Crisis? Let's digitize!
How the crisis situation affected the processes of digitalization in the Croatian History Museum

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Abstract

Purpose. The aim of this paper is to analyse the possibilities of using existing digitization projects, as well as designing new ones, in the context of challenges caused by the pandemic and the earthquakes. The paper deals with the Croatian History Museum (CHM) response to a complex crisis situation caused by the SARS – CoV-2 virus pandemic and a strong earthquake that hit Zagreb on March 22, 2020. As a result of these events, the Croatian History Museum is at present closed to the public until further notice and faces a challenge of finding new models of communication with users in order to fulfil its purpose and mission.

Approach/methodology. The methodology of the work will focus on the analysis of previous projects and the use of digitization processes and digital copies as the exclusive and only central approach in processing, ensuring accessibility and in the presentation of museum material in crisis situations, with emphasis on new ways of its use and the improvement of the existing communication of the Museum with its users.

Findings. The paper provides a detailed account of the importance of digitalization processes and digital copying and their implementation in the design of new business process models with the possibility of establishing new services and communication with users in a virtual environment.

Originality. The originality of this paper is reflected in the fact that the experience gained from these projects can serve the Croatian History Museum and other heritage institutions in the Republic of Croatia in the practical application of one of the models of using digitalization in overcoming numerous challenges, especially in crisis situations that heritage institutions are facing today.

KEYWORDS: digitalization, heritage protection, museum documentation, museum library, preservation

1. Introduction

With a tradition of more than a hundred years, Croatian History Museum (CHM) is today one of the most important museum institutions in the Republic of Croatia. In 2020, the Museum faced numerous problems related to work restrictions due to the COVID pandemic and two devastating earthquakes that caused significant material damage to the museum building. In this context, the question of the functioning of the Museum and the fulfilment of its public task was raised. The research in this paper will focus on the question of how the CHM responded to the sudden difficulties caused by the pandemic and the aftermaths of the earthquakes. Special focus will be on the analysis of Museum's use of the initiated digitization processes and the creation of new digitization projects in order to overcome the crisis period. The paper will try to present the problems faced by the Museum staff during the implementation of the digitization processes and, at the same time, highlight the advantages of digitization in communication with users. In addition to the analysis of relevant literature, the paper mainly uses materials from the Documentation of the CHM.

The Museum was founded in 1846, as the National Museum, with the purpose of collecting material important for Croatian national history. Mijat Sabljar was appointed the first "keeper of the collections", and the first exhibition opened in October 1846. Over the years, three museums have emerged from the National Museum: the Archaeological Museum, the Croatian Natural History Museum and the History Museum of Croatia. The History Museum of Croatia has been operating under this name since 1952 and was managed at the time by the Yugoslav Academy of Sciences and Arts. In 1954 the Museum opened its first exhibition *Croatian National Movement 1903-1904* (Balog Vojak 2020, 11). Since its inception, the Museum has been having spatial issues and has moved its collections several times: its first home was *Narodni dom* in Opatička 18, the palace of the Yugoslav Academy of Sciences and Arts where it shared the space with the Archaeological Collections. Then, in 1959, the Mayor of Zagreb, Vjećeslav Holjevac, temporarily housed the CHM in the Vojković-Oršić-Kulmer-Rauch Palace, whose previous occupant was the Presidency of the National Committee of the City of Zagreb (Bregovac Pisk 2004, 65). It is a baroque palace built in 1764 by Croatian nobleman Sigismund Vojkffy - Vojković. Located in Zagreb Upper Town, it is considered the most beautiful Zagreb baroque palace (Bregovac Pisk 2004, 7). In 1991, it was merged with the Museum of the People's Revolution of Croatia (founded in 1945) into the Croatian History Museum (*Zakon o Hrvatskom povijesnom muzeju* 1991) It is worth mentioning that since 1886, a part of the palace (the southern part of the ground floor overlooking Matoše-

va Street) was rented by the then owner Baron Geza Rauch to the post office. The Zagreb City Magistrate bought the palace in 1931 with the intention of housing the city museum (Bregovac Pisk 2004, 18).

