Practices of using Rapid Response Collecting
by Ukrainian museums in wartime

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Social activity and public involvement in participatory practices, and the creation of civic spaces on the basis of the museum have become relevant for the formation of the concept of a modern museum. Such practices are especially important in times of crisis, when history is being documented online and the Rapid Response Collecting (RRC) method is becoming widespread. Modern war discourse requires the newest forms of archiving and description, because the recording of history is complicated by the volatility of the military situation, the movement of large flows of displaced persons and the departure of citizens abroad. The Ukrainian experience of documenting the war is examined in the article taking the example of the ATO Museum (an acronym for anti-terrorist operation) in Dnipro and the online Museum of Civilian Voices. It is important for us to pay attention to the national peculiarities of the codification of collective memory through individual experience and life stories during the full-scale military aggression against Ukraine, and to show the newest forms of presenting the evidence of war.

Keywords: rapid response collecting, oral history, Russian–Ukrainian war 2022, ATO Museum, Museum of Civilian Voices.

Introduction

War in the twenty-first century in a European country with an open society and a fierce desire for freedom cannot be encapsulated only by official content in the information space. This is the first war that is taking place "live" 24/7, all events being instantly publicised and the facts of war crimes being proven using satellite images, mobile traffic analysis and social

networks. Phone apps, chatbots, specialised websites and open-source information analysis make it possible to create powerful databases of human rights violations and war crimes.[1]

Another area of evidence is human experiences and life stories, which have explosively filled social networks, media and the entire information space: thematic programmes on national television ("War Diaries" on 1+1, "War Stories" on Inter, "Good Stories" and "How are you" on STB), regional TV ("Voices of War" on Channel 402, Ivano-Frankivsk), YouTube channels, platforms for collecting memories and stories, public initiatives and foundations. The trend "sharing history" is becoming a national slogan, uniting the community around projects and associations, highlighting individual voices of the war and shaping collective memory through individual experience in front of the world.

Documenting history in the here and now preserves the immediacy of the wartime experience, but also requires operational and mobile methods of recording that are relevant to the rapidly changing times.

In recent years, the Rapid Response Collecting (RRC) method has become widespread, being actively used in museum practice and during the pandemic becoming almost universal. In Ukraine, the RRC method has spread in the information space as the media has become an integral part of the whole process of documenting the war. This is not only the result of the information confrontation that is quite understandable during military operations. The media today are becoming the most powerful factor in the formation of public opinion and an equally influential factor in the formation of national resistance and collective memory in general. Comprehension of these fundamental changes in national self-awareness is still ahead; our task: to record the multi-channel means of broadcasting the war experience, and to bring the Ukrainian discourse into the academic space not as an ad hoc case, but as an opportunity to see the reflection of world trends in our tragic everyday life.

Rapid Response Collecting: History of formation

The history of the origin and spread of the method is associated with the new Rapid Response Collecting strategy adopted at the Victoria and Albert Museum (V&A) in London in 2014, where objects representing the most iconic recent events in the world were presented: pulse oximeter, mobile phones, drones, the first emojis, dolls and stickers, a protester's hat and pants from Primark. Thus, for the first time, it was demonstrated on a global level that museums do not only showcase the past. They are also turning into platforms for discussing high-profile current events. With the public having become more critical of what it sees, museums have the unique advantage that people still trust them as institutions.[2]

Other researchers associate the spread of the method with New York events of 2001. We refer here to "History Responds", which was launched immediately after 9/11 and which has

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[1] Quantitative indicators are updated daily on the website of the Prosecutor General's office (https://www.gp.gov. ua/). As of December 9, 2022 there have been registered: 52,157 crimes of aggression and war crimes; 18,542 crimes against national security; 443 children killed; and 855 children injured. According to the Ministry of Culture and Information Policy, since the beginning of the war, 492 episodes of war crimes have been recorded by Russian troops against Ukrainian cultural heritage sites and cultural institutions. The active position of the International Council of Museums (ICOM) was manifested in the condemnation of the deliberate destruction of Ukrainian cultural heritage by Russia. In addition, ICOM will publish an emergency Red List of Cultural Objects at Risk for Ukraine to combat illicit trafficking after the invasion (ICOM will establish a protocol on respecting the ICOM code of ethics during conflicts; August 19, 2022).

