

ATLANTI

International review for modern archival theory and practice
Rivista internazionale di teoria e pratica archivistica moderna
Mednarodna revija za sodobno arhivsko teorijo in prakso

Volume 29(2019)

Number 2



Trieste - Maribor 2019

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Resonances of Social Changes in Archival Theory and Practice
Risonanza dei cambiamenti sociali nella teoria e pratica archivistica
Vpliv družbenih sprememb na arhivsko teorijo in prakso



**International Institute for Archival Science
of Trieste and Maribor
State Archives of Trieste**

Trieste - Maribor 2019

**General Directorate of Archives - Italy
State Archives of Trieste
International Institute for Archival Science of Trieste and Maribor
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After six months the publication will be available on the
IIAS website: www.iias-trieste-maribor.eu

The edition was finished on 15th October 2019

The publication was made possible by the support of:

Slovenian Research Agency, Slovenia

Alma Mater Europaea - European Center Maribor, Slovenia

Published by: State Archives of Trieste
International Institut for Archival Science of Trieste and Maribor
Alma Mater Europaea – European Center Maribor

Printed by: Design Studio
Circulation of 400 copies

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Archival Science of Trieste and Maribor, via La Marmora n.17,
I-34139 Trieste – Italy
Alma Mater Europaea – European Center Maribor,
Slovenska cesta 17, SI-2000 Maribor, Slovenia

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Peter Pavel Klasinc¹

ARCHIVAL SCIENCE IN STORMS

Abstrakt

In this paper the author present views on the possibilities of coexistence between the rapid development of the information society and the archival theory and practice, or archival science, which today is defined as independent, academic, interdisciplinary and multidisciplinary science. The paper deals with the definitions of archivistics and draw attention to extensive literature, and in some segments it also touches on definitions available on web portals, social media, etc. Today, archivists are facing questions that will need to be answered; how should we respond in this day-to-day storm that bumps us from digitalization, GDPR, blockchain, artificial intelligence and maybe more. At the end it mentions the fact that archivism will only develop if it has a quality academically qualified staff, which should provide such a study program in the course of full-time, independent study of archivists, so that graduates will be able to handle all archival professional, technical and scientific research areas. Archival founding countries must also provide funding for the education of archivists at all three levels. Only with a Bachelor of Archivists, Masters of Archival and Documentation and Doctor of Archival Sciences degree archival science will be developed in the same way as other sciences.

Keywords: *definitions of archival science, archival theory and practice, digitization, GDPR regulation, blockchain technology, artificial intelligence, states' obligations, education of archivists.*

L'ARCHIVISTICA IN TEMPESTA

Sintesi

In questo articolo l'autore presenta opinioni sulle possibilità di coesistenza tra il rapido sviluppo della società dell'informazione e la teoria e la pratica archivistica, o archivistica, che oggi è definita come scienza indipendente, accademica, interdisciplinare e multidisciplinare. Il documento tratta delle definizioni di archivistica e attira l'attenzione su un'ampia letteratura, e in alcuni segmenti tocca anche le definizioni disponibili sui portali web, sui social media, ecc. Oggi gli archivisti si trovano ad affrontare domande che dovranno essere risolte; come dovremmo rispondere in questa tempesta quotidiana che ci colpisce con la digitalizzazione, GDPR, blockchain, intelligenza artificiale e forse di più. Si cita infine il fatto che l'archivistica si svilupperà solo se ha personale di qualità accademicamente qualificato, e che dovrebbe fornire un programma di studio nel corso di uno studio indipendente a tempo pieno degli archivisti, in modo che i laureati siano in grado di gestire tutti i settori di ricerca archivistica professionale, tecnica e scientifica. I paesi che fondano un archivio devono anche finanziare l'istruzione degli archivisti a tutti e tre i livelli. Solo con un Bachelor of Archivists, Master of Archival and Documentation e Doctor of Archival Sciences l'archivistica sarà sviluppata allo stesso modo delle altre scienze.

Parole chiave: *definizioni dell'archivistica, teoria e pratica archivistica, digitalizzazione, GDPR, blockchain, intelligenza artificiale, obblighi delle nazioni, formazione degli archivisti*

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ARHIVISTIKA V VIHARJIH

Abstrakt

V prispevku predstavljam moje poglede na možnosti sožitja med hitrim razvojem informacijske družbe in arhivsko teorijo in prakso oziroma arhivsko znanostjo, ki jo danes definiramo kot samostojno, akademsko, interdisciplinarno in multidisciplinarno znanost. Ukvarjam se z definicijami arhivistike in opozarjam na obširno našo in tujo literaturo ter se v nekaterih segmentih dotaknem tudi definicij, dostopnih na spletnih portalih, socialnih medijih ipd. Arhivistika se danes srečuje z vprašanji, na katere bo potrebno odgovoriti, in sicer; kako se naj odzovemo v tem današnjem viharju, ki nas premetava od digitalizacije, GDPR-ja, blockchaina, umetne inteligence in morda na še kaj. Ob zaključku prispevka pa navajam dejstvo, da se bo arhivistika razvijala le, če bo imela kvalitetno akademsko usposobljen kader, ki naj v okviru rednega, samostojnega študija arhivistike zagotavlja takšen študijski program, da bodo diplomanti usposobljeni reševati vsa arhivsko strokovna, tehnična in znanstveno-raziskovalna področja. Države, ki so ustanoviteljice arhivov, pa morajo zagotoviti tudi finančna sredstva za šolanje arhivistov na vseh treh stopnjah. Le z diplomiranimi arhivisti, magistri arhivistike in dokumentologije in doktorji arhivskih znanost, se bo arhivistika znanost razvila v enakovredno drugim znanostim.

Ključne besede: definicije arhivske znanosti, arhivska teorija in praksa, digitalizacija, uredba GDPR, blockchain tehnologija, umetna inteligenca, obveznosti držav, izobraževanje arhivistov.

1 INTRODUCTION

Nowadays, when archival science and with it also the archival theory and practice found itself in "storms", I would like to present some of my views on the possibility of co-existence between the rapid development of the information society and present and future digitalization as well as any other changes announced by researchers. These are already appearing in archival theory and practice in some segments and are being introduced into the elements of archival science, which today is defined as an independent, academic, interdisciplinary and multidisciplinary science. (Klasinc, 2017-1)

When comparing the definitions of archival science that we encounter, we can conclude they are not particularly different one from another:

- Archival science is a science that deals with archival theory and practice.
- Archival science is a science that deals with the formation of a fond with archival records, which are selected from current records, with wholes, convolutions, writings, arrangement for accessibility, legal regulations, standards, organization of work in archives, fieldwork with records creators, creation, learning and methods that justify the operation of the archives.
- Archival science is a science that examines individual documents, records management, legacies, personal fonds, collections (of various records creators), and is intended to prepare archival records for use and publication.
- Archival science is the science that investigates archival records, arranging of archival records, records management, preservation and maintenance of archival records; it deals with the importance of archival records for historiography, for proving rights, etc. Archival science takes care of archival records that is important for the state at all levels, and takes care of archival records as a written cultural heritage. (Pears – Moses, 2005)

From the extensive literature I have selected a work for this contribution; Eugenio Casanova, *Archivistica*, Sienna 1928/24 where is said that: "Archival science is a science that studies archival theory and practice, * archival science is a science that studies archival technique, * archival science is a science that studies law, * archival science is a science that studies history of archives".

Several definitions of archival science are emerging around the world. In France, it is divided into general archival science, special archival science, archival buildings and equipment, and functions of the archives. In Germany, the German theorist Theodore Schellenberg stands out defining the function of archival science in relation to modern archives (a translation of his work was also published in 1968 in Belgrade).

How differently archival science is defined we can see by the insight into the classification of archival science within the scope of planned research by the Agency for Research Activity of the Republic of Slovenia. Or when we look at the the positioning of archival science as part of research projects that place archival science in different places. Harmonization of these conditions awaits us in the coming years.