The holdings of the Croatian History Museum number more than 300,000 museum objects systemized in sixteen museum collections: Archaeology Collection, Documentary Collection I, Documentary Collection II, Map Collection, Twentieth Century Art Collection, Numismatic Collection, Collection of Religious Artefacts, Collection of Photographs, Films and Negatives, Heraldry and Sphragistic Collection, Collection of Stone Monuments, Collection of Decorations, Plaques, Medals and Badges, Uniform Collection, Arms and Armour Collection, Collection of Objects from Everyday Life, Collection of Paintings, Prints and Sculptures, Collection of Flags and Streamers. Due to insufficient space, the Museum has been operating without a permanent exhibition for the last 175 years, but has had a rich exhibition and publishing activity. However, it seems that there has been a change in that field and the CHM will be getting a new building - Jelačić Palace in the Upper Town, not far from the current palace. It is interesting to point out that this is actually the realization of a project that was advocated in the 1970s by the long-term directress of the Museum, art historian Lelja Dobronić (Derk, 2021). For many years, as a part of its activities, the Museum has been implementing projects that include digitization of museum material and museum documentation in order to protect it, increase its presentability and facilitate accessibility.

In 2020, the CHM faced a number of challenges. The first significant challenge was the impact of the COVID pandemic on its activities. In this context, public access to the Museum itself was limited, which was in line with the instructions of the state health authorities to prevent the spread of the virus. Very soon after that, at the end of March 2020, the Museum, like many other heritage institutions in Zagreb area, suffered significant damage due to the devastating earthquake. The consequences of the earthquake in the Museum itself were further intensified by several strong earthquakes that hit the area of Sisak and Petrinja at the end of December 2020 and were strongly felt in Zagreb causing additional harm to the already damaged Museum building.

Faced with the consequences of pandemics and earthquakes, Croatian History Museum sought to continue its activities despite numerous challenges and as an important national cultural institution. As one of the forms of communication with the public, several previously started processes of digitization of museum material, documentation and library material were selected. In this paper we will be analysing two significant digitization projects that have been underway during the last few years.

In the Croatian language, there is one term that covers the processes of creation of digital copies and digital data about them. However, in English there are two different terms that we will try to define here. Gartner glossary defines digitization as:

> "(…) the process of changing from analog to digital form, also known as digital enablement. Said another way, digitization takes an analog process and changes it to a digital form without any different-in-kind changes to the process itself" (*Gartner Glossary,* s. v. "Digitization," accessed June 15, 2021, https://www.gartner.com/en/information-technology/glossary/digitization).

The same source defines digitalization as:

"(…) the use of digital technologies to change a business model and provide new revenue and value-producing opportunities; it is the process of moving to a digital business" (*Gartner Glossary,* s. v. "Digitalization," accessed June 15, 2021, https://www.gartner.com/en/information-technology/glossary/digitalization).

So, if digitization is a mere conversion of data, digitalization can be viewed as a transformation. More than just creation of digital data, digitalization encompasses the ability of digital technology to collect data, add new value to them, establish trends and make better business decisions. Despite the increased use of digitalization, especially in heritage institutions, these definitions are still valid today. Since the means and the results of digitization and digitalization are interdependent in a way that they transform the ways in which various cultural contents are produced (Lavender 2010, 128), it undoubtedly leads to a larger production of content that is originally digital. Thus, for example, virtual exhibitions and/or e-catalogues that do not have their own analogue version will appear more often.