[2] MILLARD, Alice. *Rapid response collecting: Social and political change*, accessed December 7, 2022, https://museum-id. com/rapid-response-collecting-social-and-political-change-by-alice-millard/.

already documented Black Lives Matter protests, "Occupy Wall Street", the 2017 Women's March, "March for Our Lives" and the "Climate Strike", among others.[3]

In September 2016, the Levine Museum of the New South and the city's community began a dialogue around the protests provoked by the shooting of a police officer in Charlotte, North Carolina. The Levine Museum launched the rapid response exhibition "K(NO)W Justice K(NO)W Peace", created in collaboration with activists, scholars, photojournalists, artists, law enforcement, clergy, civic and business leaders, students and many others.[4] The method of collecting rapid reactions was used during fieldwork at the Pulse club in Orlando, where 50 people died in a shootout on June 12, 2016.[5] The RRC method specifies categories which are updated as the story unfolds before your eyes. Shared access to the story, cooperation and collective activism (community narrative) was demonstrated by the local initiative of the Gdańsk Museum during the national women's strike (Ogólnopolski Strajk Kobiet), which took place simultaneously in 147 cities of the country: it started with the gathering of banners, flags and photographs associated with the demonstrations and stories of female demonstrators.[6]

The rethinking of the goals and objectives of museums, the recognition of their significant social role in society and the creation of civic spaces on the basis of museums have become decisive for the spread of the method of collecting immediate reactions and recognition of its effectiveness.[7]

Participatory principles of museum activity, with their active involvement in the life of the community, city and country, have become fundamentally new. Actually, the RRC method itself has come to accentuate such modernised narrative, as it proposes an algorithm for collecting collections not of the distant past, but of contemporary events. The combination of attributivity as a factor of the method and the fixation of different opinions and voices has brought new content to the method, which was traditionally limited to the collection of cultural artifacts.

Academic recognition of the rapid response collecting method can be dated to 2018. In the February issue of *The Public Historian* (vol. 40, no. 1), a series of essays was published under the general title "Roundtable: Responding rapidly to our communities". Individual cases of community involvement practices in the creation of relevant collections by a regional historical museum (Museum Levine of the New South), the experience of civil dialogue after the 2016 presidential election ("Evening of Reflection" at President Lincoln's Cottage) and the history of the One Orlando Collection after the Pulse Nightclub massacre (Orange County Regional History Center, Orlando, Florida) were presented.

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[3] *History Responds: Our History Responds initiative collects history as it's unfolding*, accessed December 8, 2022, https://www.nyhistory.org/history-responds.

[4] TINDAL, Brenda. K(NO)W justice K(NO)W peace. In: *The Public Historian*, 40(1), 2018, 87.

[5] SCHWARTZ, Pam, BROADAWAY, Whitney, ARNOLD, Emilie S., WARE, Adam M. and DOMINGO, Jessica. Rapid-Response Collecting after the Pulse Nightclub Massacre. In: *The Public Historian*, 40(1), 2018, 113.

[6] PETELSKA, Michalina. Polskie muzea W czasie pandemii COVID-19: Działalność online I (nie)stosowanie rapid response collecting [Polish museums During the COVID-19 pandemic: Online activities and (in)use of rapid response collection]. In: *Studia Historica Gedanensia*, 12(2), 2021, pp. 405–415 [In Polish].

