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## **HUMANITARIAN MISSION OF THE MODERN UKRAINIAN MUSEUM : HISTORICAL, CULTURAL AND SOCIAL ASPECT**

### **Abstract**

**The purpose of the article** is to study the humanitarian mission of the modern Ukrainian museum in the historical, cultural and social aspects. **The methodology is based** on the use of general and specific scientific methods, in particular: analysis and synthesis, model, evolutionary, systemic, socio-cultural methods, modeling method, historical and genetic, synchronic and diachronic analysis, cultural genesis and reconstruction of cultural fields. The methodological basis of the research is the cultural approach, which made it possible to consider the environmental museum as a socio-cultural phenomenon that is able to preserve and actualize the historical and cultural environment that is reproduced within the museum. **Scientific novelty.** The paper examines the problems of the essence of the museum as a socio-cultural institution in the context of socio-cultural and globalization processes of the twentieth and early twenty-first centuries. The author defines the social functions of the museum, examines the mechanisms of combining traditional and innovative components of museum activities. The author analyzes the social and cultural conditions that influence the transformation of museums as a socio-cultural institution. The author emphasizes that the history of museums is directly linked to the history of socio-cultural development and depends on the political and socio-economic state of society. **Conclusions.** The article reveals the ways of transforming a museum from a sustainable place of preservation of cultural heritage artifacts into an open and dynamic public space of social interaction. It is emphasized that the realization by museums of their role in shaping public consciousness, broadcasting culture, establishing mutual understanding between peoples and humanistic education of the 21st century will help to strengthen their importance as a factor in the formation of modern culture. A step in this direction should be a roadmap to a program for the development and enrichment of Ukrainian culture, where the actualization of the national cultural heritage plays an important role. Monuments of culture and art are valued and preserved as they deserve only when the whole society sees them as values that should be preserved for future generations.

**Key words:** museums, objects of museum heritage, social inclusion; civil society, socio-cultural institution, inclusive museum policy.

## **ГУМАНІТАРНА МІСІЯ СУЧАСНОГО УКРАЇНСЬКОГО МУЗЕЮ : ІСТОРИКО-КУЛЬТУРНИЙ ТА СОЦІАЛЬНИЙ АСПЕКТ**

### **Анотація**

**Метою статті** є дослідження гуманітарної місії сучасного українського музею в історико-культурному та соціальному аспекті. **Методологія** базується на використанні загальних і конкретнонаукових методів, зокрема: аналізу і синтезу, модельного, еволюційного, системного, соціокультурного методів, методу моделювання, історико-генетичного, синхронного та діахронного аналізу, культурогенезу та реконструкції культурних полів. Методологічною основою дослідження є культурологічний підхід, що уможливив розгляд середовищного музею як соціокультурного феномену, що здатний зберігати та актуалізувати історико-культурне середовище, яке відтворюється

в межах музею. **Наукова новизна.** В роботі розглядаються проблеми сутності музею як соціокультурного інституту в контексті соціокультурних і глобалізаційних процесів ХХ- початку ХХІ століття. Визначаються соціальні функції музею, розглядаються механізми об'єднання традиційної і інноваційної складових музейної діяльності. Автор аналізує соціальні і культурні умови, які впливають на перетворення музеїв як соціокультурного інституту. Підкреслюється, що історія музеїв безпосередньо в'язана з історією соціально-культурного розвитку і залежить від політичного і соціально-економічного стану суспільства. **Результати дослідження.** Розкриваються шляхи перетворення музею зі сталого місця збереження артефактів культурної спадщини на відкритий та динамічний громадський простір соціальної взаємодії. Наголошується, що усвідомлення музеями своєї ролі у формуванні суспільної свідомості, трансляції культури, встановлені взаєморозуміння між народами і гуманістичному вихованні людини ХХІ ст. сприятиме посиленню їх значення як чинника формування сучасної культури. Кроком в цьому напрямі має стати дорожня карта до програми розвитку і збагачення української культури, де важливе місце займає актуалізація національної культурної спадщини. Пам'ятки культури і мистецтва цінуються й зберігаються, як на те заслуговують лише тоді, коли усе суспільство бачить в них цінності, які мають бути збережені для майбутніх поколінь.