2 DEVELOPMENT OF ARCHIVAL SCIENCE

We must acknowledge our professional mistake because we have not been able to rank archival science as an independent science in the past decades, even though it has all the conditions for it. In the 1980s, archival science or better, our archival practice, took the initiative in the field of introducing information technologies into the processes of archival professional work, seeking to establish scientific-research relations between librarians, informatics and archivists. Later, librarians took the initiative and achieved a major advantage over archives in this area. In my article *Compatibility between Archivism and Informatics*², years ago, I gave a vision of the development of archival science, archival practice, archival professional work in the field of information technologies, and at that time pointed to the fact that we cannot talk about certain information science within archival science, but only, that archival science in its research introduces elements of information science into archival theory and practice, which enables the carrying out of archival professional tasks on a high professional basis, but always on the roots and springs of archival theory and practice, hence the established principles of archival professional work, whether we are dealing with classic archival records in this professional work or whether the records are written on modern media.

If we look at the situation where the archival science as a subject appears in various study programs, we can be satisfied with these data, but they indicate that the definition of independent academic, multidisciplinary and interdisciplinary science is not being accepted. The subject of archival science (with different content, form and purpose) often appears together with the study of history, librarianship, museology, auxiliary history in the faculties of administration and rarely in the faculties of social sciences and the like. If we connect archival science with current records, in the broadest sense of the word, we can combine archival and current records in the subject of records at study programs or faculties of architecture, mechanical engineering, economics, law, and more. I did not find an analysis of records in the listed institutions as part of the study program, but I did meet individuals who alerted me to the issue of documenting e.g. architectural services / creations, plans in mechanical engineering, defining documentation in economics (financial accounting records) and in law, where it would be appropriate to analyze preserved archival records at different levels of courts from 1852 onwards.

2 Original title: »Kompatibilnost med arhivistiko in informatiko«.

In many cases, the relationship of archival science to other sciences will need to be re-investigated and placed within the framework of cooperation in scientific research projects, taking into account current experience and linking research to preserved archival records in professional archival institutions. Personally, I share these relationships in areas such as determining the retention periods for archival and current records or compiling a list of archival records as the written cultural heritage of any records creator. In the process of creating such a list, practice in the past has shown that it is almost impossible to set quality retention periods for archival records unless an expert from different fields of creators is contacted. This is important, for example, regarding retention periods of records of legal institutions, where it is necessary to obtain the opinions of experts in the field of law or if we are talking about archival records in the field of construction or pharmacy, we will ask experts in these fields for an opinion. These relationships are, of course, the result of professional work and development, as well as of the care of the preservation of archival records as a written cultural heritage.

Another relationship between different sciences opens with scientific research work related to modern information technologies eg. introduction of computers in the processes of archival professional work or lately the over-influence of computer science on archival professional work. In these rapid changes provided by information technology, archivists must pay particular attention to the fact that archival science, archival theory and practice must be reflected in the actual care of archival records, which is reflected in ninety-nine percent of archival records that are preserved in archives and are on a classic medium ie. paper. This percentage, of course, may be different for individual archival institutions. (Klasinc, 2017)

3 ELEMENTS OF THE HISTORY OF ARCHIVAL ACTIVITY

If, in my article on the compatibility between archival science and information science, I defined this relation only to information science, today I can claim that archival science can be put in a compatible relationship with any other science, including the space research agency that creates archival records, of which they are unaware and archivists must note them. It is the same with the records of health care, where it is also necessary to draw attention to the fact that the archival records of health care are important, not only for the immediate identification of the problem, but also for a longer period of time for the development of health care.

Modern archival science and the presentation of the importance of archives has been established over the last two hundred years. In the history of archival activity, we can observe the development of archival legislation. Since from the first forms of the law on archives to the present day, in the modern law on current and archival records, archives have gained their legitimate significance in societies. We can critically assess that the adopted law on archives does not mean that archives automatically gain their importance, because this importance is acquired only through serious professional work, the establishment of archives as cultural scientific pedagogical institutions within a certain area of competence or, if it is a national archive throughout the country.

Insights into the degree of importance of archives provide us with a knowledge of the situation, which is different in terms of geographical space and in some environments the importance of the archive is set very high, and somewhere very low. An insight into the cultural programs might confirm the finding of the extent to which the proposed cultural programs in the applications for funding were approved and

which were accepted for funding and why. There is certainly too little attention to research on these cultural programs. It is almost certain to claim that many of the submitted programs prepared by the archives when applying for funding are deductible. However, it can be noted that cultural programs provide funding to archives for the preparation of exhibitions, anniversaries of archival institutions, the issuing of guides, inventories for the entire archival institution as well as inventories for individual archival holdings. It would be interesting to do an analysis of these cultural programs that archives seek to gain relevance in the environments where they operate. Of course, the importance of archives should also be sought in answering the question of how archives are positioned at all in the space, first within the cultural institutions, then the general efforts of the society for the development of the environment, and how the archives ensure that they are treated equally with other cultural institutions. We know from practice that in the city guides, where all other cultural institutions (museums, galleries, theaters, libraries, etc.) are listed, it is very rare to find a cited archive.

As an independent academic, multidisciplinary and interdisciplinary science, archival science today is in an unenviable position during the storms caused by the emergence of new information trends and knowledge, when archivists must try to relate these phenomena in a certain way to archival theory and practice. Although we can say that there are no more problems with classical archival science, which is not true, but these problems are somehow manageable in relation to the practice and the work we are facing. Present archival science is being tossed around by the storms of digitalisation, the GDPR regulation, blockchain technology and artificial intelligence, and the state's concern for archives. (Klasinc, 2018)

4 DIGITIZATION

Even closer, and perhaps with a little more knowledge, archivists handle the digitization that has been discussed at conferences several times. This is mainly about two positions. The first is the digitization of existing archival records for several purposes. Most important is the one that speaks of making digital archives easier to access, while at the same time providing some security by not giving the users originals for use, but only in digital form. To the extent that the results of digitization are placed in electronic districts, social networks, or on the websites of individual archives, we attach great importance to archival records, and in particular free access to records. Aside from that, I leave all the highly professional evaluations of digitization and the implementation of digitization processes, as well as a technical description of the processes. I would just like to point out here that it is necessary to provide solutions regarding the maintenance and care of digital records, and above all the harmonization between classical and digital thinking in archival theory and practice. The long-standing practice that I have, confirms the thought of Michel Duchein from many years ago that, in archival theory and practice, of course, changes need to be monitored and accepted, but they must be set at a high scientific and research level. The fact is that archives, archival records, and the results of work are so traditional that they should change as little as possible. (Pejović, 2017; Allegrezza, 2017; Doan, 2017; Larin, 2017; Kruse, 2017; Popovici, 2017; Rybakou, 2017; Škoro Babić, 2017)

5 GDPR REGULATION

Dr. Pavlina Bobič, Research Associate at the Department for Archival science at the AMEU ECM, presents the Guide on the Protection of Personal Data for Archival Services in the text below.

"The guide is intended for public and private institutions that hold archives, documents that have been selected for permanent retention. It is not intended only for national or state archives, but also provincial and municipal archives, museums, libraries, foundations, and other public and private institutions that keep lawful archives.

The guide provides basic information and practical solutions for archivists who, in their work, face particular challenges in terms of enforcing GDPR provisions. It should be noted that the Guide deals solely with the processing of personal data appearing in archival holdings. The GDPR aims at protecting the data of still living persons, but also has to comply with national laws that can protect the personal data of already deceased persons.

GDPR is part of EU-wide binding legislation, but allows Member States exceptions in specific areas. The first of the exceptions follows the principle of "the purpose of archiving for the public good" and the second the meaning of "scientific and historical research". Archivists are required to review national law in the light of European directives.

A key principle of GDPR is "data minimization". Personal data can therefore only be collected and processed if - and when - it is really needed. At the same time, data must be retained for as long as is necessary to achieve the purpose of their archiving. Allowing exceptions at national levels is actually essential for the operation of the archives and their need for "permanent storage" of records. Resources are thus permanently stored to assist in the promotion of civil (human) rights and to open up new research areas for historiography. The archives are also obliged to publish the basic criteria for the selection of documents for permanent storage and to explain their decision to preserve those holdings containing personal data.

Archiving personal information does not mean that it is freely available to the public. Namely, each of the national legislations lays down rules on the accessibility of documents containing personal information about an individual's health, sexuality, racial or ethnic origin, religious or political beliefs, and affiliation with political parties and trade unions. The same applies to documentation of an individual's criminal charges and misdemeanors. The GDPR does not change the time period set in countries for the closure of funds with the above information, but sets out the rules under which the data subject is entitled to access them. If personal data becomes available but there is a possibility that the person is alive, then the archive should prevent further processing of the data if it could harm the dignity of the person. Thus, the publication of such information online or in archives is not permitted; however, the "pseudo" minimization of resources is allowed, provided that the archives provide the record value of them.