[7] ROBINSON, Helena. Debating the "museum": A quantitative content analysis of international proposals for a new ICOM museum definition. In: *International Journal of Heritage Studies*, 27(11), 2021, pp. 1163–1178; FRASER, John. A discomforting definition of Museum. In: *Curator: The Museum Journal*, 62(4), 2019, pp. 501–504; HAYNES, Suyn. Why a Plan to Redefine the Meaning of "Museum" Is Stirring Up Controversy, accessed December 8, 2022, https://time.com/5670807/museums-definition-debate/

In 2020, Daniela Tenenbaum defended the work "Rapid Response Collecting: A Curatorial Strategy for Museums to Promote Notions of Democracy and Social Equality" at Utrecht University (Master's degree of Arts). Among the undoubted advantages of the studied method, the author identified the following.

RRC is increasing the position of the museum as a socially engaged institution as it exposes and helps to commemorate political events that might be reported in the news but will soon be forgotten from public discourse.… RRC puts another spin on the fundamental question about the relevance of museums today – what is the role museums and curators play in society and current political and societal discourses.[8]

The COVID-19 pandemic saw widespread use of the method in the practice of recording everyday quarantine life and documenting experience. A global factor and changes were added to the already existing characteristics of the method (relevance, efficiency, attribution, agonality) even in the classic methods of archiving and collecting evidence through oral history: "Recording oral histories as events are unfolding helps historicize both the act of memory and the act of forgetting".[9] Powerful national and international projects archiving oral histories by a rapid response method were initiated by universities, libraries, international communities and academic associations (The COVID-19 Oral History Project (C19OH), The Journal of the Plague Year: A Covid-19 Archive (JOTPY), Harvard University's COVID-19 Community Archiving Project, History Now: The Pandemic Diaries Project, Queens Memory COVID 19 Project).

The Stony Brook University Libraries rapid response collection practice (Documenting COVID-19: Stony Brook University Experiences, 2020) was based on the understanding of RRC as the one that most met the requirements of the time:

The time-sensitive nature of assembling these collections is driven by an underlying sense of urgency. Crises and traumatic events are representative of the rapid-response genre. Materials are characteristically created, gathered, and processed contemporaneously as events unfold in real-time.[10]

The impact of the pandemic on the cultural environment and the identification of new markers of RRC within it still await generalisations. The global nature of well-known art initiatives (#GettyMuseumChallenge; "ICPConcerned: A Forum for All to Document the COVID-19 Pandemic" by the International Center of Photography[11]) emphasised the role of the audience, which became another actor driving changes in the process of documenting modernity. From a passive viewer of the collections, she turned into an active critic/fan, collector of archival materials and creator of the media field around the museum. The operational recording of

[8] TENENBAUM, Daniela. Rapid Response Collecting: A Curatorial Strategy for Museums to Promote Notions of Democracy and Social Equality [Unpublished master's thesis]. The Netherlands: Utrecht University, 2020.

[9] KELLY, Jason M. The COVID-19 Oral History Project: Some Preliminary Notes from the Field. In: *The Oral History Review*, 47(2), 2020, 245.

[10] NYITRAY, Kristen, REIJERKERK Dana and KRETZ Chris. "There will be an end, but we don't know when": Preserving diverse COVID-19 pandemic experiences through oral history. In: *Collections: A Journal for Museum and Archives Professionals*, 18(2), 2022, 281.

[11] As an example the international initiative of photo documentation of the history of the pandemic by the International Center of Photography (March 2020). In 2021, the book *#ICP Concerned: Global Images for Global Crisis: Global Images for Global Crisis*. This global pandemic diary included 820 photos out of 60,000 submitted. #GettyMuseumChallenge (spring 2020) became a world-famous global digital exhibition, with re-creations. The collection of 100,000 "exhibits" created in a flash on various platforms spread through mass media, blogs and social networks Twitter, Facebook and Instagram.

eyewitness accounts, oral history records and primary materials spread throughout the world during the pandemic, because the loss of details is irreversible.