**Ключові слова:** музей, об'єкти музейної спадщини, соціальна інклузія, громадянське суспільство, соціокультурний інститут, інклузивна політика музею.

**Introduction.** In the complex realities of the beginning of the 21st century, related to the problems of multiculturalism, the crisis of traditional cultural values, issues of social, economic, racial, gender, etc. equality, discussions about the role and contribution of museums in the museum in the museum world. Starting from the end of the XVIII-early nineteenth centuries, there was a gradual rethinking of the social role of museums in the society they serve. If in the beginning it was dominated by an educational function, the purpose of which to assist the state in the education of a citizen, then the mission of the museum as a "Institute of Social Memory" (Banach, 2021, p. 388) began to publish the first roles. Museums were to focus on preserving the national and cultural heritage, traditions, artifacts. The main focus was on its traditional functions: harvesting, storage, canning and exposure. The fracture in the social mission of the museum began in the 1970s. The museum had to "get out" from its own comfort zone and actively join the social problems of the community, which it had to serve and what to communicate first and foremost. This led to the emergence and spread of the ideas of new museology. In the late 1990s-early 2000s, creative ideas of a new social mission of museums, where the latter are obliged to become active participants in important social changes and projections (from overcoming, for example, gender stereotypes) in the context of the so-called "social, "socially," in the context of the so-called social, and the practical implementation, on its basis. Cultural heritage, along with language, territory, economic life and commonality of historical fate, is a component of the formation of national identity. In this context, museums are intended to play a special role, which, as multifunctional social institutions. The main function of museums – documentation of processes and phenomena occurring in society and nature, involves purposeful reflection in the museum collection with the help of museum objects of those processes and phenomena that their museum studies in accordance with its profile and place in the museum network (Aarts, 2008, p.16).

Modern museums are transformed into important centers of education and learning, as they provide access to national cultural and natural heritage for people of different profession and age. In Europe, research is conducted to determine the ways of development

of museum business, emphasizes interactivity as a means of development of a museum institution, outline different ways of interaction of museums of national, regional, local levels (Law of Ukraine on Museums, pp. 49–50). The creation of a modern museum requires the development of a scientific concept, which is determined by its social purpose. ICOM International Council (ICOM), ICOMOS (ICOMOS), Pan -European Cultural Heritage Federation (Europa Nostra) coordinates the efforts of countries on the problems of using museums, history and culture monuments in Europe and the world as a whole. The ICOM Museum Code states that the priority of museum institutions is to provide services to society. In our country, Article 1 of the Law of Ukraine “On Museums and Museum Affairs” defines the museum as “a research and cultural-educational institution, created for the study, preservation, use and popularization of museum subjects and museum collections for scientific and educational purposes, involvement of citizens in the law.

In the system of values of European society, since ancient times, the idea of the museum as a special socio-cultural multifunctional institution, which purposefully accumulates, preserves, explores, interprets, exhibits and promotes material and intangible evidence of a person, his culture, and history, and history, and the purpose A necessary attribute of a modern sovereign state, which denotes its certain image. Louvre, Hermitage, British Museum – the names of these world-famous museums are associated with the relevant countries where they are initiated and are their cultural markers.

The relevance of the study is due to current trends in the activities of museum institutions, which are determined by the needs of society. The museums are the treasure trove of historical and cultural heritage, and museum exhibits are the bearers of unique information about the history and culture of the region. Today, it is obvious that the museums of higher education institutions should not only maintain valuable evidence of the development of science and higher education, take an active part in the process of self-presentation of their educational institution, but also to promote such history, but also to actively influence the formation of scientific education not only in higher education. The modern need is the creation of new type museums that perform not only a traditional function, but are scientific and spiritual centers, museums that offer a new vision, a new understanding of topical problems.

**Analysis of recent research and publications.** The historiography of the study of museum practice in the social sphere remains poorly studied. Despite the obvious relevance of studying the historical and theoretical aspects of the functioning of the museum fund of the state, it is necessary to state the lack of thorough research on this problem in both Ukraine and abroad. The scientific development of individual issues of the stated topic is presented only in Soviet and the latest Russian historiography, which covers certain aspects of the formation of the aggregate museum fund of the state in the first years of Bolshevik authorities.