The GDPR also does not change the right to freedom of information (under national law) nor does it change the right to freedom of expression. To this end, researchers who publish the results of their own research in their work can be legally enforced by GDPR exemptions.

Finally, archives must ensure the security of personal data and clearly assume professional standards in all possible risks. The latter should be evaluated especially when archives decide to digitize resources and aids containing personal information, in particular medical and court records. The Data Protection Officer is a legal expert for archives, usually employed by the institution in question, not by individual archives.

In professional archives, by analogy, archivist deals with the problems of archival professional work, and does not omit the professional content and information that we deal with in relation to information aids designed to bring us to information about archival material and information. in the archives. "

My comment on the GDPR regulation is that archivists in Europe should be able to exclude from GDPR all professional archival institutions and thus all archival records held as cultural monuments by archives, as well as other institutions that preserve archival records in a professional manner and refer them to national archival laws.

6 BLOCKCHAIN TECHNOLOGY

Some time ago, as an archivist, I was invited to a circle of computer scientists who enthusiastically introduced me to the revolutionary technology of the future called blockchain. I was referred to as one of the most important in the field of Internet technologies and it is equivalent to the discovery of the World Wide Web. If their rationale caught my eye, this refers to the information that this blockchain technology allows digital data to be transmitted without being able to copy it. Moving on from the discussion of Bitcoin digital currency here, since I am not interested in this, I can identify four positive facts from an archivist's perspective, which are:

1. that we are talking about digital data, protected digital data, without the possibility of copying,
2. with the Internet, digital records have become more readily available and easier for use,
3. by using blockchain technology it cannot be copied and reproduced uncontrollably,
4. that based on this blockchain technology, each copy is exactly the same as the original.

The essence of blockchain technology needs to be discussed by experts and explain to archivists in detail how each transaction adopts its block and algorithm, which stand in line with each other and together form a chain of blocks that bring information about what is happening with the digitizer. In the process, they receive a digital "fingerprint", which is used to verify the authenticity of the data. Here, I leave open discussion between archivists and computer scientists about the fact that information is stored by users themselves, and they always have separate algorithms that translate the authenticity of the input and output blocks, thereby establishing universal trust. Experts warn us that blockchain technology will in the future affect financial and legal processes such as business infrastructure, contracting (archival records) and performing financial and other transactions.

ARTIFICIAL INTELLIGENCE

Without being aware of the archivists, we encountered this artificial intelligence at a time when we were beginning to enter computers into archival practice. More than artificial intelligence, it is appropriate to refer to machine intelligence as it is used for intelligence machine, the closer we are to natural intelligence used for humans. We look for archival links within computer science that defines, for example, the exploration of artificial intelligence as the study of some sort of intelligent agent. These are devices that perceive the environment in a way that enables and increases the likelihood that we will successfully achieve our goal. Putting this into the archivist, these definitions are familiar to me. We have archival material that we provide to the user to learn from it, to create new knowledge or to pass it on. It can, however, learn or create new skills to create specific goals and tasks. Among the definitions of the field of artificial intelligence, archivists are only interested in some, such as visual intelligence, because it is the recognition of faces and shapes, etc., and rational intelligence within artificial intelligence that leads us to databases. Here we also bring archivists to the sub-field of artificial intelligence called computer vision,

because with the help of computers e.g. lets you see objects, parts of continents, etc. Under the field of artificial intelligence that can be accepted by archivists are methods of acquiring knowledge from data, in English knowledge discovery and databases, and mining (using archival records) from data on archival records or from archival records (data mining). Among the goals of artificial intelligence, archivists find a recommendation on how to increase the usability of computers. Leaving aside all the other positive developments in artificial intelligence, we should not be surprised by the different aspects.

Archivists should seek in their analysis of experts those positions that they can use in archivists, e.g. large amount of machine data, data visualization, intelligent knowledge management, etc. Let the thinking of the archivists regarding artificial intelligence be left to the whirlwind we are witnessing. Let us not be surprised by the challenges of archivists, and there will be nothing wrong with having these complicated processes and even more incomprehensible definitions of a sense of inferiority. This should not stop us from finding positive answers to these problems, which are neither the first nor the last.

7 Care of states for the archives The question of how many countries around the world care about archives is difficult to answer. One more the other less. When organizing independent study of Archivistics at all three levels at Alma Mater Europaea - European Center Maribor, I asked myself the following question: Why does not the state, which takes care of the archival building, the equipment of archival warehouses, the employment of archivists and cultural programs, also provide financial resources for the education of professional archival professionals, such as archivists, masters of archivists and documentaries, and doctors of archival science. I am still waiting for an answer, while recording practices that are different around the world, most notably the different obligations of states towards archives. We know the obligations of archives to the states because the archives provide the state with useful documents, such as administrative, judicial, urban and other documents, which are necessary for the state to function normally. Archives have a duty to the state primarily by preserving the archival records of all valorized creators. The obligations of the state archives are also great for the demands of the citizens, since those from preserved archival records can confirm their rights. Archives also have special obligations towards science, where multidisciplinary and interdisciplinarity are evident in preserved archival records.

Archivistics as an independent academic science also relies on some links that raise the image of archives, as some sciences are closely related to preserved archival material, and these links are most common with historians, historical auxiliaries, diplomats, paleography, sphragistics, heraldry, vexillology, archeographers (principles of theory and work in publishing archival work), genealogy, chronology, information science, documentology (data protection) and the like. All of the above and many other links are based on the use of archives from archives wherever they operate. For this reason, we place the importance of archives above the stated sciences and sciences, because the results of their research are almost entirely related to the results of using archival records.

The fact is that we can only talk about a regulated archival service when it is fully cared for by the state. It is the state that proclaims the archival material a cultural monument, protects it by law, and is obliged to take care of it. We are familiar with descriptions of how archives work and how archives should work, we also described the fact that archival records are also stored in institutions which are not directly related to the state. That is why we must be interested in why countries decide to care for their archival records. Such questions can be answered on the one hand by knowing the history of the work of archives over the last two hundred years and, on the other hand, by citing current archival legislation. In the Klasius system and in many international classifications, lists of professions and research systems, there is simply no archival science.

It would be interesting to do a survey to find answers to the following questions in the general public:

Do you know the archive?

Do you know what archival science is?

Do you know where to look for records you are interested in?

Do you know the difference between libraries, museums and archives?

Do you know who the archivist is and the like.

I could answer some of the questions, not on the basis of a survey, but on the basis of the knowledge I have gained in over fifty years of practice.³

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3 Glejte tekste v »Arhivi v službi človeka, človek v službi arhivov«, Zborniki referatov, Izdala Arhivistika na AMEU ECM. Maribor 2017, 2018, 2019.

SUMMARY

I argue that archival science is an independent, multidisciplinary and interdisciplinary science. We need to accept this fact if we want the archivist to become better established in the theory and practice of archival professional work as well as in his study and scientific research work. In this way, archival science will also establish itself as an equivalent science to other sciences. Of course, we come across several definitions of archival science in many professional contributions or in professional literature, and these definitions are not fundamentally different. In all definitions, elements of archival editorial work, and more recently elements of information and documentation solutions, have been traced, but these do not affect changes in the original tasks of archival theory and practice. We offer archival sciences related to scientific research work and content and information stored in various holdings in professional archival institutions or specialized archival services, which may be entrusted with their own retention of archival material (university archives, television, special archives of religious communities, etc.) We use information technology to deal with these relationships, and archivists must always be reminded of the fact that archival science, archival science, archival theory and practice must reflect a genuine concern for archival material in professional archives are still over ninety percent. This symbiosis between classical and modern archivism is manageable. It requires mutual professional tolerance and, above all, respect for the roots of archival science. In these storms, archivistics today face digitization, GDPR regulation, blockchain technology and artificial intelligence and the role of countries. Digitization is already well-versed in archival theory and is generally well-managed. Currently, some questions are raised regarding the implementation of the GDPR regulation in the archives. My fairly, perhaps incomprehensible, requirement is that GDPR should be exempted from professional archives simply because archival material in national law is defined as a cultural monument that archives should be used for research purposes without restriction. In the field of blockchain technology, archivists can see two positive things. One is the connection of digital data and the other is the protection of digital data. Of particular interest is the activity of blockchain technology in the area of information transfer and the presence of entry and exit blocks and the establishment of universal trust such as business infrastructure, contracting archival material and eliminating financial and other transactions. We met archivists with artificial intelligence, unaware of the introduction of information technology at the time when archives were introduced, and when computers began to be used as archives for the use of archives. In doing so, researchers create new knowledge, create new insights, and create specific goals. Archivists may be interested in two sub-artificial intelligence within artificial intelligence, the so-called visual intelligence and rational intelligence, because they lead us to collect data. Among these storms experienced by archives, archival theory and practice and the archival science, countries will need to provide more attention and assistance, and to assume greater responsibility and care for archival material. Although this concern has been almost successfully addressed in some geographical environments, it is still poor in many. I must insist that the countries that set up and fund the archives also provide funding for the training of archivists.