This audience influence, according to the researcher E. Mubarek, leads to radical changes in the museum paradigm – historical repositories should actively document the present, the stories of ordinary people in the everyday (Recording in the Moment). In admiration, the author even reformulates the meaning of stories as such and suggests the new slogan "history is not just what happened 200 years ago; history is what happened yesterday".[12]

The media sphere also actively contributed to such powerful changes. In the United States, in support of a nationwide campaign to "collect the moment", newspapers offered to store testimonies and artifacts during the pandemic (do-it-yourself face masks, face masks with political messages or other slogans, shop window signs and pharmacy food-delivery menus, apartment-building notices, signs, flyers, posters, banners, or artwork or shopping lists). Journalists of *The Wall Street Journal* called the chronicle of the pandemic documented by museums History in the Moment.[13] "This Year Will End Eventually. Document It While You Can", in support for colleagues at *The New York Times*, retrospectively described various types of archiving of daily videos from the hospital, small videos from the streets of empty cities, and even a collection of city noises in Los Angeles. In "We Are All Field Collectors", the newspaper summarised numerous documentation initiatives.[14]

Gradually, the pandemic revealed the limitations and shortcomings of RRC's traditional museum practices. The algorithm of previous engagements of the method was based on the collection of artifacts of material culture and oral history projects documenting the human experience. New times forced a turn to the online environment and digital materials as a significant factor in the pandemic narrative. If material artifacts, digital materials, "organization charts, online publications and communications, correspondence, meeting materials from various response task forces, digital posters, telebriefing recordings, public service announcements, guidance documents, digital photographs, and materials from dozens of studies"[15] could be quickly identified and collected, the next level – that of the media – turned out to be much more difficult. The authors of the collections called it varied, subjective and wholly ephemeral. As became clear during the pandemic, the huge and unfathomable mass media narrative reproduced the impact of the pandemic: "pandemic has touched nearly every facet of daily life in every community across the U.S.".[16]

As a result, many collection and archiving projects opened into an uncertain future, since the methods of evaluating such huge masses of information with BigData technologies and the latest software do not fit into the classical paradigm of linear archiving. Researchers draw attention to another debatable aspect of RRC: when transferred to other media, this form of

[12] MUBAREK, Elizabeth M. The end of passive collecting: The role and responsibility of archivists in the COVID-19 era. In: *Collections: A Journal for Museum and Archives Professionals*, 17(2), 2020, 194.

[13] PASSY, Charles. History in the Moment: Museums Begin Chronicling Coronavirus Pandemic. *The Wall Street Journal.* April 6, 2020, accessed August 9, 2022, https://www.wsj.com/articles/history-in-the-moment-museums-be-gin-chronicling-coronavirus-pandemic-11586210478.

[14] BLUME, Lesley M. M. This Year Will End Eventually. Document It While You Can. *The New York Times.* July 14, 2020, accessed August 9, 2022, https://www.nytimes.com/2020/07/14/style/museums-coronavirus-protests-2020.html.

[15] RODRIGUEZ, Heather E. Collecting COVID-19: Documenting the CDC Response. In: *Collections: A Journal for Museum and Archives Professionals*, vol. 17, no. 2, 2021, 105.

[16] RODRIGUEZ, Heather E. Collecting COVID-19: Documenting the CDC Response, 107.

transmission is not just the fixation of information, but rather represents a transformation of the material from the point of view of its meaning.[17]

And so, the latest changes in philosophy and museum communication[18] have actualised issues of ethics, social responsibility and the need for digital curation, not just collection and preservation. In the methodology of analysis of Ukrainian wartime museum concepts, we focused on the following components:

1. Immediacy of experience, being not just in a contemplative position, but in an active participant position. Activism ensures community participation and diversifies communication channels with visitors, and inclusivity and participatory practices are the institutional foundations of a modern museum.

2. Integrity and multi-platform design and, at the same time, openness to new forms of material presentation.

3. Attributability and thematic structuring of archival materials and artifacts (object-oriented museum). Therefore, we are talking about the active combination not only of academically fixed collections of memories using oral history methods, but also those forms of immediate reactions that are actively collected today with the help of digital and social media.

