with the proclamation of independence on 24 August 1991, including issues of state-building, regional dynamics, language and religious policies, as well as events related to Crimea and Donbas.

Within the *Historical Atlas*, a complex array of statistical and analytical data is presented, including information on population size, ethnic composition, administrative-territorial organisation of Ukraine in the 1920s–1930s, ecological zoning, and Soviet policies and their consequences, such as levels of collectivisation, grain procurement plans, and indicators of their fulfilment. The use of Geographic Information Systems (GIS) technologies has enabled the creation of an interactive online atlas that combines cartographic visualisations with analytical tools for both researchers and the wider public.

The interactive maps facilitate spatial analysis of historical processes and foster the development of new research approaches to the study of the Holodomor. The application of geospatial methods has made it possible to establish differences between the famine of 1921–1923 and the Holodomor of 1932–1933. Whereas the former predominantly affected the southern regions of Ukraine, the Holodomor was concentrated in the central oblasts, which had not previously experienced large-scale food crises. This spatio-temporal differentiation confirms its artificial, man-made character. The data visualised in the atlas are consistent with contemporary scholarly interpretations, which regard the Holodomor as the outcome of deliberate policies pursued by the leadership of the USSR.

In addition, the resource contains methodological materials on working with maps, as well as a dedicated section of scholarly publications (dating from 2013 onwards), which is systematically updated with current research on the subject.

Another important instrument of digital representation of historical memory is the mobile application *Track Holodomor History*, developed by the museum with the support of the Ukrainian Cultural Foundation in 2020²⁶. Available in both Ukrainian and English, the application integrates elements of the digital humanities and public history, providing an interactive format for engaging with the events of 1932–1933 within the urban space of Kyiv (Fig. 11).

Its functional capabilities are directed towards spatial visualisation of historical narratives and involve the use of geolocation-linked content. Users can explore the histories of urban sites (buildings, streets, parks) reflecting everyday life during the Holodomor, view digitised archival materials (photographs, documents, video testimonies), and access a corpus of oral histories – eyewitness accounts. Particular attention is devoted to navigation: the application offers both pre-designed thematic routes and the possibility of constructing individual user trajectories. An innovative

²⁶ Track Holodomor History [Електронний ресурс] / Ukrainian Cultural Foundation. URL: <https://ucf.in.ua/en/archive/6050baaf05fb37095a7895a2> (дата звернення: 25.03.2026).

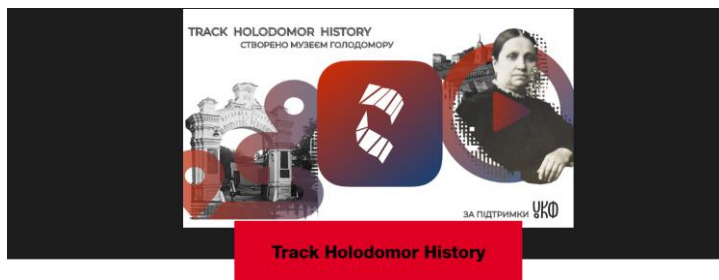


Fig. 11. Presentation of the Track Holodomor History mobile application on the official website of the museum

element is the mechanism of localised access to extended content, activated within a defined radius (up to 400 metres) of a specific historical site. This approach fosters an immersive effect in the historical context and enhances the emotional and cognitive perception of information.

Furthermore, the homepage of the application presents the project's brand book (Fig. 12), as well as the audiovisual material *The History of the Holodomor*, available on platforms such as YouTube²⁷, thereby expanding the project's communicative potential and ensuring multi-platform representation of historical content.