Considering the processes of digitization of cultural heritage in the European context, it can be observed that looking 20 years back there was an awareness of the importance of digitization of cultural heritage. Thus, the European Union has published several initiatives and documents defining key recommendations and principles in the implementation of the processes of digitization. In this area, the Charter of Parma from 2003 stands out as a strategic document approved by the National Representatives Group for Digitization. The document highlights digitalisation as a key step in preserving and valorising Europe's rich cultural heritage and identifies several objectives such as intelligent use of new technology, accessibility, quality, interoperability and standards (Minerva EC, 2003). Therefore, the European Parliament and the Council of Europe have adopted the eConceptplus Program with the aim of increasing the usability and accessibility of digital content. It is within this program that the Europeana project was created, envisioned as a European digital library - a central repository of European cultural heritage, the goal of which was to gather 10 million items from European heritage institutions by the end of 2010 (Seiter-Šverko 2012, 4-5). Since then, the goal has been greatly surpassed with more than 58 million items from 4,000 heritage institutions across Europe available via Europeana online. The focus of Europeana in 2020-2025 is supporting the digital transformation of Europe's cultural heritage sector. The initiative is based on the postulate that access to cultural heritage leads to positive social and economic change meaning that both the content and the technology need to be accessible, easy to use and open, it requires and encourages collaboration and teamwork, while digital data should be authentic, trustworthy and robust (European Commission 2020, 7-11).

These processes are a consequence of accelerated informatization and digitalization that are present in all aspects of society. The emergence of the Internet and its widespread acceptance have completely changed the way of communication, which has greatly influenced the communication of heritage institutions with their users. It has also paved the way for new opportunities for education, participation, innovation and creativity. All in all, it opened the possibility for museums (and other heritage institutions) to completely move their activities into the virtual world in situations of crisis. There, museums as public institutions continue to provide the necessary public space, access to collections and rich cultural experiences but in a whole new way, formerly inconceivable (Giannini

2019, 6-7).

When implementing digitization projects, it is crucial to keep in mind the purpose of digitization, whether it is a museum object, documentation or library material. Digitization in heritage institutions is not an end in itself, but primarily serves to increase accessibility, create new products and protect the original, occasionally to supplement collections and meet the needs of users.

1.1. Improving accessibility

The possibility of publishing digital copies on the Internet completely changes the concept of access to and the use of cultural and historical heritage. By facilitating new forms of access and use, digitalization ensures access to material from a distance which significantly affects its use in interdisciplinary and multidisciplinary scientific and educational projects that explore a particular topic, author or historical period. Also, the institution can present its material on websites while expanding its user community, making its services more visible and attracting new types of users (Baričević et al. 2006, 10-11; Kuzman Šlogar et al. 2020, 9; McIlwaine et al. 2002, 11-12).

1.2. Creating new products

The creation of new products is closely linked to the improvement of availability of museum materials. Digitization and digitalization allow us to offer new services to users that would not be possible or would be difficult to implement outside the electronic environment. They enable combining digital content with corresponding metadata, linking various collections within and outside the institution, exchanging digital copies and metadata, and integrating different types of digital material into multimedia content (Baričević et al. 2006, 11; Kuzman Šlogar et al. 2020, 9-10).

1.3. Preservation and protection of the original

By providing access to digital copies, digitization indirectly protects the material through the reduction of use of the originals, which improves their preservation. By using a digital copy, the original can be permanently stored in controlled conditions in a depot, which is especially important for more sensitive items such as old manuscripts written on various substrates, newspapers, photo negatives etc.

IFLA guidelines argue that the digitization in itself is not a superior method of preservation to microfilming, therefore should not be used as a replacement for a preservation programme based on reformatting on microfilm. Nevertheless, it allows that digital technologies can provide preservation of the original in the sense of "separating the informational content from the degradation of the physical medium", which significantly reduces handling the original and is particularly applicable in regard to old, damaged and/or brittle books and varied sorts of documents on media that are prone to damage and decay (McIlwaine et al. 2002, 8-13). In Croatia, both the *National program for digitization of archival, library and museum material* and the *Guidelines for the digitization of cultural heritage* state preservation as one of the main reasons for implementing a digitization project (Baričević et al. 2006, 10; Kuzman Šlogar et al. 2020, 7-8).

1.4. Supplementation of collections and cooperation

Acquiring digital copies of the originals held by other institutions is one of the mechanisms used when building a collection. On rare occasions a digitized copy of the original will be the only copy the institution has in its collections (Baričević et al. 2006, 11; Kuzman Šlogar et al. 2020, 10).

1.5. Digitization on demand

In certain cases, material digitized exclusively for the need of users, on demand, can supplement other reasons for digitization. Digitized material obtained this way can complement collections of material digitized due to the need for preservation and enhanced access (Kuzman Šlogar et al. 2020, 10-11).