4. Mediatisation and digitisation of content.[19] The media have a dual function: as a source of information, thereby a means of replenishing the collection, and as a channel for the distribution of museum information, which technically and technologically enables its discovery by a mass audience.[20] In this process, compliance with ethics and the law is difficult both in the general philosophical context and at the level of the protocol for recording testimony and disclosure of materials.[21]

For our analysis, the practices of the creation of the ATO Museum (Dnipro, Ukraine, 2016) and the online Museum of Civilian Voices (2021) were chosen, and the general characteristics of the use of RRC in the information space of Ukraine during the 2022 war were presented. We show various forms in the presenting of the text of the war important not only from the point of view of historical perspective or the accentuation of special national museum concepts. In the extremely saturated and stigmatised space of everyday Ukrainian military life, in the "here and now" chronotope, it is important to see the systemic factors of the formation of national collective memory.

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[17] THOR TUREBY, Malin, WAGRELL, Kristin. Crisis Documentation and Oral History: Problematizing Collecting and Preserving Practices in a Digital World. In: *The Oral History Review*, 49(20), 2022, pp. 346–376.

[18] *ICOM approves a new Museum definition. International Council of Museums*, accessed November 9, 2022, https://icom.museum/en/news/icom-approves-a-new-museum-definition/.

[19] See, for example: HUDOSHNYK, Oksana. Mediatization of oral history: New formats and platforms. In: Demchenko Volodymyr (ed.) *Media sphere: Local and global*. Dnipro: Zhurfond, 2021, pp. 29–45 [in Ukrainian].

[20] CAVE, Mark, SLOAN, Stephen M. (eds.) *Listening on the Edge: Oral History in the Aftermath of Crisis*. New York: Oxford University Press, 2014.

[21] CRAMER, Jennifer A. First, Do No Harm: Tread Carefully Where Oral History, Trauma, and Current Crises Intersect. In: *The Oral History Review*, 47(2), 2020, pp. 203–213; JOLLY, Margaretta. Oral history, life history, life writing: The logic of convergence. In: DAWSON, Graham (ed.) *Memory, narrative and histories: Critical debates, new trajectories*. Brighton: University of Brighton, 2020, pp. 47–62.; MULVIHILL, Thalia, SWAMINATHAN, Raji. *Oral History and Qualitative Methodologies: Educational Research for Social Justice*. London: Routledge, 2022.; PAVLOVA, Tetiana, ZARUTSKA, Elena, PAVLOV, Roman, KOLOMOICHENKO, Oleksandra. Ethics and law in Kant's views: The principle of complementarity. In: *International Journal of Ethics and Systems*, 35, no. 4, 2019, pp. 651–664.

Museum practices using RRC: ATO Museum

In 2014, the city of Dnipro became an outpost of the country's defence against the "Russian peace", a logistics centre and the centre of a powerful volunteer movement. The first volunteer battalions were formed here, and the city's medical institutions (Mechnikov Dnipropetrovsk Oblast Clinical Hospital, Dnipro military hospital, civilian hospitals) became a powerful hub for receiving the wounded, and founded new approaches to the treatment of combat polytraumas practically "from the ground up".[22]

The collective decision of the Dnipro community to create the ATO Museum brought together veterans of the ATO, historians, volunteers, public figures, museum workers, architects, artists and others who care. Andriy Kurlyak, adviser to the head of the Dnipropetrovsk regional state administration, became the curator of the project.