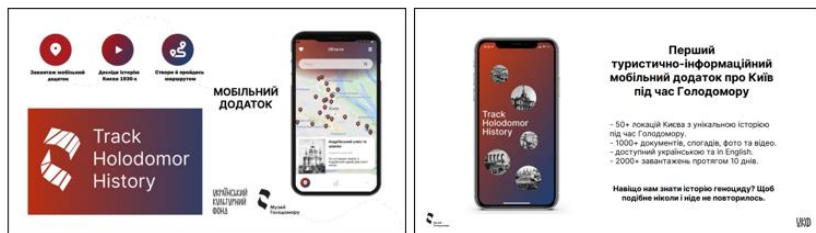


Fig. 12. Selected pages from the brand book of the Track Holodomor History project

The symbolic culmination of the “Digital History” section is the 3D model of the statue “Bitter Memory of Childhood” (Fig. 13), which stands as a significant visual artefact representing the emotional dimension of remembrance of the Holodomor tragedy.

Its interactive presentation format facilitates deeper engagement with historical events and strengthens the process of collective memory formation. It is noteworthy that, owing to its active use in the museum's communicative practices and its digital representation, the sculpture has acquired the status of a recognisable symbol,

²⁷ Національний музей Голодомору-геноциду. URL : <https://www.youtube.com/@theholodomormuseum4610/featured> (дата звернення: 25.03.2026).

evoking associations with the child's perspective on tragedy, the vulnerability of victims, and the humanistic interpretation of the Holodomor as genocide of the Ukrainian people.



Fig. 13. 3D Model of the “Bitter Memory of Childhood” Statue (multiple views)

In sum, the application of geoinformation approaches opens new possibilities for spatial analysis of the scale of the Holodomor-genocide and for identifying territorial patterns in the spread of the tragedy. At the same time, the museum's digital tools fulfil not only research but also memorialisation and educational functions, broadening access to historical knowledge for diverse categories of users.

4. Educational and Public Outreach Practices of the Holodomor Museum in the Digital Environment

The representation of the museum in the virtual sphere significantly expands its communicative capacity and enhances its educational mission within the framework of memory culture. In the context of digitalisation, the museum's website functions as an integrated information and communication platform, providing not only timely dissemination of information to users but also the creation of an accessible educational environment.

Digital tools embedded within the structure of the web resource diversify modes of interaction with visitors and stimulate the process of acquiring historical knowledge. These include educational programmes, video tours, interactive tests, and other formats tailored to different age and social groups. Their application enables the adaptation of complex historical material to the needs of a broad audience, particularly school-aged youth, ensuring both accessibility and comprehensibility of content.

A defining feature of such practices is their interactivity and multimedia character, which foster sustained interest in the study of history, the development of critical thinking, and deeper engagement with the past. In this regard, the museum's digital educational initiatives serve not only as instruments of knowledge dissemination but also as effective means of cultivating memory culture and promoting sociocultural resilience.

In wartime conditions, Ukrainian museums have become vital centres of cultural and social interaction. Through interactive activities and innovative approaches, they adapt their work to contemporary challenges, safeguarding national identity,

fostering social cohesion, and maintaining communication with diverse audiences^{28,29}. One of the key directions of this work is the implementation of online formats: virtual tours, interactive excursions, and multimedia presentations provide access to cultural heritage regardless of visitors' geographical location, including Ukrainians abroad. This approach sustains cultural connections even under conditions of physical displacement.

Equally important is the organisation of public dialogues and thematic discussions. Lectures, round tables, and discussion platforms bring together scholars, civic leaders, and the wider public to reflect on both historical events and contemporary challenges. These initiatives constitute effective forums for the exchange of ideas, contributing to social dialogue and the formation of a shared cultural space.

The National Museum of the Holodomor-Genocide thus functions as a communicative arena for Ukrainians of different generations, facilitating reflection on pressing historical and social issues. Acting as a cultural and educational hub, it actively implements innovative formats of interaction, which is particularly significant in wartime. In this difficult period, the exchange of information and ideas, alongside the fostering of public dialogue, is critically necessary for sustaining national unity and resilience.

Among the museum's communication instruments, particular attention should be given to web links highlighting directions of international cooperation in the preservation and promotion of Holodomor memory. An illustrative example is *Holodomor Tour* – the Ukrainian-Canadian project *Holodomor National Awareness Tour*, implemented by the Canada-Ukraine Foundation in partnership with the Ukrainian Canadian Congress, the Holodomor Research and Education Consortium at the University of Alberta, and the Ukrainian Canadian Research and Documentation Centre in Toronto, with the support of Canadian governmental institutions. The project's aim is to raise awareness of the Holodomor of 1932–1933 as genocide of the Ukrainian people, while affirming democratic values, human rights, and intercultural tolerance.