2. Digitization projects in the Croatian History Museum

The Croatian History Museum implemented various digitization projects long before the crises caused by the pandemic and the earthquakes. Thus, for example, the project of digitization of the CHM press clipping archives was implemented in 2014. The articles were digitized using the OCR technique and merged with metadata in the information system for processing museum documentation (Balog Vojak and Šinkić 2013, 180). The aim of this paper is to show the importance of digitization of library and museum materials and museum documentation and the possibility of their digital transformation on the example of Croatian History Museum's digitalization projects. It is important to highlight the impact of digitization projects on the Museum's work processes that have now changed due to the challenges posed by the pandemics and the earthquakes. For this occasion, we have singled out two important projects.

2.1. The digitization of Croatian History Museum publications (including History Museum of Croatia and Museum of the Croatian People's Revolution)

The Croatian History Museum is an institution with a 170-year history of museum activity. During its long existence, it has published a significant number of publications related to thematic exhibitions and exhibitions of collections from its rich holdings. Some of these publications are no longer available to the general public (due to damage or small number of copies) and need to be digitized in order to make them available again on the Museum website. In order to achieve this, *the Project of digitization and publication of inaccessible publications of the Croatian History Museum* was designed. It was developed by the Croatian History Museum employees from the Department of Documentation and the Library. The main goal of the project was the complete digitization of 115 different publications (catalogues, leaflets, booklets, brochures, guides) with a total of about 4,500 pages. All digitized publications should be text searchable and available in full text in PDF on the CHM website. The aim of the project was to improve the availability and to facilitate access to Museum

publications. It also emphasized the need for more permanent preservation of the content of the Croatian History Museum publishing activity. The project was funded by the Ministry of Culture and Media of the Republic of Croatia and it took place in 2019 (Hrvatski povijesni muzej 2020). The selection criteria for digitization were as follows:

1. All digitized publications must be published by the Croatian History Museum (that includes the publications of the History Museum of Croatia and the Museum of the People's Revolution of Croatia as both of these institutions are the precursors of the Croatian History Museum).
2. Unavailability of copies – meaning that the publication might not be available for sale, that there are only a few copies of it and/or they are older publications prone to damage and need to be protected and preserved while handling them must be kept to a minimum.
3. Focus on user needs – the final result should entail text searchable, full text availability of the content of the publication on the Museum website, with free access (Kuzman Šlogar et al. 2020, 11-15; McIlwaine et al. 2002, 13-14).

For the purposes of the project, and with the financial support of the Ministry of Culture and Media of the Republic of Croatia, an overhead style contactless scanner ScanSnap SV600 Fujitsu A3 was acquired. The device enabled the digitization of publications along with their maximum preservation - the possibility of obtaining a quality digital copy without pressing the publication and damaging the binding. It was used mainly for the scanning of larger publications, while Epson GT 20000 A3 flatbed scanner was used for smaller publications like leaflets and booklets.

As a result of the above-mentioned project, a total of 137 different types of publications (catalogues, guides and leaflets) with a total of approximately 6,000 pages were digitized during 2019, which is more than originally planned. All publications were scanned and then converted to text searchable documents using ABBY FineReader OCR (optical character

Figure 1. *A selection of Croatian History Museum's digitized publications*
(Source: Documentation of the Croatian History Museum)

recognition) software. With this project, the Croatian History Museum has "revived" publications that are no longer available for sale or can no longer be found outside the Museum. Bearing in mind the frequency and the content of user inquiries about Museum's older publications, these digitized publications will certainly facilitate the efforts of scientists, researchers and other interested parties.

All the digitized publications of the Croatian History Museum (Figure 1) are text searchable and available in full text in PDF on the CHM website. The oldest digitized publication you can find on the website is a leaflet published in 1951. Considering the type of publication, the oldest digitized booklet is from 1961, and an exhibition guide was published in 1958. The oldest digitized catalogue was published in 1957 by the Museum of the People's Revolution of Croatia and it is a booklet-like publication with mere 20 pages and few illustrations. The newest catalogue you can find digitized is from 1986, a significantly larger publication with colour illustrations embedded in text. It is possible to observe how catalogues have evolved over the years, from small leaflet-like editions, with a small number of pages and few illustrations, to substantial, today richly illustrated larger editions with as many as a few hundred pages.