Acceptance date: 11.08.2019

Typology: 1.02 Review Article

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INFLUENCE OF MODERN INFORMATION TECHNOLOGIES ON THE VIEWS ON THE BASIC OBJECT OF ARCHIVAL SCIENCE

Abstract

The article is devoted to the problem of determining the main object of archival science. The traditional object of archival science is an archival document. However, under the influence of modern information technologies, the types of documents, their content have significantly changed. In this regard, some archivists believe that the main object of archival research is not a document, but information. When examining the identified problem, the author concludes that the archival document remains the main object of archival science. This is due to its ability to serve as an evidence, confirmation, as well as the presence of attributes, allowing to identify the author, the time and place of recording information on the media.

Key words: archival science, object, modern information technologies, information, document, record

L'INFLUENZA DELLE MODERNE TECNOLOGIE DELL'INFORMAZIONE SULLE OPINIONI ATTORNO ALL'OGGETTO DI BASE DELL'ARCHIVISTICA

Sintesi

Il presente articolo è dedicato al problema di determinare l'oggetto principale dell'archivistica. L'oggetto tradizionale dell'archivistica è un documento d'archivio. Tuttavia, sotto l'influenza delle moderne tecnologie informatiche, i tipi di documenti ed il loro contenuto sono notevolmente cambiati. A questo proposito, alcuni archivisti ritengono che l'oggetto principale della ricerca d'archivio non sia un documento, ma un'informazione. Esaminando il problema identificato, l'autore conclude che il documento d'archivio rimane l'oggetto principale dell'archivistica. Ciò è dovuto alla sua capacità di servire come prova, come conferma, così come la presenza di attributi, permettendo di identificare l'autore, l'ora e il luogo di registrazione delle informazioni sui media.

Parole chiave: archivistica, oggetto, tecnologie informatiche moderne, informazione, documento, record

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VPLIV MODERNIH TEHNOLOGIJ NA VIDIK GLAVNE VSEBINE ARHIVSKE ZNANOSTI

Izvlaček

Članek obravnava problematiko opredelitve glavne vsebine arhivske znanosti. Tradicionalno je glavna vsebina oziroma objekt arhivske znanosti arhivski dokument. Toda pod vplivom sodobnih informacijskih tehnologij so se vrste dokumentov in njihova vsebina bistveno spremenili. V zvezi s tem nekateri arhivisti menijo, da glavni predmet arhivskega raziskovanja ni dokument, ampak informacija. Avtor pregledu ugotovljenega problema ugotavlja, da arhivski dokument ostaja glavni predmet arhivske znanosti. To je posledica njegove sposobnosti, da služi kot dokaz, potrditev, pa tudi prisotnosti atributov za identifikacijo avtorja, čas in kraj zapisovanja informacije na medij.

Ključne besede: arhivska znanost, predmet, sodobne informacijske tehnologije, informacije, dokument, zapis

УПЛУЙ СУЧАСНЫХ ІНФАРМАЦЫЙНЫХ ТЭХНАЛОГІЙ НА УЯЎЛЕННІ АБ АСНОЎНЫМ АБ'ЕКЦЕ АРХІВАЗНАЎСТВА

РЭЗЮМЭ

Артыкул прысвечаны праблеме вызначэння асноўнага аб'екта архівазнаўства як навукі. Традыцыйным аб'ектам архівазнаўства з'яўляецца архіўны дакумент. Аднак пад уплывам сучасных інфармацыйных тэхналогій відавая разнастайнасць дакументаў, іх змястоўнае напаяўненне перажываюць істотныя змены. У гэтай сувязі шэрагам архівістаў выказваецца меркаванне, што асноўным аб'ектам архівазнаўчых даследаванняў становіцца не дакумент, а інфармацыя. Пры разглядзе пазначанай праблемы аўтар робіць выснову, што асноўным аб'ектам архівазнаўства па-ранейшаму застаецца архіўны дакумент. Гэта абумоўлена яго здольнасцю служыць сведчаннем, доказам, а таксама наяўнасцю рэквізітаў, якія дазваляюць ідэнтыфікаваць аўтара, час і месца фіксацыі інфармацыі на носьбіце.

Ключавыя словы: архівазнаўства, аб'ект, сучасныя інфармацыйныя тэхналогіі, інфармацыя, дакументаваная інфармацыя, дакумент

1 INTRODUCTION

Science is a field of human activity aimed at the development and systematization of objective knowledge of reality. In the process of this activity, a system of knowledge about the laws of the functioning and development of objects is being formed in science. The presence of a well-defined object (objects), which is (are) studied by science, is one of its main features.

Various sciences have their own objects to study, and archival science in this regard is no exception. Archival science is closely related to the practical activities of archives, the tasks of which are to accept, preserve and provide conditions for the use of documents for a long time. Therefore the traditional main object of archival science is a document. However, documents are studied not only by archival science, but also by other sciences, for example, documentation science (records management). For archival science, the documents that are stored or to be stored in the archive are important first of all. That is why archival science clarifies that the main object of its research is not any document, but a document stored or to be stored in the archive, i.e., an archival document.

In some countries the legislation fixes that the activity of archives is aimed at dealing with archival documents. For example, the Belarusian Archival Law stipulates that an archive is an organization or a division of an organization that accepts, preserves and uses archival documents (*Закон Республики Беларусь Об архивном деле и делопроизводстве в Республике Беларусь, 2011, art. 29*).

Thus, the concept of the main object of research in archival science is directly related to the concept of the main object of archival work.

2 INFLUENCE OF NEW INFORMATION TECHNOLOGIES ON THE EXPANDING THE RANGE OF POTENTIAL OBJECTS FOR ARCHIVAL STORAGE

The interpretation of the concept of "document" is quite diverse in various sciences and practical activities. In the field of records management and archival work, the definition of the term "document" is fixed in international terminological standard ISO 5127: 2017: document – recorded information or material object which can be treated as a unit in a documentation process (*International Standard ISO 5127:2017*).

One of the main purposes for which documents are created and stored is their ability to be used as evidence, proof, confirmation of any actions, events, facts, etc. Archivists pay special attention to this feature of documents when selecting and accepting them for storage in archives. Therefore, among a wide range of information objects, denoted by the term "document", archives focus on those that possess the corresponding feature. In English terminology the special term "record" is used to designate such documents. According to the ISO terminological standards, "record" is a document created or received and maintained by an agency, organization or individual in pursuance of legal obligations or in the transaction of business (*International Standard ISO 5127:2017*). After transferring to archive, a document, even if it was originally created for other purposes, is endowed with the appropriate feature and should become a "record".

In recent years, the means of documenting and information exchange have changed significantly. Modern information and communication technologies are used in the activities of various organizations and individuals, electronic documents are increasingly replacing traditional paper documents. The use of an electronic document is stimulated by the government, the creation of e-government is announced as one of the state priorities in many countries.

These factors has considerably influenced on the transformation of ideas about a document and, accordingly, about an object of archival storage. With all this, the informational nature of the document remains unchanged, as well as its ability to serve as evidence, proof, confirmation.

Under these conditions, archivists need to solve professional issues of accepting documents originally created in the form of electronic documents for storage in the archive, ensuring their long-term preservation and confirming legal validity, authenticity and integrity throughout the entire storage period. When solving this task, it is also important to give a clear answer to the question of what an electronic document is and, accordingly, what is the object of the archivist's professional interest in terms of its storage for archiving and its further use.

ISO 5127:2017 uses the term "electronic document", but don't contain its definition. The term "electronic record" is defined as a machine-readable record or a set of data, stored in a machine-readable media. This definition should be considered not too successful, since the concept of a machine-readable record is much broader than the concept of an electronic record. For example, on the basis of this definition, the electronic records should include punch cards and punched tapes, which were used for recording and subsequent machining information from the end of the XVIII century until the end of the XX century. It is obvious that this is not the case.