As the co-organiser of the museum, well-known volunteer and film producer Natalya Khazan testifies, the concept of the museum was developed from the outset as a complete multi-platform project. Three months after the decision was made and funds were allocated from the regional budget, the street exhibition "Ways of Donbas" was mounted (January 23, 2016), and already in January 2017, other locations were opened in the diorama building (a branch of the Historical Museum): thematic stands of the main exposition (military, volunteers, doctors, immigrants, chaplains and the press), the Hall of Memory for those killed in the ATO zone, a multimedia hall.[23]

According to the general plan, the museum was immediately formed as a place of commemoration, for the purpose of informing and educating young people. This was implemented through the collection of a documentary archive with war chronicles, interviews, memoirs, amateur videos and media stories. During the creation of the Hall of Memory, real stories of heroes were collected, and more than 50 families gave the museum personal belongings of the dead, letters and orders. Individual biographies of the heroes were included in the lecture text of the museum tours.

The task of informing was solved on different planes. The museum visualised the realities of the war in an unusual way for a traditional museum: the concept of the street exhibition combined the *symbolism of the road*, which is symbolic of the national history (as a tragic road of war with models of checkpoints, a broken bus stop in *Pisky*, military equipment from the front line, an ambulance, a mortar and other combat equipment) and a *book of memory*, on the pages of which are photo collages from documentary pictures, quotes from Ukrainian classics and, most importantly, the chronotope of the war reproduced by road signs of Ukrainian cities: Donetsk, Luhansk, Mariupol, Kramatorsk, Shchastya, Ilovaisk and Donetsk airport – the places of the fiercest battles of the Ukrainian resistance.

The chief artist of the museum, Viktor Gukailo, and the members of the creative group implemented the idea of an open concept in the philosophy of the museum, whereby the feeling of involvement and emotional immersion does not leave visitors during the entire excursion, and new ideas can complement the created museum space.

The collection of the internal exposition through the documented space of thematic locations illustrates everyday military life: documents, photographs, samples of weapons and

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[22] More than 2,500 soldiers were saved in the Dnipro Mechnikov Hospital during 4 years of hostilities, accessed December 9, 2022, https://uain.press/articles/podolaty-smert-yak-u-likarni-mechnykova-ryatuyut-ukrayinskyh-voyiniv-797073.

[23] Interview with HAZAN Nataly was held in Dnipro (23/08/2022), with translation by Oleksandra Bolkarova. Authors' archive.

medical instruments, fragments extracted by medics from the wounded, chaplains' clothes, chevrons, orders, photos of military correspondents, children's drawings. For the authors, it was important to collect exhibits with a history, such as, for example, the turret of a destroyed tank or binoculars pierced by a sniper, or the toponymic sign *Donetsk* taken by scouts from the already occupied city; even a stand with SMS "Correspondence with the front" was assembled with historical scrupulousness and displays completely authentic messages of soldiers, volunteers and relatives.[24] The museum collection is constantly replenished with new exhibits and, unfortunately, new photographs in the Hall of Memory.

On the other hand, witnesses and participants of military events in this documentary space saw the reality of their combat experience, making it impossible to create false testimonies or so-called fantasies on the subject.

This aspect of the consolidation of the war from personal stories to the global perception of the event was expressed by the unique 360° panoramic film "Dnipro – an outpost of Ukraine". The technical features of broadcasting the film on four screens made it possible to simultaneously unfold a single scripted plot and separate stories. Yevhen Titarenko, himself a member of the ATO, compared the compositional decision of the film director to a puzzle in an interview on the museum's Facebook page: "Little stories are hidden in one history".[25] A separate version of the film was made for the English-speaking audience, which was made freely available on YouTube in 2019 in a virtual reality format.[26]

The museum has become "a must-visit" for Dnipro, its business card and a powerful tourist centre, the most popular department of the city's Historical Museum: over five years, it has been visited by about a million guests and 50,000 children. This is the result of the realised philosophy of the museum as an open concept on which new ideas and exhibits can be strung.