The key instrument of this initiative is the *Holodomor Mobile Classroom* – an innovative multimedia space based on a mobile complex that functions as a travelling educational centre employing contemporary digital technologies and interactive learning tools (Fig. 14).

²⁸ Банах В. М. Музейні інновації та інтерактивність у теорії та практиці музейної справи. *Historical and Cultural Studies*. 2016. Vol. 3. No. 1. С. 1–5. URL: http://nbuv.gov.ua/UJRN/hcs_2016_3_1_3 (дата звернення: 25.03.2026).

²⁹ Пархоменко І. Складові формування попиту на культурні івенти України (на прикладі музеїв). *Вісник Київського національного університету культури і мистецтв. Серія: Менеджмент соціокультурної діяльності*. 2019. № 1. С. 134–154. doi: 10.31866/2616-7573.1.2019.170662



Fig. 14. Holodomor Mobile Classroom: webpage and interior

Within the framework of the national tour, the mobile classroom visits schools and public venues across Canada, delivering educational modules for pupils, teachers, and the wider public. Since 2016, tens of thousands of individuals have participated in the project, attesting to its significant social resonance and the effectiveness of its chosen communication strategy. The educational programmes combine historical material with interactive and discussion-based formats, creating an immersive effect of engagement with the historical context. This approach facilitates not only the acquisition of knowledge about the Holodomor but also the development of critical thinking, the recognition of the universal lessons of genocide, and their relevance to the contemporary world. The project demonstrates the effectiveness of combining digital technologies, mobile formats, and educational practices in transmitting historical memory, while underscoring the crucial role of international partnership in advancing memory culture.

Visitors' engagement with the activities of the Holodomor Museum is facilitated through a functionally convenient instrument of the website – the “Announcements” page (Fig. 15), which serves as a systematised informational resource. It provides up-to-date details on forthcoming online and offline events, including exhibitions, educational programmes, lectures, public discussions, film screenings and debates, presentations of scholarly research, and other forms of cultural and educational activity. The structured presentation of information – taking into account the content of the event, its temporal parameters, target audience, and format – ensures effective navigation and timely communication with users, thereby strengthening the museum's interaction with its audience and expanding opportunities for engagement.

Exhibition activity occupies a central place in the museum's functioning, acquiring particular relevance in the context of the Russian-Ukrainian war. The implementation of exhibition projects is carried out in cooperation with academic institutions, civic organisations, and charitable foundations, thereby enriching the thematic and conceptual content of the displays (Fig. 16).

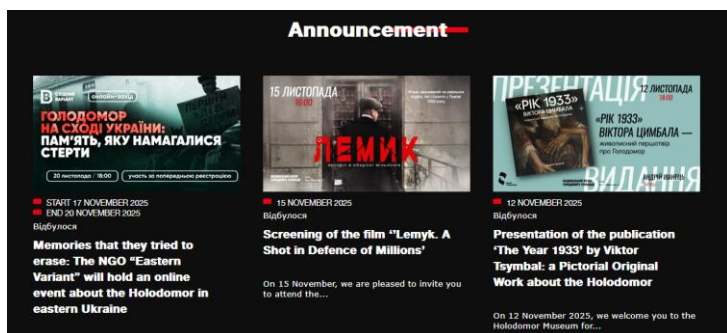


Fig. 15. The “Announcements” webpage on the official site of the Holodomor Museum