In different countries, the interpretation of the concept of an electronic document (electronic record) may have its own nuances, but in most cases, archivists and records managers understand an electronic document as a document, the information of which is presented in digital form, for creating and reproducing of which means of electronic computing equipment and associated devices are required.

When analyzing the range of potential objects for archival storage, one should pay attention that they include not only managerial and business documentation, but also legal acts, scientific and technical, geological, telemetric documentation, information resources, audiovisual documents, pictorial and graphic images, scientific, literary, musical and other manuscripts and texts, diaries, memoirs, personnel documents and other types of documents regardless of the type of media (*Закон Республики Беларусь Об архивном деле и делопроизводстве в Республике Беларусь, 2011, art. 9*). It is obvious that all these documents can be created in electronic form. Thus, the range of electronic documents and, accordingly, potential objects for archival storage, is practically unlimited.

Mikhail Larin proposes to divide electronic documents into four categories as archival objects:

- documents initially created in electronic form and remaining so throughout the life cycle;
- electronic copies of documents on a traditional basis;
- databases (registers, inventories, etc.);
- website documents (*Larin, 2017*).

All these objects of documented information are specific in their logical structure and content, the legal regulation of their creation and use is not the same. Electronic documents have not physical, but logical structure. In the conditions of the inevitability of the migration of documents to other formats or/and to other electronic media, not only issues of ensuring the integrity of information of electronic documents are relevant, but also confirmation of their legal significance both at the time of creation and at their further storage and use. At the same time, the migration of an electronic document to another format leads to a change of the electronic document, the loss of its identity, i.e. leads to the appearance of a new document.

Is this acceptable for an archivist, for whom the immutable essence of the document has always been paramount?

The instability of a document in electronic form is particularly clearly seen in the example of such specific documents as information resources (databases, websites, etc.). In contrast, for example, to a management document (both paper and electronic), whose basic information (text) is strictly fixed and cannot be changed without compromising its authenticity and integrity, information resources are mobile, the composition of their information can be arbitrarily changed, supplemented, retired. In the process of forming and maintaining an information resource, we can talk about an infinite set of created documents in electronic form, each of which at a certain moment can be considered as a potential object of archival storage.

In this regard archivists have to decide a problem of appraisal and selection of information resources for storage in the archive, that is, the specification of possible objects of archival storage². What will be the potential objects of archival storage? Information resources entirely in certain time sections (for example, databases, the formation and maintenance of which are completed) or separate documents, parts of documented information included in them?

An illustrative example in this regard is an information resource "The National Legal Internet Portal of the Republic of Belarus Pravo.by", where regulatory legal acts are officially published (*Национальный правовой Интернет-портал Республики Беларусь Pravo.by*). As an information resource, it includes data banks of legal information, each of which is also an information resource, separate (single) regulatory legal acts, news information, etc. What, in this case, is a potential object of archival storage (we have to take into consideration that the originals of normative legal acts published on the Portal are created and signed mainly on paper and these paper ones have to be transferred for permanent storage in state archives)?

Trying to identify potential objects of archival storage in modern conditions, archivists from different countries demonstrate different attitudes to such specific objects of documented information as e-mail messages and posts in social networks.

For example, according to Belarusian archival legislation, e-mail messages are not separate documents, and, accordingly, are not considered as potential objects of archival storage. In the management of organizations, they act as purely "electronic envelopes", to which electronic documents sent from one organization to another are attached (similar to paper envelopes used when sending documents on paper by regular mail). Such e-messages are considered as an integral part of electronic documents, compose their metadata and should be stored together with the electronic document sent or received. As for the auxiliary e-mail messages, including those without attached electronic documents, the regulatory legal acts establish that they are not to be registered and they are to be kept by the recipients until they are needed. Only in the year 2019 it was recognized and enforced that e-messages can be formed into electronic files and stored together with the attached to them official electronic documents, but only if they are important for understanding the

2 For example, in accordance with par. 1006 of the List of Typical Documents of the National Archival Fond of the Republic of Belarus, created in the activities of state bodies, other organizations and individual entrepreneurs, with indication of their storage periods (established by Resolution of the Ministry of Justice of May 24, 2012 No. 140) information resources (databases, web-sites, electronic editions, geographic information systems, collections of electronic materials, etc.) created in the organizations, which are obliged to transfer documents to state archives, are the documents of permanent storage and have to be transferred to state archives.

circumstances of the management decision or are able to serve as evidence of business activity (*Постановление Министерства юстиции Республики Беларусь от 6 февраля 2019 г. № 19 «Об утверждении Инструкции о порядке работы с электронными документами в государственных органах, иных организациях»*, 2019, par. 46). But separate e-mail messages without official documents attached, especially those created and sent by using personal e-mail addresses, are not still considered as the potential objects of archival storage.

Nevertheless, as practice shows, many officials often conduct correspondence using e-mail messages without creating official documents attached to them. Such e-mail messages act as independent objects of information exchange, they contain not only contextual, but also content (basic) information important for the addressee (consumer). In fact, replacing oral communication, such e-mail messages may contain information that, for various reasons, cannot be included in the text of an official document. For example, they may reflect the history of the preparation of the solution adopted, may reveal the reasons why exactly the concrete decision will be the best one, may contain the author's personal attitude to the content of the official document, the problem posed, etc.

There is no doubt that the information of e-mail messages may have scientific, historical, political, social, cultural and (or) other social significance, that is, they may have a certain potential as historical sources. Therefore, e-mail messages that are separate objects of documented information can and have to be considered as potential objects of archival storage.

In 2010 BelNIIDAD prepared and published Methodical Recommendations for using e-mail in the activities of organizations of the Republic of Belarus (*Методические рекомендации по использованию электронной почты в деятельности организаций Республики Беларусь, 2010*). However, the issues of appraisal, selection and transfer of e-mail messages to archives for permanent storage are not considered either in the indicated methodical recommendations or in other regulatory and methodological documents.

US archivists demonstrate a completely different attitude to e-mail messages. The Managing Government Records Directive M-12-18, adopted in 2012, obliged the federal agencies to organize management of e-mail messages both of permanent and temporary storage in an accessible electronic format till the end of 2016 (*Memorandum for the Heads of Executive Departments and Agencies and Independent Agencies, 2012*). In compliance with the Directive M-12-18 the National Archives and Records Administration (hereafter – NARA) prepared the Criteria for Managing Email Records, which obliged all the agencies to create policies and training programs that should instruct employees how to distinguish e-mail messages with constant, temporary and fleeting value. Each agency must have a NARA-approved schedule in place to be able to carry out the disposition of permanent and temporary email records – using either agency-specific schedules or General Records Schedule (*Criteria for Managing Email Records, 2016*).

It is logical to consider the solution of the issue of attributing e-mail messages to potential objects of archival storage in combination with such specific objects of documented information as posts in social networks. It seems that the information posted in social networks using institutional accounts also has a certain potential as historical source, and the objects of documented information containing it, respectively, can be considered as potential objects of archival storage.

Attitude to this category of potential archival objects in different countries also varies.

For example, in 2016 NARA announced its intention to acquire software enable the archiving of social networks content. According to the above mentioned Directive M-12-18 federal agencies are obliged by the end of 2019 to provide electronic management of all electronic documents of permanent storage, including those placed in social networks with their metadata. Information posted in social networks, as well as e-mail messages, are also considered as potential objects of archival storage in other countries, for example, in Mexico, Sweden (*Francisco Javier Acuna Llamas, 2017; Петтерсон А.А., 2018*).

On the contrary, in some countries (for example, in Belarus, Russia) the legislation does not consider the information posted in social networks, including institutional ones, as potential objects of archival storage.

The fact that archivists from Belarus and some other countries do not yet pay, or pay negligible attention to such specific objects of documented information as e-mail messages and posts in social networks, is largely due to the fact that these objects are not considered as official documents (records). In contrast to official documents (whether paper or electronic), the legal and evidential strength of which is confirmed by formalities (signature, including electronic, seal, other legally relevant details), e-mail messages and posts in social networks do not have such certifying elements. But these elements are important for archivists when they decide whether to accept documents for archival storage or not from the point of view of their potential use as evidence.

