

БІБЛІОТЕКОЗНАВСТВО

УДК 002.1:[94:008]:[021+069+930.25]-

044.247:004.91

DOI 10.32461/2409-9805.2.2025.349955

Цитування:

Perederii I., Hula R. (2025). Integration Practices of Archives, Libraries and Museums: Project-Based Dimension in Global and Ukrainian Contexts. Library Science. Record Studies. Informology, 2, 6–15 [in English].

Передерій І. Г., Гула Р. В. Інтеграційні практики архівів, бібліотек і музеїв: проєктний вимір у глобальному та українському контекстах. *Бібліотекознавство. Документознавство. Інформологія*. 2025. № 2. С. 6–15.

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INTEGRATION PRACTICES OF ARCHIVES, LIBRARIES AND MUSEUMS: PROJECT-BASED DIMENSION IN GLOBAL AND UKRAINIAN CONTEXTS

*The purpose of this study is to provide a comprehensive analysis of the specifics of project-based collaboration among libraries, archives, and museums (GLAM institutions) in both global and Ukrainian contexts. The article outlines the typology, formats, and conditions of integrative practices, as well as the factors that facilitate or hinder cooperation under conditions of digital transformation and war. Special attention is given to the role of such interactions in preserving, representing, and rethinking cultural heritage. The **methodology** combines general scientific methods (analysis, synthesis, comparative analysis), case studies, document and content analysis. This approach enabled the deconstruction of GLAM integration processes, tracking cooperation dynamics across countries, comparing international and Ukrainian initiatives, and identifying the influence of regulatory, political, and cultural contexts. The combination of methods ensures the comprehensiveness of the study and the validity of its generalisations. The **scientific novelty** lies in the systematic generalisation of both digital and non-digital forms of GLAM interaction and the first-ever critical analysis of the challenges of institutional convergence during wartime. The article conceptualises the GLAM model as an instrument of cultural resilience that sustains memory, supports identity, and expands the space of cultural diplomacy. This approach offers a new understanding of the potential of inter-institutional cooperation. The **conclusions** emphasise that during the full-scale war, Ukrainian GLAM institutions have shown remarkable adaptability, acting not only as custodians of documentary and cultural heritage, but also as agents of resistance and spaces for working with collective trauma. Despite fragmented digital infrastructure, lack of coherent public policy, and limited resources, the sector generates successful integrative initiatives. The article highlights the strategic role of GLAM collaboration in modernising the cultural sphere, shaping memory policy, and strengthening Ukraine's international presence. Further development of the model requires policy coordination, human capacity building, and the creation of national interoperable digital platforms.*

Keywords: GLAM, cultural heritage, Strategic communications, libraries, archives, museums, convergence, information policy.

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ІНТЕГРАЦІЙНІ ПРАКТИКИ АРХІВІВ, БІБЛІОТЕК І МУЗЕЇВ: ПРОЄКТНИЙ ВИМІР У ГЛОБАЛЬНОМУ ТА УКРАЇНСЬКОМУ КОНТЕКСТАХ

Метою дослідження є комплексний аналіз специфіки проєктної взаємодії бібліотек, архівів і музеїв (GLAM-інституцій) у глобальному й українському контекстах. У статті окреслено типологію, формати та умови інтеграційних практик, а також чинники, що сприяють або перешкоджають співпраці в умовах цифрової трансформації та війни. Особливу увагу приділено ролі таких взаємодій у збереженні, репрезентації та осмисленні культурної спадщини. **Методологія статті** ґрунтується на загальнонаукових методах (аналіз, синтез, порівняльний аналіз), а також методах кейс-стаді, документальному й контент-аналізі. Це дозволило деконструювати процеси GLAM-інтеграції, простежити динаміку співпраці в різних країнах, порівняти міжнародні й українські ініціативи та виявити вплив нормативного, політичного й культурного контекстів. Посадження методів забезпечило комплексність дослідження та обґрунтованість узагальнень. **Наукова новизна** полягає в системному узагальненні цифрових і недигітальних форм взаємодії GLAM-сектору та вперше здійсненому критичному аналізі викликів інституційної конвергенції в умовах війни. GLAM-модель концептуалізовано як інструмент культурної стійкості, що підтримує пам'ять, ідентичність і культурну дипломатію. Запропонований підхід дозволяє по-новому осмислити потенціал міжінституційної кооперації. **Висновки.** В умовах війни українські GLAM-інституції демонструють адаптивність, виступаючи не лише зберігачами спадщини, а й агентами спротиву та просторами роботи з травмою. Попри фрагментарну цифрову інфраструктуру, нестачу політик і ресурсів, сектор продукує успішні ініціативи. Акцентовано на стратегічній ролі GLAM-співпраці в модернізації культурної сфери, політиці пам'яті та міжнародній присутності України. Подальший розвиток потребує координації політик, кадрового зміцнення та створення національних цифрових платформ.