A place of celebrations, patriotic education and commemoration, the museum lives the active life of a public centre. It hosts international delegations, conducts thematic lectures and is a meeting place for veterans and families of the dead. Commemorative practices of returning to the events of 2014–2015 in the museum are presented by Days of Remembrance with the publication of photos and memories, meetings with veterans, the broadcasting of documentaries, photo exhibitions and media projects. One of them is "War of the Russian Federation against Ukraine: How it was", dedicated to individual locations of museum expositions and demonstrating the already familiar stylistics of small stories in a big story. Museums have become the centre for patriotic work with young people and the embodiment of the latest practices of returning history to the space of modernity. In 2018, excursions for high school students along the "Paths of Heroes" were launched. In the one-day programme of the patriotic tour – the military unit, the Museum and the Alley of Memory – the guides are military personnel and volunteers. The opportunity to hear about the war from an eyewitness to the events, to see first-hand the daily life of the military and to experience the emotions of touching history in the museum turned out to be a good idea. During the year, 11.5 thousand teenagers passed through the excursion route, and the project of successful commemorative practice was offered to other museums of the country.

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[24] Today, anyone can send letters and drawings to the front by taking part in the programme "Letter to a Soldier", launched by the museum together with the national postal operator Ukrposhta; the box for letters is located next to the exhibition.

[25] Ukraine's first ATO Museum, accessed December 9, 2022, https://www.facebook.com/watch/?v=302129600805941.

[26] Dnipro – outpost of Ukraine, accessed December 9, 2022, https://www.youtube.com/watch?v=s54M-JlT18Qs&ab_channel=YevhenTitarenko.

With the start of a full-scale war on February 24, 2022, a collection of cycles of videos, photos and stories created directly during the war was initiated on the museum's website under the title "People, destinies, courage, memory... 2022. Latest history".

So, the method of collecting immediate reactions for museum communication turned out not to be formalised, but a real, working mechanism for archiving evidence and collecting exhibits. The well-formed purpose of the museum (commemoration, information, education) not only turned out to be viable thanks to the enthusiasm of the organisers and employees, but the opportunity to visualise history through living witnesses, to feel its rhythm and emotion, makes the museum not only the first of its kind in Ukraine, but also exceptional in terms of multifunctionality and an organic combination of history and modernity. The war museum was able to become a peacetime museum.

RRC practices: The Museum of Civilian Voices

Another example of the use of the latest methods of organising the museum space, including the use of quick reaction collection techniques, was demonstrated by the authors of the idea of the online Museum of Civilian Voices. The project has the ambitious goal of becoming the world's largest archive of stories of civilians affected by military actions in Ukraine (https://civilvoicesmuseum.org).

The Assemblage Collection was started back in 2014, and at the time of opening, in 2021, the archive of the museum consisted of 2,000 documented oral histories. During the first nine months from the spring 2022 invasion, 50,555 witnesses shared their stories. The explanations for this are obvious: the war radically changed the national media landscape. Short messages and videos, standardised by the requirements of social networks, make the practice of quickly browsing the news feed as well as creating your own text common. This powerful discourse of recorded moments of the war is now being actively structured through author's creative initiatives and public associations. Platforms for collecting personal stories, photos and videos have become especially popular. Quantitative indicators and at least their primary typology are complicated by the short-term "life cycle" of individual resources, the fluidity and changes of content and the oversaturation of the information space with varied storytelling (this especially applies to Telegram channels, social network accounts and amateur video on YouTube channels). We chose the path of the selective analysis of sources that have a clear structure, a clear purpose and established requirements for the presented content.

In this sense, the Museum of Civilian Voices is perhaps the most successful example not only of archiving, but also of powerful promotion and communication with the audience. It is clear that RRC, as a method that is not widespread in the field of national museum practices, does not have official markers of application. This makes it all the more significant to use its logic and meaning in the actual practice of collecting war materials. Among a broader range of characteristics, we have identified the following:

Navigation of the resource is well thought out, with good ease of use and opportunities to post your materials. The main part of the museum's archive is a collection of stories of witnesses to the events of the war. The multi-channel communication system allows you to document the story through the website, by phone to the hotline, through e-mail, through social networks and even via a chatbot on the Telegram channel, which not only simplifies the process of recording memories and stories, but also provides the most comfortable selection of means of self-presentation for a person. This is very important for wartime.