Besides, the issues of selection and transfer for storage in archives of such specific objects is quite difficult from the point of view of scientific and methodological support, especially in terms of verification of the information contained in them. The absence of official formalities raises questions about the confirmation of the origin and authorship of such objects, the official nature of the information presented in them, its compliance with the information contained in the official document (documents). It should be taken into account that the posted (transmitted) information is often secondary and is based on official documents of state bodies and other organizations. This information can be distorted consciously by the author of the informational message, as well as unintentionally due to a banal error, shortening and simplifying the text because of the desire to save time, the desire of the author to supplement it with his personal vision, other reasons of a subjective nature.

The question of attributing e-mail messages and posts in social networks to potential objects of archival storage requires a solution. In particular, archivists will have to deal with them sooner or later when solving the problem of archiving documents of personal origin. It is generally recognized that documents of personal origin may contain information that is valuable from the point of view of historical research, but traditional paper documents are now hardly used as a means of social communication by individuals. Moreover, even the scope of e-mail messages for these purposes has been significantly reduced - the human community is increasingly transferring its communications to the virtual world of social networks.

3 WHAT IS THE MAIN OBJECT OF RESEARCH IN ARCHIVAL SCIENCE - INFORMATION OR DOCUMENT (RECORD)?

The emergence of new types of documented information encourages some archivists to think about revising their views on the main object of archival storage. More and more often we can hear opinion that the main object of archival storage and, accordingly, research in archival science is not a document, but information.

This is not a new idea. It goes back to the 1970s and was brought forward by the well-known Soviet scholar V.N. Avtokratov, who proposed to consider retrospective documentary information as the main object of archival science (*Автokratov B.H., 2001, p. 71*). It should be noted that the appearance of documents on new types of media, including machine-readable documents – the predecessors of a modern electronic document – influenced the formation of the corresponding views of this authoritative scientist.

Another factor influencing the change of mindset is the impetuous growth of documented information not only on electronic, but also on traditional (paper) media. Constantly increasing volumes of documents transferred or to be transferred for archival storage, along with the possibilities of their mass digitization, allow some representatives of the IT sector and archival community to raise the issue of selectively refusing to store in archives paper originals, that is to store in archives "artifacts" and "information" (*Архивные мероприятия в Триесте, 2017*).

One more factor forcing a different look at the main object of archival science is the problem of ensuring the identity (authenticity) of electronic documents. In our opinion, precisely the inability to ensure the identity of an electronic document in the long term (when it migrates to a different format) is largely the reason for the proposals to revise the main object of archival storage and archival science.

Ideas of replacing the concept of "document" as an object of archival storage with the concept of "information", proposals to store and use in the archives not original documents, but their electronic images begin to penetrate into the legal and other regulatory acts.

For example, ISO/TR 18492:2005 provides practical methodological guidance for the long-term preservation and retrieval of authentic electronic document-based information (International Standard ISO/TR 18492:2005). The Belarusian Law "On Electronic Document and Electronic Digital Signature" (with amendments) establishes that when transferring electronic documents to archives for temporary and permanent storage, their originality should be established, and based on them information that constitutes the content of stored electronic documents have to be given to organizations or individuals upon their requests (*Закон Республики Беларусь Об электронном документе и электронной цифровой подписи, 2009, par. 21; Закон Республики Беларусь О внесении изменений и дополнений в Закон Республики Беларусь «Об электронном документе и электронной цифровой подписи», 2018, par.21*). Director of the Branch of the National Archives of Finland in the city of Turku V.-M. Pussinen during the International scientific conference in Moscow in November 2018 informed, that a new Law on Archives is expected to be adopted in Finland in 2019. The new Law will allow "screening" of analog documents with the subsequent destruction paper originals, which have no scientific and historical value (*Задачи архивоведения и документоведения в условиях цифровой экономики: итоги международной научно-практической конференции, 2019*).

But such an approach raises before archivists and archives users a number of questions:

- what is the purpose of transferring documented information for storage in the archive?
- to what extent the information accepted and stored in the archive is capable to be used as evidence, proof, confirmation?
- what is the legal force (legal significance) of information provided by archives at the requests of users?

It is obvious that any information can be either documented (recorded on a material medium) or undocumented (oral). Archives deal with documented information.

In the activities of organizations and individuals, documented information can be created for different purposes. Mostly, it is created to confirm actions, events, facts that have occurred or were established, as well as in pursuance of legal obligations. At the same time, the creation of documented information often does not imply its use for confirmatory and evidential purposes. Replacing oral communication, information can be documented because of the convenience of the consumer (recipient) in choosing the time of its receiving and reading (to get acquainted with an e-mail message or post in a social network and to get answer is possible at any time convenient for the recipient), the reduction of the cost of transmitting information for a long distance (to send e-mail message from Europe to America is cheaper then to make a traditional call). Also information can be documented for entertainment purposes.

In the first case, the documented information is initially considered as evidence and is designed in such a way that this feature of information is ensured. In the second case, the documented information is not initially considered as a proof and can be designed arbitrarily; it can act as a proof only under certain circumstances. But whatever there were the original purposes of creating documented information, when it comes to the archive, it is endowed with precisely this feature – the ability to serve as evidence, proof, confirmation.

Accepting documented information for storage in the archive, the archivist aims to provide it with evidence, confirming force during the entire storage period. For the archivist, in this case, it is not only the content that matters, but also the context, that is, the authorship of the documented information, the time and place of its creation, other attributes that allow to use the information as evidence, proof, confirmation. And if the documented information was not initially provided with these attributes, then upon receipt in the archive, the archivist reveals and fixes them. And this requirement applies to traditional paper documents, photo and other audiovisual documents, electronic documents, digitized copies of paper documents, e-mail messages, posts in social networks, databases and other information resources.

Thus, any fixed on a material carrier information (documented information) transferred to the archive is endowed with the features (qualities) of a document. In other words, using the terminology of ISO 5127: 2017, a document turns into a record.

The archivists face the same problem when using or providing for the use the information stored in the archives. If the information is provided by the archive for evidentiary purposes, as a proof, confirmation of transactions, events that have occurred, facts that were established, then it should be documented and given to the user as a document (record). This information provided on the basis of archival documents must also have elements (attributes) that allow to identify it, that is, must be issued in the form of a document (an archival copy, archival reference, extract from the archival document).

Precisely this feature of the main object of archival storage identifies archives from a number of other institutions that store information and provide it for use (libraries, museums, etc.).

On this basis, we can conclude that the main subjects of professional activity of archivists at the present stage are still the reception, storage, preservation and use of archival documents. Accordingly, the archival document remains the main object of research in archival science.

4 CONCLUSION

Thus, it appears that the main object on which the activity of the archives is directed, and accordingly, the main object of archival science, remains precisely the archival document. At the same time, archival studies include not only single archival documents, but also their complexes. The subjects of archival science are the signs, characteristics, properties of archival documents, their information potential, etc.

It should be noted that a document is information that is recorded on a carrier and has details (attributes) that allow its author to be identified, as well as the time and place of fixation information on the carrier. Exactly this information can serve as evidence, proof and confirmation. At all times the archives have been created and are being created for storage and preservation exactly this information. Of course, undocumented information can also be used as evidence and confirmation, for example, when we are dealing with the testimony of witnesses in a court. But in this case, it will become the object of archivists' interest only after being recorded in court documents.

At the same time, under the influence of modern information technologies, the content of the main object of archival science is changing, filling with new meaning. This is not only a traditional managerial document, but also new types of documents on electronic media. Archivists need to conduct a general valuation of the source potential of such specific objects as information resources, e-mail messages, posts in social networks, as well as to determine the methods for their selection for storage. This is especially relevant in the near future when solving the problem of acquisition the documents of personal origin. And with all this the issues of verification of information, the availability of the so-called "fake news" in social networks should be taken into account.