One of the main challenges of this project was collecting the older editions. These older publications were created in two different museum institutions which later merged into one and the fact that they were not stored at the same place made it difficult to locate and collect them. Another challenge was the physical condition of some publications, especially those that were significantly damaged, and at the same time the only copy we had. Nevertheless, the challenges have been successfully overcome and the project is now an on-going operation ready for new updates in the time coming. All publications that can be accessed on the CHM website have been published by the Croatian History Museum and are no longer available for sale.

2.2. Digitization of museum material

The Croatian History Museum has more than 300,000 museum objects that represent cultural heritage that needs to be additionally preserved by digitization. One museum photographer, one documentalist and one IT specialist are continuously working on the digitization of museum material. Although the beginnings of digitization of museum material in the Croatian History Museum date back to 2008, systemized continuous digitization started in 2013 (Figure 2).

As mentioned earlier, the digitization does not only mean the technical production of digital copies of objects, but also the creation of metadata about them. The purpose of digitizing material is to protect the original, improve its accessibility and create new products. An example of such possibilities is the project *Memories of the 20th Century* (Figure 3). This project digitized over 1,000 items; most of them documents, and is available on a separate website (Hrvatski povijesni muzej 2017).

This web-site exhibits records of "individual lives, personal documents and memories: incomplete and subjective, occasionally not very relevant nor even realistic, but still authentic, unique and valuable testimonies to the time of their origin. The documentary material illustrates the fates of people who lived in Croatian cultural and historical areas during the extremely dynamic and turbulent, chaotic and controversial period known as the "short 20th century" (Hrvatski povijesni muzej 2017).

The Croatian History Museum web-site also aims to achieve several equally important

Figure 2. *A selection of Croatian History Museum's digitized museum material* (Source: Documentation of the Croatian History Museum)

Figure 3. *"Memories of the 20th Century" website* (Source: Documentation of the Croatian History Museum)

objectives. First, to underline the potential of individual (subjective) experiences in the course of the long-term development of Croatian socio-political and cultural life. Second, to draw attention to the importance of the documentary material of the Croatian History Museum in the interpretation of recent national history. The selection criteria for digitization of museum material are the activities scheduled by the CHM program, digitization at user request and continuous systematic digitization of collections. The digitization for the activities scheduled by the CHM program entails the digitization of museum material or documentation needed for exhibitions and/or publications. Further, a large part of digitization takes place due to the users' requests since the Museum has about 120 user inquiries annually that vary from a single copy to dozens of copies[1]. At the same time, attempts are being made to systematically digitize collections. As some of the CHM collections are extremely large in number, systematic digitization is relatively slow and is partly supplemented by the previously mentioned criteria.

3. The impact of crisis on digitalization and work processes

The purpose of digitization, as well as the criteria according to which it takes place in the Museum, demonstrated its importance in early 2020 when the world, including Croatia, faced a new challenge: a pandemic of a formerly unknown virus called SARS COVID-19 (coronavirus). As a consequence, a lockdown ensued and all services that were not necessary were closed, including the museums. Working conditions changed additionally on 22nd of March 2020, when Zagreb was hit by a strong earthquake. The Museum, situated in the 18th century baroque palace, suffered significant structural damage that considerably disrupted the static of the building (Figure 4). As a result, even after the implementation of strict epidemiological measures and the reopening of heritage institutions, the Museum remained closed until further notice. It is important to point out that only the Museum building was damaged in the earthquake, while the museum material fortunately remained undamaged. Only four items suffered minor damage and all had been digitized earlier, thus preserving their original condition.