Modern Ukrainian scientists are actively studying the experience of Ukrainian and foreign practice of museum organization (Mankovskaya, 2016; Heleniuk, 2015). The works of researchers highlight important theoretical and practical problems in museum practice, but the museum-educational space, the analysis of its structural components and the problem of preserving the Musical Heritage in the War of War are only partially covered (Kot, 2020). Therefore, it is necessary to study the experience of Ukrainian and foreign museums in the direction of preserving cultural heritage in the conditions of war.

In addition, researchers analyzed state policy on museum management, tendencies of development of advanced museums of the world, determined directions, approaches, methods, which are appropriate in Ukraine (Yakovets, 2011; Romanukha, 2017), as well as exploring the functioning of museums in the context of globalization socio – cultural

processes. At the same time, the socio -cultural mission of museums remains a topical scientific problem.

**The purpose of the article** is to study the humanitarian mission of the modern Ukrainian Museum in the historical, cultural and social aspect.

**The following tasks are set for the goal:** to analyze the theoretical, legal and applied aspect of the development of museum business in Ukraine; specify the directions of state policy and principles in the field of museum development; To characterize the role of the museum as a carrier of historical memory, to show the need for a policy of accessibility of museums to people with special needs.

**Methods and methodology of research.** The realization of the purpose and objectives of the study required the involvement of general and specific scientific methods, in particular: analysis and synthesis, model, evolutionary, systemic, socio-cultural methods, method of modeling, historical-genetic, synchronous and diachronous analysis, cultural and reconstruction of cultural fields. The methodological basis of the study is the cultural approach, which made the consideration of the environment as a socio-cultural phenomenon, which is able to preserve and actualize the historical and cultural environment, which is reproduced within the museum. **Presentation and discussion of the main research material.** The museum as a social institute corresponds to a number of features that distinguish it from other social phenomena. This is, first of all, a mechanism of social regulation of relations. The museum should control the formation, use and storage of exhibits. The museum as a social institute is an institution that coordinates and organizes the activities of people to preserve the past, to transfer knowledge about it. The socio-cultural approach allows you to consider the museum as an integral part of the culture. This is possible because the museum, first, preserves the culture; Secondly, he himself is one of the elements of culture. The socio -cultural approach still allows the museum to be considered as integration of social and cultural. In the writings of M. Danilevsky, O. Spengler, A. Toynbee culture was regarded as unique and unique, and the similarity of cultures was explained by their periodization (birth-gift). Attention was paid to the meaningful similarity of cultures, defining their ideational, sensory, idelistic typology. The ideational (superhuman) culture in museums is not enough. Sentennial culture, reproduced in the museum, is perceived as reality. Idealistic (or mixed) culture, which is to some extent synthesis of the first two types, is characterized by recognition of reality and hypersensitivity. Therefore, the museum is best represented by this type of culture (museum exhibits are a certain alloy of material and spiritual). Gradually, the key social mission of the museum is established by the educational function. The very process of transformation of the first museum forms into public in the XVIII century. It is associated with the affirmation of the positivist paradigm of the Enlightenment of the population. The scientific learning of reality and the outside world was a fundamental purpose. The precedent of the use of museum collections in students' teaching was created in 1683 in Oxford, where the educational museum emerged. This practice initiated the formation of a new social function of the museum as an educational institution. Enlightenment and dissemination of knowledge among the people became one of the defining ideals of the social movement, so the museum began to be considered as a means of realizing this ideal (Banah, 2021, p. 390).

Public Museum in the early nineteenth century. He was an instrument of education and enlightenment, focusing mainly on the social process. From the second half of the nineteenth century. Museum activity is characterized by the search for new museum, a way of interaction of visitors with museum objects. This period is characterized by the educational and educational concept of the museum. Formation of philosophical views on the purpose and functions of museums at this time was influenced by English art

historian John Reskin (1819–1900), which saw in the museum a place where human life observations are used to develop and aware the sense of mental beauty, for professional creativity (Zatulovskaya, 2008, p.3). For the second half of the twentieth century. The combination of “Museum-Social Memory” is considered in the context of the tradition of the social purpose of the museum: needs for the preservation and use of objects of the real world as elements of historical memory, documentary for social information, aesthetic values (Kalibovets, 2020, p. 157).