Ключові слова: GLAM, культурна спадщина, Стратегічні комунікації, бібліотеки, архіви, музеї, конвергенція, інформаційна політика.

Relevance of the Study. In the 21st century, libraries, archives, and museums are experiencing dynamic transformations driven by digitalisation, evolving communication models, and increasing societal expectations. Traditionally distinct memory institutions are now seeking shared formats of activity and adapting to new challenges through project-based interaction within the GLAM (galleries, libraries, archives, museums) framework, encompassing both digital and analogue collaboration to create a synergistic cultural space.

Amid global digitalisation, hybrid warfare, demographic shifts, and the struggle for cultural identity, the integrated preservation and representation of cultural heritage becomes ever more crucial. For Ukraine, this imperative intensifies in wartime, where cross-sectoral cooperation in GLAM not only ensures technological innovation but also strengthens national memory, documents contemporary events, and enhances social resilience.

While numerous international GLAM initiatives showcase effective integration, the Ukrainian experience remains fragmented and under-reflected. Challenges such as limited resources, lack of joint digital asset governance, technical gaps, staff shortages, and poor system interoperability persist. Nonetheless, recent successful initiatives in both digital and physical formats reveal the promising potential of collaborative project-based practices.

Analysis of Recent Publications. The integration of libraries, archives, and museums in the digital era has been examined in numerous studies that conceptualise a new paradigm for memory institutions (LAM/GLAM). M. Shahed [25] and L. Given & L. McTavish [20] provide historical analyses of GLAM 'reconvergence' as a return to integrated cultural institutions in the digital context. W. Davis and K. Howard [16] emphasise the impact of digital cultural policies on institutional convergence and highlight policy challenges within the GLAM sector.

A significant theoretical contribution to understanding digital cultural heritage and project-based collaboration was made by A. Vårheim et al. [29], who applied a historical institutionalist approach to LAM convergence.

In the Ukrainian scholarly space, O. Bruy [2] explores the idea of a National Electronic Library as a unifying platform for libraries, archives, and museums, stressing the importance of LAM convergence for managing digital heritage. G. Aseyev [1] discusses integration practices that combine traditional and digital methods of preservation and enable collaboration within educational, academic, and cultural initiatives. O. Zbanatska [7] analyses the shared and distinct functions of libraries, archives, and museums, underlining their complementary roles despite institutional differences.

The authors of this article have also addressed integration processes in prior works, particularly in the context of digital transformation and convergence trends both globally and in Ukraine [12; 13].

Thus, recent scholarship reflects increasing interest in GLAM integration in both physical and digital spaces, though project-based practices as specific mechanisms of interaction remain underexplored — emphasising the relevance of this study.

Research Aim. This article aims to examine the specific features of project-based interaction among libraries, archives, and museums in global and Ukrainian contexts, focusing on integration forms, typologies, and the factors that enable or hinder implementation. The analysis covers both digital initiatives — such as digitisation, shared platforms, and open access — and non-digital practices, including joint exhibitions, educational programmes, catalogues, and thematic campaigns. The study draws on international experience, Ukrainian case studies, and the authors' original research on LAM integration.