A survey conducted by the Museum Documentation Centre in November 2020 on the impact of the pandemic on museums showed that Croatian museums recorded a drop in the number of visitors by 50-100%, and a drop in revenue of more than 50%. Although all museums had a drop-in attendance and revenue, this was most pronounced in Zagreb due to additional problems caused by the earthquake (Car 2020). When the museums that had not been damaged in the earthquake reopened, they had to work in accordance with the prescribed epidemiological measures. For example, the physical distance between visitors and between visitors and museum staff was prescribed. It was, and still is, necessary to enable hand disinfection for customers entering the premises and to reduce close contact between employees working in separate shifts (Koronavirus.hr 2020). All this had a significant impact on the work of museum institutions.

This new situation has made the functioning of the Croatian History Museum quite strenuous and challenging which prompted reflections on the need to conceive and initiate

[1]   Documentation of the Croatian History Museum

Figure 4. *Croatian History Museum - damage caused by the earthquake*
(Source: Documentation of the Croatian History Museum)

new digitization projects. For a year now, all Museum's activities have been taking place in a virtual environment and we can say that the most notable result of this crisis was the expeditious publishing of previously digitized material.

The results of the projects of digitization of CHM museum material and documentation are continuously used for purposes other than those determined by the projects themselves. Thus, thanks to the systematic digitization of museum material, it is possible to create new products as well as expand the existing ones. For example, the needs of users include not only physical visitations of exhibitions, but also the use of copies of museum material or insight into the material for different needs and purposes (research, education, etc.). The presentation of museum material, as one of the basic tasks of every museum, can be done in different ways, but most often it is through exhibitions or various publications. In recent years new solutions have emerged in this precise area. Thanks to digitization and digitalization, the museum can now offer new, digital products suitable for a new generation that Marc Prensky calls "digital natives", whose main characteristic is impatience and the need for numerous stimuli (Prensky 2005, 3).

One such product is a virtual exhibition. When we talk about virtual exhibitions, we should emphasise that their advantage is wide accessibility, facilitating budget rationalization

and no requirement of physical space for exhibition. They arise as a result of the impact of the development of information technologies and their application in museums, but at the same time they are the consequence of the lack of a CHM permanent exhibition. Also, "they represent the consideration of users' needs by giving them the opportunity to get to know the cultural heritage" in a way suitable for "digital natives" (Balog Vojak 2020, 34). The Museum published its first virtual exhibition in 2011 and since then, in addition to physical exhibitions, it has published virtual ones with a similar theme. With the arrival of the pandemic and the earthquake, the Museum has intensified the publication of virtual exhibitions that became the only available form of exhibition activities. At the moment, 19 different virtual exhibitions are available to view on the CHM website. Of these, 5 were published in 2020, which is 25% of the total number of virtual exhibitions. Unlike in 2019, when the Museum was open to the public and published only two virtual exhibitions. In 2020 they were visited by more than 27,000 visitors[2].

After imposing limitations on physical public access due to pandemic restrictions, the Museum intensified its work on the website while trying to publish parts of the Museum's material and thus remain present in the public eye. During the pandemic, at the end of March 2020, the Zagreb area was hit by a strong earthquake that significantly devastated the CHM building itself. The consequences of the earthquake led to the long-term closure of the Museum to the public, which further highlighted a new dimension of challenges in the public activities of the Museum and the work of museum staff. The CHM sought to overcome the new challenges of these crises by intensifying its work in the virtual dimension of communication with the public. Precisely such virtual venture of the CHM was based on the results of numerous projects of digitization of the museum material itself, including the two previously described projects.

The earthquakes that hit Zagreb in March and December 2020 significantly disrupted the statics of the palace in which the Museum is located. Since then the building has been closed to the public and needs to be systematically renovated. The Croatian History Museum was among the most damaged museums in Zagreb, and the imminent evacuation of the material seemed likely (Car 2020). Almost immediately, it became clear that the building was unusable and unsafe, both for the staff and for the entire museum holdings that are kept in it and exhibited in occasional exhibitions. The material from the exhibition *Varvaria / Breberium / Bribir: Historical Layers Revealed*, as well as that in the depots, was not damaged (Hrvatski povijesni muzej 2020b). During the analysis of the condition of the building, the conservators needed old photographs of the interior (e.g., wooden stocks and wadding). It turned out that there were very few or no such photographs because they were not photographed in detail in the 1970s and 1980s. As the museum did not have the appropriate photographs preserved in its documentation, the conservators had to try to look for them elsewhere. It is this example, it shows the importance of collecting museum documentation and its regular transfer to new media through digitization.