Recently, many have been talking about a special mission of university museums values. University museums are the centers of cultural and spiritual revival, their intensive development, which is closely related to innovative technologies, promotes humanization of society, the affirmation of the Ukrainian nation as an independent unit of the world community. Museums at higher education institutions occupy a significant place in the education and upbringing system, an important component of scientific and educational cultures is a necessary attribute of a modern educational institution, which demonstrates its some image. On the one hand, it makes university museums absolutely unique, on the other – puts quite serious challenges. First, despite unlike libraries and archives, are not always adequately perceived in the university environment. Secondly, due to fuzzy legislative status and lack of state funding, university museums are often not integrated museum community and have limited resources. Finally, as a result of the established tradition, many university museums, remaining primarily by scientific and chief centers, poorly represented on the tourist map of the city and the region (Ivashchenko, 2021, p. 17).

The peculiarity of museums of higher education institutions is their predominant orientation to solving educational problems, which are subordinated to all others. The dominant purpose of completing, storing, studying museum subjects is training. In the Museum of Duplicates and Copies, as well as objects, research that is the result of creative work (students, students), that is, those who are involved in the process of their creation and activity, are sometimes endowed with the same rights as originals and rations. This leads to its “vulnerability” in terms of the classical concept of the museum as an institute of social memory, which ensures the preservation and presentation of museum objects that are perceived by society as value (Stelmach, 2020, p. 107).

As research and cultural and educational institutions, museums this experience and play an invaluable role in the education of a nationally-conscious worldview position of the future generation of Ukraine. For the sake of higher education applicants to the heritage of national and world cultural heritage, local lore, artistic and historical museums organize and conduct exhibitions, expositions, thematic evenings, round-sides, discussions and debates aimed at presenting the works of Ukrainian artists, and unique and unique. about the history of Ukraine and other countries of the world. Visiting a wide range of measures organized and conducted by museums contributes to improving the educational level of higher education applicants, as well as the formation of their outlook, value life guidelines and personal qualities in particular, and most importantly – the development of their conscious civil behavior.

The creation of educational institutions in educational institutions and use in the educational process makes it possible to review the methodology of teaching educational material, to make it more visual and realistic, which will allow students and pupils to perceive the educational process more socialized and integrated with real life, considering the aspect of their participation. The scientific concept of exposition construction involves scientific, artistic, technical and working design of the exposition. The most popular is the construction of exposition on themed chronological principle, when exposure materials cover the topic in chronological order. Scientific and auxiliary materials are used to clearly establish logical

connections between individual groups of museum subjects. There are two types of plan for the future exposition: thematic-structural and thematic-exposition. The basis of the exposition is a museum object, and its structural unit is a theme-exposition complex, that is, a complex of real, documentary and other monuments, which are thematically thematically and are the main chain of exposition. To identify the best exposition solution, layout is used, and more often computer simulations are used. The project of the exposition design involves the artistic design of the exposition, which will depend on the exposition materials and architectural and artistic solution of the exposition (Prishchepa, 2006, p. 87–88).

In the work of museums of higher education institutions, educational practice has already accumulated a positive experience of organizing different forms of educational work aimed at mastering students of the traditional layer of folk culture of Ukrainians and representatives of other peoples living in Ukraine. The long -term program of involvement of student youth in the origins of national cultures was declared by the Ministry of Education and Science of Ukraine, together with the Union of Writers, the Union of Composers, the Union of Local History, the Ukrainian Foundation for Culture All – Ukrainian Movement of Student Youth for preserving and multiplying traditions, customs, rituals. Within this movement, not only become acquainted with the traditions of folk culture, but also its active mastery of crafts, folklore creativity and museum practice. In the process of harvesting work, young people, on the one hand, learn the ethnic history of their native land, cultural traditions, customs of its population, on the other hand – is directly involved in the protection of the monuments of the history and culture of their people, the revival of its national heritage. Therefore, the museum-national activity of young people occupies a special place among other educational forms, it is the result of their work on museum business and at the same time the organizational basis of the movement to preserve and multiply the best folk traditions and customs, the spread and promotion of promising pedagogical experience of museums, p. 14).