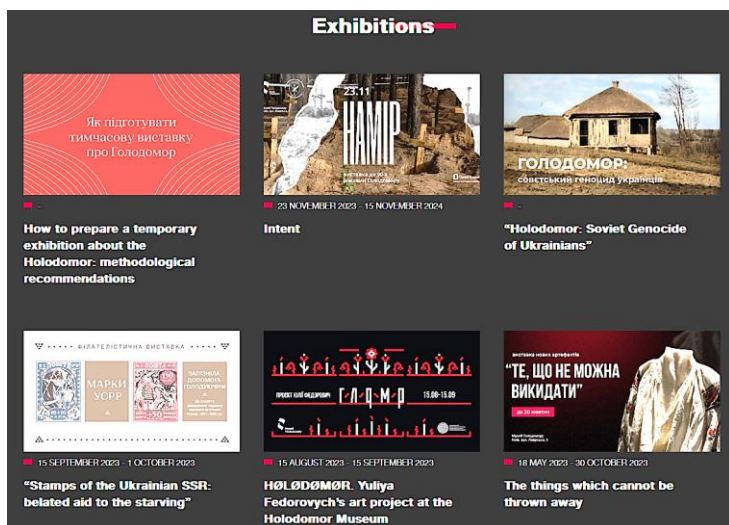


Fig. 16. Webpage presenting exhibition projects at the Holodomor Museum

A telling example is the exhibition “Intent” (2023), prepared in partnership with the Centre for the Study of Military History of the Armed Forces of Ukraine and supported by the Arsenii Yatseniuk Foundation *Open Ukraine*. Its concept is grounded in the interpretation of the Holodomor of 1932–1933 and contemporary crimes committed by Russia during the full-scale invasion of 2022–2023 through the prism of the category of genocide, the key element of which is the demonstration of specific intent. The exhibition combines historical and contemporary artefacts – materials from mass burial sites, personal testimonies, documentary sources, and

objects reflecting the consequences of wartime violence. The use of video installations and multimedia tools intensifies the emotional and semantic impact, illustrating the evolution of policies of destruction from ideological narratives to practices of violence. Particular attention is devoted to the legal interpretation of genocide, ensuring the integration of historical and juridical discourses.

The museum's representation in the virtual sphere substantially broadens its audience and reinforces its educational mission. The official website functions as an effective communicative instrument, providing timely information on educational programmes primarily oriented towards school-aged youth (Fig. 17).



Fig. 17. Presentation of educational programmes on the museum's official website

A key characteristic of these initiatives is their differentiation by age categories, which allows the adaptation of content and modes of presentation to the perceptual capacities of different user groups. This approach fosters the formation of historical consciousness and interest in cultural heritage among younger generations. The integration of educational programmes into the digital environment expands their functional potential, combining informational components with interactive learning formats. This, in turn, stimulates active audience engagement, promotes the development of critical thinking, and creates a space for dialogue.

In this context, online video tours have acquired particular significance. In the summer of 2022, a video tour was launched specifically designed for pupils in primary and lower secondary school (Years 1–6). A teaser introducing potential participants to the general concept of the event was posted on the museum's official website (Fig. 18).

The uniqueness of this tour lies in the use of sand animation, which provides a delicate approach to the presentation of material. The central narrative thread is the story of a schoolgirl visiting the museum. This format is designed to offer children an emotionally safe introduction to a difficult subject, preventing traumatisation while simultaneously fostering the development of historical consciousness. During the tour, children are introduced to the museum's exhibition, its unique artefacts, their histories, and testimonies relating to the events of 1932–1933. The principal emphasis is placed on humanity and solidarity, values that enabled Ukrainians to endure during the Holodomor. In this way, the tour contributes to the

cultivation of empathy, compassion, and an awareness of historical responsibility among children.



Fig. 18. Teaser of the children's video tour. Official website of the Holodomor Museum

For school graduates preparing for external independent assessment, trial online tests on the Holodomor and the Holodomor Museum are offered (Fig. 19). While completing the tests, users receive immediate feedback: after selecting an answer, the system indicates its correctness. Each response option is accompanied by a textual explanation and illustrated material (photographs), which enhances the sense of realism and facilitates more effective assimilation of factual content.