Main Body of the Article. The integration of libraries, archives, and museums (LAM) has deep historical roots. A classic example is the Alexandrian Mouseion with its Great Library, which combined functions of collection, preservation, and interpretation of knowledge. Similar models existed in medieval monastic and university centres, where libraries, archives, and museums often coexisted as unified spaces of knowledge. In the 19th – 20th centuries, however, these institutions were formalised as separate entities with distinct missions, legal frameworks, and professional traditions — a result of scientific differentiation, bureaucratisation, and educational modernisation. Nonetheless, reintegration efforts emerged in the mid-20th century, especially in educational and exhibition contexts. The 2000s saw the conceptualisation of LAM and later GLAM (adding art galleries), reflecting renewed interest in cross-institutional

collaboration. Researchers and practitioners began to explore convergence, reconvergence, and interoperability as frameworks for such interaction.

Convergence in the GLAM context implies aligning functions, technologies, and practices toward a shared cultural space, enabling joint projects, integrated knowledge management, and user-focused services. According to Zorich et al. [32, 11–12], full convergence entails institutional boundaries dissolving into a unified system with shared infrastructure and programmes.

Reconvergence refers to the return to a historically inherent unity of memory institutions, now enabled by digital tools and interdisciplinary models [20, 7–14]. Interoperability is a key condition for digital integration, involving technical standards, metadata alignment, legal frameworks, and shared values [21, 484–485]. It ensures effective data exchange and collaboration across institutional systems.

Digitisation has reshaped both the operations of GLAM institutions and user expectations. From local actors, they are evolving into participants in global digital ecosystems, requiring open licenses, shared platforms, and international collections. Their role is shifting from custodians to digital mediators, offering new interpretative frameworks. Today, digital hubs, cross-sectoral clusters, and labs are emerging, enabling operational — not just formal — integration. Tools from digital humanities, AI, cloud computing, and XR technologies enhance not only representation of heritage but also user engagement as co-creators of digital narratives.

Typology of GLAM Interaction Formats: Analogue, Digital, and Hybrid

Contemporary collaboration among libraries, archives, and museums occurs in three main formats: analogue, digital, and hybrid. Each enables distinct ways of preserving and representing cultural heritage, particularly in project-based activities.

Analog format includes traditional exhibitions, printed publications, and educational events without digital technology.

Digital format involves electronic collections, virtual exhibitions, open-access platforms, and digital archives.

Hybrid format combines both elements — e.g., multimedia exhibitions, digital catalogues of physical collections, or online extensions of offline events.

Regardless of format, GLAM projects — especially in wartime — act as strategic tools of communication. They support historically accurate narratives, resist disinformation, and contribute to information security. Even traditional formats gain relevance within the humanitarian information policies of the state.

International Digital Platforms and GLAM

Integration Models

Over the past decade, digital collaboration has intensified. A prominent example is AthenaPlus (Europeana) – a meta-GLAM platform aggregating metadata from over 3,000 institutions across Europe. It ensures interoperability, access to vast cultural collections, and tools for thematic exhibitions and educational resources [12, 333].

Another key innovation is the GLAM Labs model, initiated by British Library Labs in 2013. It evolved into a global network of 60 labs across 30 countries, enabling experimentation with APIs, data visualisation, and user-centred tools based on digitised collections [22]. The Open GLAM initiative, supported by Creative Commons, promotes open access to digitised heritage, transparent licensing, and ethical dissemination policies [19]. GLAM-Wiki, developed in partnership with the Wikimedia community, integrates trusted cultural data into platforms such as Wikipedia, Wikimedia Commons, and Wikidata – expanding access to verified knowledge [30]. Digital cooperation also aligns with FAIR principles (Findable, Accessible, Interoperable, Reusable), facilitating collaborative metadata use and large-scale platforms for education, science, and culture.

Among national initiatives, the Digital Public Library of America (DPLA) is notable. Launched in 2010 and opened publicly in 2013, DPLA integrates resources from libraries, archives, and museums into an open network of millions of digitised objects from across the U.S. [17] A similar platform, New Jersey Digital Highway (NJDH), coordinated by Rutgers University, provides access to over 10,000 digitised items and ensures interoperability, metadata standardisation, and educational use across institutions [23]. In New Zealand, DigitalNZ unites over 200 organisations and gives access to more than 30 million digital items. The platform promotes openness, cross-sectoral collaboration, and innovative reinterpretation of cultural heritage [18].