Since the 1970s, the social function of museums has undergone significant audit. The Nine General Conference Icom, which took place in Paris (1972) emphasized the urgency in changing the social priorities of museums. Her decisions emphasized that “museums cannot be limited to passive collections and narrow specialized research. They need to take an active part in solving the priority tasks of the present. “Therefore, the museums should cover the methods and means of such important social issues such as racism, poverty, property inequality, drug addiction and more”. Macaminan Makagiansar, who from 1976 to 1985 held the position of Assistant CEO of UNESCO on culture, emphasized that in the new realities he focused solely on “preserving cultural values and their in -depth study”; Its main task is communication, and all others should be subordinate to this task,” the famous British museum figure James Porter wrote in 1983. Thus, in the given period of the 70-80's of the twentieth century. There is a gradual, but steady shift in the Museum's model, as an institution that meets the societal needs for the preservation and use of real-world objects as a documentary means of preserving socio-cultural experience, to a model of communication exchange in a wider internet. From the main goals: collecting and providing socially significant information encrypted in museum objects (Snagoschenko, 2013, pp. 308–309).

The emphasis on the deepening of the social mission of museums, after the articulation and dissemination of “new museology” and “ecomorphs”, has found a continuation. The conceptual rethinking ideas of the so -called “critical museology” and the activities of the Lester School of Museology. Critical museology arises in the postmodern culture of the Anglo-Saxon world, in which special attention was paid to what, or who were presented in the space of the museum, classes and gender problems were actual, and the difficulties of multiculturalism were important, which were of some practical importance (for example, in the form of a return).

Every generation, the social group have their own cultural world, but they do not contradict the culture of the dominant. The museum is a custodian and elements of counterculture – a subculture that opposes the dominant culture, is with it in conflict in different positions, mainly in the aspect of values. Therefore, in any aspect-from society as a whole to the individual and the social group-there is a subculture that contains regulatory mechanisms of activity of the respective subject, the knowledge of which occurs in many cases through the mediation of the museum. That is, in solving museum problems, both directions are important: sociological and cultural (Pontelichuk, 2005, p. 257–258).

The function of processing socio-cultural experience, creative processing of historical and cultural experience. The museum institutionalizes normative models, patterns of behavior that determine that in a given society is considered legal or expected in relation to the historical past and predecessors, shapes the attitude to the world of symbolic objects that relate to the past. The category of social memory is not identical to the concept of “socio -cultural experience”. Social memory is a cultural universal, it arises with society, is an integral part of the socio -cultural order, is a significant factor in its integration and stabilization. Social memory includes aspects of socio -cultural experience that are valuable to a particular collective entity in demand in the present. Social memory forms historical changes in society, combining in the semantic unity of all, including ancestors and contemporaries, those who are socialized in a given society. As an element of social reality, collective memory is the result of the process of institutionalization, which includes stages of typing models of past reality and is implemented in many cultural practices, one of which is a museum (Kalibovets, 2020, p. 158).

The museum, conducting constant exposure of collections, disseminating knowledge about the past, including means of a wide range of educational programs, creates social memory, while performing a complex of social functions inherent in it. By facilitating the structure of society, social memory affects its elements, one of which is a museum that is interpreted as a social institution. In Ukraine, you can rarely see that people with disabilities are involved in the usual matters, can afford to attend premiere screenings, exhibitions or enjoy a concert with a favorite performer. There should be a stand at the front door where people in carts can learn about the place of modified audiences, toilets, elevators, call buttons; For visually impaired and blind, information is presented in the form of a layout, a relief-graphic plan, Braille cards (Anishchenko, 2015, p. 197–198).

And this does not happen because of their inability to do it, because for the most part, such persons – strong, volitional people who are able to learn, work and improve, lead a full lifestyle according to individual abilities, abilities and interests. This is due to the lack of basic legislative and household conditions. If not, any reason for the loss of health and performance of such a person becomes the impetus for the loss of stability in material and psychological life, instead, a sense of pessimism, not only in them personally, but also in all surrounding them, grows. A necessary prerequisite for avoiding such a situation is the departure from the use of the so -called medical and economic models of disability, for which persons with disabilities are considered only as patients who need treatment and disabled who need pension. Both state policy and the attitude of society to people with disabilities should be based on a social model of disability, according to which such people are full members of society (Caspruk, 2016).