The thematic structure of the site allows you to view already completed projects ("Civilian Voices. One Day"; "Civilian Voices. Children"), and individual interviews that are freely available. The navigation and filter system allows you to easily find the material you need by year of events, town or content type (video, audio, text). The platform's trilingualism offers various types of audiences, both national and international, as the greatest accessibility possible. An end-to-end tagging system, which allows you to find relevant material and evaluate it in the context of other evidence, was a distinct advantage of the online museum.

The tagging system is logical and combines both traditional separations by groups (women, men, youth), year, events or source of information, with new tags dictated by wartime circumstances and the experience of the initial collected materials:

• experience (relocation, destroyed housing, wounded, psychological injury, shelling, loss of loved ones, captivity, etc.);

• vulnerable categories (people with disabilities, single-parent families, the elderly, the poor);

• impact of conflict (security, education, water, food, health, etc.).

Such sensitivity to the circumstances of the war, scrupulous and careful handling of the provided materials, and a serious system of documentation and search (during the war) commands respect.

In the traditions of collecting materials using the RRC method, the platform presents various categories of documents: in addition to life stories, one can find photos of artefacts (keys from occupied *Horlivka*, a doll, a clock, etc.), children's drawings and essays on the topic "What I felt and understood when the war came to my town/country".

Collections deserve special attention as a structured and thematically described type of museum presentation of materials: "War through the eyes of children – 20 stories about the childhood that did not exist"; "War diaries – a chronicle of survival"; "Immigrants – how to start life anew: a success story". It is not scary, but with the opening of the collection, war diaries are replenished with new stories and memories. All materials are translated into English and Russian, and audio materials are subtitled.

We emphasise the aesthetic integrity of the site design, the intuitive interface filled with infographic statistical inserts, an information strip and the announcement of high-profile materials and events. A general overview of the functionality of the portal and the online archive is presented in the "Management for working with the online archive of the Museum of Civilian Voices". Outside the scope of our research, there are accompanying charitable actions initiated by the Foundation, its active activities in the field of psychological support, and the reference base for receiving assistance.

Media support of the project is based on active advertising activity (labelled *social advertising*), top positions in search engines and cooperation with mass media: individual stories are published on the *#Bukva* resource, the Telegram channel of the Foundation "Be Safe! Immigrants".

Conclusion

The war raises many questions not only in the national, but also in the global space, and focuses attention on the "narrow cities" of understanding and perception of military reality. Museums with a "new philosophy" of documentation and expositions are integrated into the space of possible answers, making it possible not to lose the memory of the present time. It is clear that the research object and presented museum experiences were deliberately limited.

The Ukrainian information space during the war is colourful and hardly amenable to typology or even primary analytical generalisations. It has an immense scope of author accounts and united thematic communities, consolidated cooperation of former competing television channels, and the space of alternative information flow of social networks, messengers and YouTube. Collections of life stories today in Ukraine have another important aspect – they are a source for the awareness, documentation and investigation of international crimes and crimes against humanity. In this direction, state initiatives to collect evidence[27] are complemented by the activities of public organisations (Kharkiv human rights group, Truth Hounds, Breaking the Vicious Circle of Russia's Impunity for Its War Crimes ["Tribunal for Putin" in short], Ukraine War Archive), databases (DATTALION) and platforms for collecting oral testimonies ("#MyWar", "War. Stories from Ukraine", "Voices of Children", YouTube channel "Ukrainian Witness"). Timeliness and efficiency as important factors of the RRC method presented in the work during the war have contributed to the emergence of its new functional feature. Non-linear in its nature, the method of rapid response collecting reproduces the diversity of the surrounding world; thanks to its multifunctional content, it expands the documented discourse far beyond museum locations or individual archives, uniting and synchronising the social and historical space with the present, individual life memories and collective memory.

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