Although Ukraine currently lacks a unified national digital GLAM platform, recent initiatives demonstrate growing momentum toward digital convergence in this sector.

Ukrainian GLAM Initiatives in the Digital Environment

Among the earliest Ukrainian projects in digital cultural heritage are the 'Ukrainika' repository and the scholarly periodicals archive at the Vernadsky National Library. Also notable is the Electronic Archive of the Ukrainian Liberation Movement, developed by the Centre for Research on the Liberation Movement in partnership with Ivan Franko National University and the Lontsky Street Museum [5]. While these initiatives document collective memory, they remain isolated and are not integrated into a unified GLAM

infrastructure.

A landmark initiative is SUCHO (Saving Ukrainian Cultural Heritage Online), launched in response to Russia's full-scale invasion. Volunteers from over 30 countries archived hundreds of terabytes of data from Ukrainian GLAM institutions, safeguarding materials under threat [27].

Further digital documentation efforts emerged to preserve the war's 'digital traces' – photos, videos, texts, and testimonies. These initiatives, some led by civil society and memory institutions, were consolidated around the 'The Most Documented War' symposium (2023), supported by the Ukrainian Library Association [10]. Yet, given the dispersed storage of data across local servers and cloud platforms, the need for a national archival repository remains critical.

The Ukraine War Archive, led by Docudays and Infoscope, collects audio-visual records from journalists and civic actors [28]. However, traditional GLAM institutions – particularly libraries and archives – have had minimal involvement in content collection or processing, highlighting the need to align institutional and civic memory practices.

A vivid example of GLAM-sector integration is the 'Place of Resistance' project, implemented by the Central State Scientific and Technical Archive of Ukraine with support from the Ukrainian Cultural Foundation. It united archivists, museum workers, and librarians (including the V. H. Korolenko State Scientific Library in Kharkiv) to reinterpret Azovstal's industrial legacy through exhibitions, publications, and a digital platform [6].

Another promising initiative is 'Open GLAM in Ukraine' (2024–2025), coordinated by Wikimedia Ukraine in collaboration with Wikimedia Sweden and the Swedish National Archives. Supported by the Swedish Institute, the project promotes open access to Ukrainian cultural heritage on Wikimedia platforms. It facilitates digitisation, combats disinformation, and reinforces Ukraine's historical and cultural narratives globally [31].

Sectoral Projects and Policy Initiatives in Ukrainian GLAM Integration

Several notable projects have been implemented within individual GLAM sectors:

- the Inter-Archive Search Portal, which offers unified access to archival descriptions and digitised documents from central and some regional state archives;
- the Unified Museum Portal, which consolidates data on museum collections, exhibitions, and digital initiatives across Ukraine.

A key but still unrealised initiative is the National Electronic Library of Ukraine (NELU), reprioritised in 2023. Envisioned as an open repository of electronic documents, NELU could eventually

incorporate digital assets from libraries, archives, and museums alike. At a roundtable hosted by the Ministry of Culture and Strategic Communications of Ukraine, representatives from major institutions (including the Yaroslav the Wise National Library of Ukraine) stressed the need for inter-agency coordination and a conceptually unified framework. The consensus identified documentary heritage as the core of the system and emphasised the necessity of shared regulatory, technical, and terminological standards [11].

A key policy milestone was the signing in Brussels of a Memorandum between the Ministry of Culture of Ukraine (MCSC) and the International Alliance for the Protection of Heritage in Conflict Areas (ALIPH) establishing the Ukrainian Cultural Heritage Fund to coordinate international support for heritage preservation and digital transformation, reflecting the institutionalisation of Ukraine's wartime cultural strategy [9]. Despite persistent fragmentation and the lack of a centralised integration policy, Ukraine's GLAM sector demonstrates flexibility, initiative, and innovation. These efforts offer a foundation for building a sustainable, interoperable, and nationally representative platform for digital cultural heritage.