Ideal when the availability of a museum for people with special needs is provided, on the one hand, by a special resource of the museum (museum exclusion experts who constantly develop and deepen their competencies, modern inclusive programs, information products and services for people with special needs, prepared for the reception of people. partnership of the museum with state or non -state profile organizations that take care of people with

special needs. In such a situation, regular working contacts between the specialists of the museum and specialists of the profile social organization to discuss current issues of cooperation (goals and format of the new program, services or events, thematic accents, features of preparation and behavior of the target group, expected effects, etc.).

There were not many in Ukraine in Ukraine. In November 2017, in collaboration with "Available.ua" and on the initiative "Weekland of Unlimited Opportunities", the National Museum of Taras Shevchenko created an interactive-discussion project "Barrier Art" within the framework of the program "Museum without barriers". To get acquainted with the works of art, visitors had to feel in their own experience how people with visual impairments, hearing and musculoskeletal disorders perceive, overcome barriers that a small group of people faces, because among this group was or will be each of us (it is parents with children, and even a lot of gap. "Get out of the comfort zone! Feel how the art and the world perceive people with disabilities. Come to the museum and show what trials you are able to overcome for the sake of art! " – such calls of museum staff not only show their civic and moral position, contribute to the introduction into the daily practice (<http://prostir.museum/ua/post/40088>).

In 2015, this museum presented a large -scale program "Museum without barriers: from theory to practice" aimed at integrating people with disabilities into the general social and cultural space of the country. Also, Shevchenko Museum staff together with psychologists develop specialized programs. As a result, the museum is regularly visited by children with visual impairment, special excursions for children with autism and Down syndrome and adults with disabilities of different nosology are conducted. The museum staff demonstrated how, by overcoming psychological barriers, you can simply and fun at the museum for children and adults with disabilities at workshops and excursions (Shevchenko Museum works for people with special needs <http://www.istpravda.com.ua/short/2015/12/17/148816/>).

Finding mutual useful planes for understanding between the community of healthy the debarification of public consciousness in the perception of the blind or with hearing impaired performer on a professional scene – the only goal, which is guided by the authors, and the above -mentioned projects. (A concert of blind performers in the city of Leo <http://www.ispf.gov.ua/>).

Thus, due to a deep economic crisis, military action and political strife, one can probably pick up hundreds of objective justifications to make a person "disabled", but society. In order to achieve equal opportunities, there should be no discrimination of citizens with disabilities with words or actions of healthy people. Therefore, in order to ensure the successful development of Ukrainian society, the state must, first of all, pay attention to all those social initiatives that are a real breakthrough in changing the attitude of society to people with disabilities, as well as to provide conditions for the unimpeded participation. Because the paradigm of attitude towards such people is the measure of democracy, education and tolerance of the nation.

**Conclusions and prospects for further research.** Thus, understanding of the social mission of museums during the XVIII – early XXI centuries. A long and complex process of rethinking has passed. Initially, in the context of the phenomenon of the public museum, the educational function was dominated. The museum was to promote national education of the citizen. The museums belonged to the preservation of national and cultural heritage, traffic, artifacts. In the future, the social mission of the museum gradually, but steadily shifted towards active communication with communities that became full partners of museums. Eventually at the beginning of the 21st century. They began to be considered by tools of social transformation aimed at changing the views and stereotypes of people. The museum is a holistic, artificial, purposeful system, which is caused by social needs

and appropriate social actions aimed at preserving co-and-social memory. In the course of historical development, the museum became a sustainable composition of components, developed the structure of their interactions and functions, constructed a social institute, gained the status of a scientific-cultural and educational institution, adapted to the influences of economic, political, social, spiritual and ideological factors. Despite the emergence of new types of museums and modern approaches to expositions, the common idea of the museum remains unchanged. The peculiarity and socio-cultural essence of the museum is that the basis of its activity is the cultural monuments that it identifies, collects, stores, studies and demonstrates. The cultural role of Bukovina museum institutions contributes to the formation and development of a harmonious spiritual environment of the region, as well as preserving the cultural traditions of the region through innovative methods of modern information society.

### **Conflict of Interest**

The author declare no conflicts of interest.

### **Use of Artificial Intelligence**

No artificial intelligence tools or materials were used in the manuscript.

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