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SUMMARY

Archival science is closely related to the practical activities of archives, the tasks of which are to accept, preserve and provide conditions for the use of documents for a long time. That is why the traditional object of research in archival science is a document stored or to be stored in the archive, i.e., an archival document. Last years electronic documents are increasingly replacing traditional paper documents. The types of new electronic documents are rather different. Information resources, e-mail messages, posts in social networks are among them. In these conditions some archivists think about revising their views on the main object of archival storage. More and more often we can hear opinion that the main object of archival storage and, accordingly, research in archival science is not a document, but information. Nevertheless, when accepting documented information for storage in the archive, the archivist aims to provide it with evidence, confirming force during the entire storage period. For the archivist not only the content that matters, but also the context, that is, the authorship of the documented information, the time and place of its creation, other attributes that allow to use the information as evidence, proof, confirmation. And if the documented information was not initially provided with these attributes, then upon receipt in the archive, the archivist reveals and fixes them. If the information is provided by the archive for evidentiary purposes, as a proof, confirmation, then it should be documented and given to the user as a document. This information provided on the basis of archival documents must also have attributes that allow to identify it, that is, must be issued in the form of a document. Precisely this feature of the main object of archival storage identifies archives from a number of other institutions that store information and provide it for use (libraries, museums, etc.). On this basis, we can conclude that the main subjects of professional activity of archivists at the present stage are still the acquisition, storage, preservation and use of archival documents. Accordingly, the archival document remains the main object of research in archival science.

Acceptance date: 11.08.2019

Typology: 1.02 Review Article

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ACCESS TO ARCHIVES, ACCESS TO KNOWLEDGE

Abstract

Viewed upon as repositories of "original" materials, the concept of authenticity permeates the very meaning of archives. The aim of the following report is to present a set of research methods and techniques that historians use when embarking on a quest for original archival documents and, inevitably, a number of dilemmas connected with the (in)accessibility of sources. How important (and informing) is the archive's role in the historians' production of knowledge? Does professionalism of archivists influence profoundly the outcome of the researcher's agenda and, at the same time, help mould further awareness of relevant archival material dispersed across collections and beyond national borders? Archivists play a significant part not only in creating information to produce social and historical knowledge but also in reconstituting social memories that never should never fade.

Key words: Archives, accessibility, professionalism, archival research methods, cooperation

ACCESSO AGLI ARCHIVI, ACCESSO AL SAPERE

Sintesi

Visti come depositi di materiali "originali", il concetto di autenticità permea il significato stesso degli archivi. L'obiettivo della seguente relazione è quello di presentare una serie di metodologie e tecniche di ricerca che gli storici utilizzano quando si imbarcano nella ricerca di documenti d'archivio originali e, inevitabilmente, di una serie di dilemmi connessi con l'accessibilità delle fonti. Quanto è importante (e informante) il ruolo dell'archivio nella produzione di conoscenza da parte degli storici? La professionalità degli archivisti influenza profondamente l'esito dell'agenda del ricercatore, e allo stesso tempo, aiuta a plasmare un'ulteriore consapevolezza del pertinente materiale d'archivio disperso tra le collezioni e oltre i confini nazionali? Gli archivisti svolgono un ruolo significativo non solo nella creazione di informazioni per produrre conoscenze sociali e storiche, ma anche nella ricostruzione di memorie sociali che non dovrebbero mai svanire.

Parole chiave: archivi, accessibilità, professionalità, metodi di ricerca archivistica, cooperazione

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DOSTOP DO ARHIVOV, DOSTOP DO ZNANJA

Izvleček

Z vidika hrambe izvirnega arhivskega gradiva je koncept avtentičnosti globoko zasidran v sam pomen arhivov. Namen pričujočega poročila je predstavitev izbranih raziskovalnih metod in tehnik, ki jih zgodovinarji uporabljamo pri svojem iskanju izvirnih arhivskih dokumentov in s tem dilem, ki so nujno povezane z (ne)dostopnostjo arhivskega gradiva. Kako pomembna (in povedna) je vloga arhivistov pri zgodovinarjevem ustvarjanju znanja? Ali lahko profesionalnost arhivista učinkovito sooblikuje raziskovalno tematiko in obenem pomaga pri širjenju vedenja o pomembnem arhivskem gradivu, ki je razpršeno po zbirkah in celo arhivih preko nacionalnih meja? Arhivisti igrajo pomembno vlogo ne le pri ustvarjanju informacij za snovanje socialnega in zgodovinskega vedenja, temveč tudi pri poustvarjanju socialnega spomina, ki ne sme nikoli zbledeti.

Ključne besede: Arhivi, dostopnost, profesionalnost, arhivske raziskovalne metode, sodelovanje

The questions of the very "accessibility of the realities of the past" and of the (unmistakably subjective) efforts of historical narration to bestow meaning upon the seemingly "chaotic" and uniquely incomplete bits of human experience preserved in archival documents or oral history are primarily centred on authenticity. Historical investigation is deemed to be "objective" and "verifiable" if it is based on authentic materials that naturally establish the link between conceptual assumptions of what happened to what "really happened". As repositories of "original" materials, the notion of authenticity is embedded in the very meaning of archive (cf. Blouin and Rosenberg, 2010: 85).

As a modern historian I will try to present my own experience of working in a number of archives defined as "active agents of political accountability, social memory and national identity" (Cook, 2002: 38) while searching for original documents for my doctoral research. I studied First World War primary sources that ranged from official military and government records to personal collections, diaries, correspondences, photographs, pamphlets and posters, all of which were essential to support and enhance my historical analysis. It is important to note that my quest for primary resources is not mine alone; this paper tries to encompass and delineate historical research practice and archival work in very general terms. `What archival and legal dilemmas do historians face when conceptualising their research agenda? How helpful – if not crucial -- are in fact archives (and archivists) in the historians' production of knowledge?

The aim of this report is to show a set of research methods and techniques that historians employ when embarking on archival research and to uncover some of the complex issues related to accessibility of both archives and archival material, as well as to look at the impact of the environment and archival institutions on historian's work from the very start to the publication of research findings. This paper also draws on some of the conclusions made by the analysis on archival research practices conducted by a team of researchers working on the EU-funded CENDARI (Collaborative European Digital Archive Infrastructure) project, ongoing between 2012 and 2016 (cf. Beneš, Bobič, Richter, Smith, Buchner, 2013).

It may be said that historians engage with the archives in order to discern the scope of material within collections, while seeing the archives as “symbiotically intertwined with evolving information and communications technology” (Gilliland, McKemmish, Lau, 2006: 18). In view of contemporary digital research tools, archival work is growingly recognised for its “complexity, sophistication and interdisciplinary value” (ibid.), although the researchers still tend to identify and access relevant material by means of traditionally published guides, finding aids, indexes, lists and catalogues.

This also gives rise to the question of what changes have been brought about in the way historians access and interpret primary sources given the digitisation of original documents and introduction of complex search engines that are challenging fundamental approaches to archival research (cf. Cunningham, 2003).

For historians, preliminary preparation before actually going to an archive is essential; this includes planning on what archives to visit and which archival collections to see, although the latter largely depends on the individual stage of research. At the beginning of my own research I stayed very open to various and voluminous sources and information and followed the narrative pattern that logically presented itself by the material in the chosen archives while hoping that the archival trail would lead me to new illuminating finds. The nature of my research on war and Catholicism in Slovenia between 1914 – 1918 dictated the selection of archives in Slovenia but also in Italy (Archdiocesan Archive in Gorizia) and Austria (Austrian State Archives in Vienna). I decided to start with smaller Slovenian archives: regional archives and especially church archives (beginning with the Archdiocesan Archive in Ljubljana) that were particularly relevant for my thesis on Catholic faith and its multifarious impacts on the shaping of the (Habsburg) loyalty among the Slovenian troops and civilians in the rear. My study was principally interested in people’s mentality and was largely based on the examination of personal accounts with the aim of discovering how people internalized, interpreted and reinterpreted their reality. Letters and diaries, written at the front, invariably give a strong sense of immediacy and I was planning to use them extensively. In spite of the fact that one has to read them cautiously because of the possibility of yielding to the author’s (un)conscious manipulation and due to the ever present likelihood of the soldiers’ (self) censorship while trying to convey the unspeakable, they give an invaluable insight into the construction of the men’s religious imagination and the way this moulded their understanding of the war (cf. Bobič, 2012).

The archival sources that were of special interest to me therefore included personal collections, especially wartime diaries, letters or postcards sent to and from the front and unpublished memoirs of people from all walks of life. According to the regulations of the diocesan archives in Slovenia, all material, older than 50 years, is available for research, unless the donor determined otherwise. Likewise, personal collections are accessible 50 years after their creation, unless the creator stipulated differently. Furthermore, church documents that contain personal information are accessible to researchers 80 years from their creation or 20 years after the death of the person in question if the date of death is known and if other regulations do not determine this any other way (cf. Regulations on the use of archival material in diocesan archives, SŠK, 2017). Another church archival source that calls for attention is *Status Animarum* (the parish family book), which is a register of people living in a parish and of events related to them and is accessible 100 years after its creation (cf. ibid). The latter gives a very concise overview of parishioners’ lives, especially in rural areas with a traditionally smaller and stable population as opposed to cities with a predominantly high migration rate.