[2]   Documentation of the Croatian History Museum.

4. Conclusion

In 2020, the Croatian History Museum faced a pandemic and earthquakes, suffered significant material and structural damage and was, as a consequence, closed to the public. In order for the Museum to continue to function and remain visible and accessible to the public, the key role was played by various projects of digitization of material such as those presented in this paper: The digitization of Croatian History Museum publications and the Digitization of museum material. Also, users are now able to get insight into the museum material without physically coming to the Museum (by email). This testifies to the ability of maintaining contact with users despite the closure of the Museum. It is precisely this approach that has enabled the Museum to fulfil its tasks in accordance with legal regulations. Thus, despite the earthquake and the pandemic, the availability of collections for educational, professional and scientific purposes is still ensured. Virtual exhibitions, published projects, presence on social networks, launching an electronic leaflet, all this contributed to the Croatian History Museum remaining visible among users, although physically closed. All these activities would not be possible without a large amount of digitized material and it is now clear that the crisis highlighted the importance of the digitization process. It has proven crucial to have digitized heritage in order to create new products and enable new access to it. From all the above, it is clear that the crisis caused by the pandemic and the earthquake contributed to the acceleration of the publication of digital content created by the long-term process of digitization of heritage in the Museum. In addition, one positive outcome of this crisis is the fact that the Croatian History Museum has finally been granted a building for its permanent exhibition. Now the Museum is facing new challenges of renewal, relocation and reopening to the public, so it can continue to perform its public cultural activities. Ultimately, it is the new space, the palace not far from the current accommodation, which will make it possible to overcome the challenges posed by the crisis caused by the pandemic and the earthquakes.

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Sažetak

Kriza? Digitalizirajmo!
Kako je krizna situacija utjecala na procese digitalizacije u Hrvatskom povijesnom muzeju

Cilj. Cilj je ovoga rada analizirati mogućnosti korištenja postojećih projekata digitalizacije, kao i osmišljavanja novih, u kontekstu izazova uzrokovanih pandemijom i potresima, kao primjerima kriznih situacija. Rad se bavi odgovorom Hrvatskog povijesnog muzeja na složenu kriznu situaciju uzrokovanu pandemijom virusa SARS-CoV-2 i snažnim potresom koji je pogodio Zagreb 22. ožujka 2020. Kao rezultat tih događaja Hrvatski povijesni muzej do daljnjeg je zatvoren za javnost i suočava se s izazovom pronalaska novih modela komunikacije s korisnicima kako bi ispunio svoju svrhu i misiju.

Pristup/metodologija. Metodologija rada bit će usredotočena na analizu prethodnih projekata i korištenja procesa digitalizacije i digitalnih preslika kao isključivog i jedinog središnjeg pristupa u (obradi), osiguranju dostupnosti i prezentaciji muzejske građe u kriznim situacijama, s naglaskom na nove načine njezina korištenja i poboljšanje postojeće komunikacije Muzeja s korisnicima.

Rezultati. Rad donosi detaljan prikaz važnosti procesa digitalizacije i izrade digitalnih preslika te njihove implementacije u oblikovanju novih modela poslovnih procesa s mogućnošću uspostavljanja novih usluga i komunikacije s korisnicima u virtualnom okruženju.

Originalnost/vrijednost. Iskustva stečena ovim projektima mogu poslužiti Hrvatskom povijesnom muzeju i drugim baštinskim ustanovama u Republici Hrvatskoj u praktičnoj primjeni jednog od modela korištenja digitalizacije u svladavanju brojnih izazova, posebice u kriznim situacijama, s kojima se baštinske institucije danas suočavaju, a u čemu se ogleda i originalnost ovoga rada.

KLJUČNE RIJEČI: čuvanje, digitalizacija, muzejska dokumentacija, muzejska knjižnica, zaštita baštine