Analog and Hybrid Formats of GLAM Cooperation

Amid digital transformation, analogue and hybrid GLAM projects remain vital. In this study, analogue practices refer to initiatives with no or minimal use of digital tools – such as exhibitions, printed materials, or educational events. Digital formats rely on online resources and interactive platforms, while hybrid projects merge physical media with digital representation and user interaction. In all cases, cross-institutional collaboration is key, enabling shared expertise, multiperspective narratives, and interdisciplinary heritage promotion.

Historically, GLAM cooperation began before the digital era. In the late 20th century, efforts emerged to coordinate collections and educational functions. A notable example is the Smithsonian Affiliations programme (1996), which fosters long-term partnerships with regional museums, libraries, and archives across the U.S. through exhibitions, educational products, and joint academic initiatives [26]. Earlier, since 1991, Smithsonian Libraries and Archives had implemented analogue exhibition projects, such as thematic displays of rare collections at the National Museum of American History – integrating content without digital infrastructure.

Another prominent case is Pacific Standard Time, launched by the Getty Research Institute in 2011. It united over 70 cultural institutions in Southern California through interdisciplinary exhibitions and research projects rooted in physical collections

and educational programming [15].

These examples affirm that non-digital and hybrid formats can be powerful tools for advancing cultural heritage, engaging audiences, and fostering institutional synergy beyond technological frameworks.

Ukrainian GLAM Practices under Wartime Conditions

Despite limited funding and the lack of long-term support mechanisms, Ukraine has seen effective inter-institutional cooperation in the heritage sector – especially significant amid Russia's full-scale war, which targets not only territory but Ukrainian cultural and national identity.

In spring 2025, the exhibition 'Hryvnia. More Than Money' was organised by the Ukrainian House and National Bank of Ukraine in cooperation with the State Archival Service, central archives, the Money Museum, the Lviv National Art Gallery, the Vernadsky Library, and civic partners. The event combined archival documents, numismatics, artworks, and multimedia [3] – showing that national-level collaboration is achievable even without a unified digital platform.

The 2024 international exhibition 'Crossroads: Sweden – Ukraine (1000 Years)' at the Swedish Army Museum brought together over 30 institutions, including the National Museum of the History of Ukraine in the Second World War, exploring shared history, culture, and the modern struggle for freedom [8].

At the local level, many institutions develop thematic exhibitions and educational programmes. In 2022, the National Historical and Cultural Reserve 'The Field of the Battle of Poltava', together with the Ukrainian Institute of National Remembrance and Swedish partners, launched 'Mazepists – Champions of Ukraine's Independence'. The exhibition focused on Mazepa's associates involved in the 1710 Constitution of Pylyp Orlyk, combining archival, museum, and library materials [4, 177–178].

These projects highlight the value of physical GLAM cooperation, offering:

- deeper, multiperspective narratives through combined sources;
- expanded outreach and interpretive richness;
- enhanced cross-sectoral professional engagement.

Yet challenges persist – namely, weak coordination, limited funding, and legal barriers to sharing collections. Still, these initiatives significantly contribute to preserving cultural memory and strengthening societal cohesion.

Since 2022, GLAM institutions have shown exceptional adaptability. They increasingly act not just as repositories, but as agents of cultural resistance, curators of collective memory, and platforms for engaging with trauma and national identity. Projects documenting the war – both analogue and digital – are especially vital today (Table 1).

Challenges	Success Factors	Outcomes
SECURITY THREATS <ul style="list-style-type: none"> Direct threat of destruction or damage to cultural heritage objects from hostilities Inaccessibility of physical collections in war zones and occupied areas 	HUMAN CAPITAL <ul style="list-style-type: none"> Initiative and professionalism of GLAM workers Adaptability of institutions to new conditions (format changes, digital transformations) 	CULTURAL RESILIENCE <ul style="list-style-type: none"> GLAM institutions serve as agents of resistance, identity preservation, and cultural diplomacy Support of society's humanitarian unity through work with history, trauma, memory
INSTITUTIONAL BARRIERS <ul style="list-style-type: none"> Lack of sustainable project funding Low level of Inter-institutional coordination (archives, libraries, museums acting fragmentarily) 	INTERNATIONAL SUPPORT <ul style="list-style-type: none"> Donor programs, grants, technical assistance from the EU, UNESCO, ALIPH, and other partners Network projects (like SUCHO) promoting protection and representation of Ukrainian heritage 	INFORMATIONAL EFFECT <ul style="list-style-type: none"> Creation of multimedia, multi-layered digital projects based on shared collections Deepened interpretations, new forms of heritage presentation (exhibitions, platforms, archives)
CAPACITY AND INFRASTRUCTURAL LIMITATIONS <ul style="list-style-type: none"> Lack of qualified GLAM- and LIS-sector professionals, especially in digital fields Absence of modern digital infrastructure in many institutions 	CIVIC ENGAGEMENT <p>Involvement of volunteer, and grassroots initiatives in GLAM projects</p> <p>Expansion of partnerships between state institutions, NGOs, and the media</p>	GLOBAL REPRESENTATION <ul style="list-style-type: none"> Promotion of Ukrainian culture abroad Affirmation of an anti-imperial vision of history as an element of information security