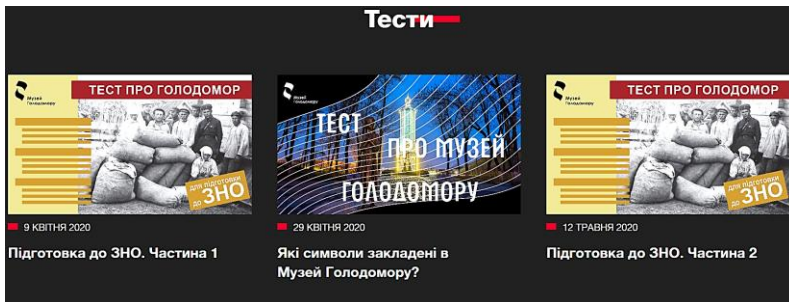


Fig. 19. Tests on the official website of the Holodomor Museum

In sum, the experience of the National Museum of the Holodomor-Genocide demonstrates the effectiveness of contemporary information and communication strategies in popularising historical memory, expanding access to knowledge, and fostering a space for public dialogue – an essential factor in the development of memory culture under present-day challenges.

CONCLUSIONS

Thus, the National Museum of the Holodomor-Genocide emerges as a complex, multi-layered institution of memory policy, whose development is shaped at the intersection of legal, political, and international factors. Its evolution reflects the process of institutionalising the memory of the Holodomor as a genocide – from legal recognition and international legitimisation to the creation of museum instruments and exhibition formats designed for the representation and communication of the historical narrative. The museum's dynamic and open character is manifested in its capacity to continuously adapt to contemporary sociocultural and political transformations.

Analysis of the museum's multilingual web resource demonstrates the differentiated functionality of its communication tools: the Ukrainian and English versions reflect a conceptually coherent, scientifically grounded, and strategically oriented model of institutional activity, whereas the Russian version functions as a targeted communication channel aimed at countering disinformation and reinforcing a verified historical narrative. This multilingual organisation exemplifies the deliberate use of linguistic resources as an instrument for implementing information policy, strengthening cultural memory, and facilitating international communication in response to contemporary sociopolitical challenges.

The implementation of geoinformational approaches enables a spatial analysis of the Holodomor genocide, revealing territorial patterns of the tragedy's spread and supporting the creation of interactive digital maps that contribute to both research and memorialisation. The museum's digital tools perform multiple functions – research, memorial, and educational – significantly expanding access to historical knowledge for diverse categories of users and audiences.

The experience of the National Museum of the Holodomor-Genocide confirms the effectiveness of contemporary information and communication strategies in representing historical memory, fostering a space for public dialogue, and integrating historical narratives into the sociocultural context. This underscores the museum's central role as a dynamic sociocultural hub capable of facilitating collective memory formation and activating practices of sociocultural recovery within the framework of a digital society and the contemporary challenges of war.

SUMMARY

In contemporary society, museums' information and communication strategies within the system of cultural memory and sociocultural recovery practices are gaining particular relevance as instruments for representing historical experience and shaping collective identity. A comprehensive analysis of these strategies, based on the case of the National Museum of the Holodomor-Genocide, makes it possible to identify the specific features of their implementation in the context of contemporary sociocultural challenges. The study traces the institutionalisation of Holodomor memory policy through the prism of the museum's normative-legal, international, and conceptual foundations. Particular attention is devoted to the inclusivity and linguistic organisation of the web resource as components of the communication policy, ensuring accessibility and effective interaction with diverse audiences. The role of digital tools in the processes of memorialisation and the reconstruction of historical truth is highlighted, notably through the use of geographic information

systems (GIS), digital archives, and multimedia platforms. Educational and public outreach practices in the digital environment are examined as means of expanding audience engagement and increasing awareness of the events of the Holodomor of 1932–1933. It is demonstrated that the implementation of innovative communication approaches transforms the museum from a traditional repository of cultural heritage into a dynamic sociocultural hub capable of producing and disseminating historical knowledge in interactive formats, while fostering collective memory, stimulating public dialogue, and integrating historical narratives into the contemporary sociocultural space. The study establishes that the museum's information and communication practices constitute an effective instrument of sociocultural recovery and a significant factor in the consolidation of cultural memory in the context of the digital society and the contemporary challenges of war.

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