Table 1. Key Challenges, Success Factors, and Positive Outcomes of GLAM Projects in Ukraine during Wartime

The key challenges, success factors, and outcomes of project-based GLAM integration in Ukraine under wartime conditions are summarised in Table 1.

Barriers to GLAM Integration and Policy Gaps

Despite their societal importance, GLAM institutions in Ukraine face multiple challenges. Key issues include:

- staff shortages, particularly of digital specialists with expertise in GLAM and LIS;
- chronic underfunding, which hampers strategic and long-term project planning;
- the lack of stable digital infrastructure and harmonised metadata standards;
- weak inter-agency coordination, which slows resource integration and scalability.

At the state level, cultural digitalisation efforts remain fragmented and are not embedded in a unified GLAM development strategy. Although the UNESCO Action Plan for Culture in Ukraine (2024) [14] – developed with the Ministry of Culture – names digital transformation as a priority (infrastructure, registries, documentation), it lacks targeted policy tools, regulatory frameworks, or financial support specifically for integrated GLAM practices.

Nevertheless, the GLAM model of synergy retains strong potential to enhance Ukraine's cultural resilience, openness, and humanitarian security – as confirmed by leading global practices and reflected in Figure 1.



Figure 1. Ukrainian GLAM model in wartime: conceptual diagram

Scientific Novelty of the Study. This article provides a systematic generalisation of digital and non-digital forms of project-based interaction among GLAM institutions, with a particular focus on the Ukrainian context under wartime conditions. For the first time in Ukrainian scholarship, it offers a critical analysis of institutional convergence challenges during armed conflict, supported by original case studies. The GLAM model is conceptualised as a tool of cultural resilience and public communication, emphasising its role in sustaining memory, supporting identity, and expanding cultural diplomacy. The findings contribute to the development of a strategic vision for

GLAM cooperation in times of crisis and transformation.

Conclusions. This study identifies key trends and conditions for project-based cooperation among libraries, archives, and museums in global and Ukrainian contexts. Internationally, GLAM collaboration is dominated by digital formats – open-access platforms, metadata aggregators, and interdisciplinary initiatives – enabled by sustainable infrastructure, harmonised standards, and institutional support, and implemented through both horizontal networks and unified digital ecosystems.

In Ukraine, despite limited resources and fragmented policies, diverse digital and analogue GLAM initiatives have emerged, often catalysed by war and supported by civil society and international partners. These practices strengthen cultural resilience, memory preservation, and identity defence.

The main challenges to GLAM integration in Ukraine include insufficient inter-institutional coordination, lack of digital expertise and technical capacity, unstable funding, and the absence of a coherent state policy. At the same time, favourable factors comprise active professional communities, successful synergy cases, international donor support, and growing engagement in digital humanities and civic-science projects.

Overall, GLAM convergence under crisis conditions functions not only as a driver of cultural modernisation but also as a strategic instrument of humanitarian security, national memory policy, and cultural diplomacy. Further research should focus on modelling inter-institutional synergy, user experience in hybrid GLAM environments, and the development of national digital platforms integrated into public policy and educational practice.

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Стаття надійшла до редакції 07.11.2025
Отримано після доопрацювання 10.12.2025
Прийнято до друку 18.12.2025
Опубліковано 29.12.2025