Among the sources that proved extremely valuable for the First World War research were meticulously recorded wartime parish chronicles that were mostly kept at the Archdiocesan Archive in Ljubljana, but many still turned out to be dispersed across the parishes in the country. Given that the information on them is “virtually invisible”, one has to gather as much data on these sources as possible from the many local amateur collectors or the parish priests themselves. However, the parish (and thus, private) archival sources are oftentimes scarcely documented (if at all!); the guidebooks (cf. *Vodnik po fondih in zbirkah Nadškofijskega arhiva v Ljubljani*, Ljubljana, 1999; Krampač, 2003) provided at the Archdiocesan Archive, on the other hand, are very useful but even more useful may be the professional advice given by the archivists who work there.

The archive’s own narrative about holdings relevant for research is certainly important early on when a researcher is trying to efficiently pinpoint the most significant sources. Although the description of holdings may appear rather brief, either obtainable online or in published guides, it could still be valuable as a clue of what type of material the archive does have or of what is missing. In this manner it acts as a beckon in the archival selection process.

Online finding aids are very important through the whole research process; they also help determine the length of time one might have to spend in an archive. The physical and geographical location of the archive(s) often matters for sheer financial and family reasons; it is immensely useful to see how much research work can actually be done from afar. It may be said that the quality of archival research preparation depends on the quality of online finding aids in that they help clarify and strengthen the research questions that revolve around accessible sources and shape the research schedule.

What is of high importance here is that researchers familiarize themselves early with the existent national legislations on the (in)accessibility of archival resources; Slovenian legislation on accessing archival material containing personal information of patients, for instance, only allows access to medical records of deceased persons for scientific purposes upon written agreement of their lawful heirs (if not previously stipulated otherwise by the patient) or if the patient’s identity in the collection cannot be established without provoking considerable cost, time or effort (cf. ZAGOOP, UL RS 85/2016). Apart from the understanding of legal framework it is extremely helpful to seek advice from fellow researchers who have already worked at a particular archive: this is all the more desired because the archives differ greatly in terms of physical accessibility (working hours and restriction on the material accessed per day) and so do the possibilities of reproduction as well as the levels of the archivists’ professionalism in providing service (on the ethics of access and on access in some of the archives of the EU, cf. Winn, 2015; Križaj, 2007; Glažar et al., 2001).

The length of stay in an archive generally varies from one hour to several months and greatly depends on the nature of research, scope of relevant material, geographical location (distance), financial means, and, of course, individual’s timetable. If one starts researching in smaller archives (that may nonetheless be invaluable in terms of available research material) with little or non-existent digital presence, the only possibility left is to consult the guide books (if not the archivists themselves) upon arrival at the archive; this at the same time means that the researcher is only able to order the desired archival boxes in situ. In the case of the Diocesan Archives in Gorizia I contacted the corresponding authorities prior to the visit to explain what material I was searching for and this was also how I received the first-hand information on appropriate collections, accessibility

and some practical issues. An early consultation with archivists may be essential when working on holdings in "hidden" and little-known archives, in that they could give information that otherwise could not have been uncovered. Given the level of granularity of the kind of sources I wanted, archivists became my research assistants by readily providing me with advice on relevant material and by even making further enquiries about sources. Such collaboration can lead researchers to many new "hidden" layers of data that may significantly substantiate any archival investigation.

It may also be claimed that the advantage of working in smaller and less known private archives (such as parish/monastic archives) is the possibility of encountering unexpectedly rich biographical fragments. Moreover, the varied and comprehensive collections can include rare historical sources but also bulletins, books, journals, magazines, etc. (cf. Garaba, 2018). Such private collections as a rule tend to be less extensive and easier to manage; the disadvantage of those archives for the users, however, are often short opening hours, lack of or insufficient study rooms and restrictions on using digital tools.

With larger archives come larger options of choosing material: apart from the online guides users have the chance to consult indexes available in study rooms. This is the moment when it becomes useful to understand the organization of that particular archive and to follow the rules of access; again, once there, consultation with archivists may often prove essential. It is important to bear in mind that there are also academic restrictions to access that are enforced in some archives (e.g. the Vatican Secret Archives) and researchers need to be prepared that, for instance, the Vatican archives will not accept anyone without the reference or proven knowledge of Latin.

Following the national legislation on accessing archival material, the archivists are all the more helpful to the users when they know the collections very well. It may hold true, though, that whenever the online information on holdings is abundant or if the online resources are good, the archivist's role in communication with the researcher diminishes; so long as the archives are not poorly organised. Archivists and historians (as well as other researchers) should engage with each other to see how sources could be retained and how they could be made accessible. The archivists' help is all the more precious when offering assistance with finding aids that are in a language the researcher cannot read or when they are able to give advice about the contents of unorganised archival collections.

One of the biggest assets of the "digital turn" (or the digitisation in our professional and everyday lives) is that, upon official agreement, most public archives allow researchers to take digital photos of the archival material, yet under terms and conditions set by the archival institution. The private – church – archives in Slovenia only allow reproduction of 25% of accessible parish registers and *Status Animarum*; other photocopies of the church documents may be made with the explicit permission of the archivists and under condition that there is no danger of damaging the fragile archival papers. Users need to officially request any type of reproduction and place their personal information, the material they wish to reproduce, and explain the purpose of reproduction (cf. SŠK, 2017). In the post archival research phase, it becomes essential for the users to organize them effectively, thematically or in accordance with the location of sources, the date of particular research trips, or by research "subtopics" that can feed into further scholarly texts. Creating one's own digital archive with some level of coherence is necessary to avoid confusion and making a pdf file with exact citation and archival reference is almost always a prerequisite for compiling a reliable bibliography.

It may be said that archives provide a highly professional service when archivists are good at "creating information" to produce not only "social or historical understanding but the very elements of social and historical knowledge itself" (Blouin and Rosenberg, 2010: 86). As archival users, historians focus their debate on "how documents and papers are used" rather than created. They are seldomly interested into discussing the processes of archiving as anything more than the preserving of knowledge. Yet the goal of compiling archival collections is not merely to document collections but to consciously capture individual and national histories, to restore and reconstruct (social) memories and to prevent them from falling into oblivion.

Transnational aspect of research work undoubtedly affects one's approach to archives, all the more so given the fragmentation of sources. Yet how does the accessibility of material from different archival contexts affect the conceptualization and finalization of research projects and how do the researchers resolve the potential obstacles when working on transnational subjects?

According to Jennifer Ruthner and Roger C. Schonfeld (2012), who published an analysis on how to best support the changing research practices of historians, identifying "international" archives and coping with scattered resources kept in them, pose a large challenge to contemporary researchers, in that this "fragmentation" seriously hinders the thorough planning of research trips and the subsequent archival analysis. The term "international archives" is problematic enough since it suggests that these archives follow a different logic than "national archives" along with their specific legislation. Transnational research, however, implies that the archival work is not conducted in international but rather national contexts that may strongly differ from the national (or cultural) background the researcher is embedded in. Transnational history in essence follows the migration of ideas, peoples or objects across national (or other defined) borders, examining the nation from different angles and within a complex web of social forces that escape national boundaries.

The hardships connected with transnational research or archival trips further underline the convenience of investigating online archival documents (along with online journals) and of digitising the material in the archives. In line with Cunningham's words, a significant portion of archival work today has been shifted to work from home or office, inciting the archivists to justifiably believe that "in some cases historians' archival skills are now focused primarily upon mastering the technologies of their laptop and digital camera software in order to minimise the time they spend within [archival] search rooms" (Cunningham, 2012). Such application of digital tools to contemporary research is indeed valuable to transnational historians, whose efforts are concentrated on researching archival sources based in more than one country and written in more than one language. Comparative archival research methods with a structural or conceptual focus can be employed with an emphasis on mutual dependencies, which may be grouped together as producing studies on a "relational" basis (cf. Ther, 2003; Cohen and O'Connor, 2004; Eisenberg, 2003).

Transnational context acutely brings about issues related to inaccessibility of individual files or whole archives. This may be due to purely technical reasons, such as temporary closure of an archive due to relocation or renovation, although a more serious impact on research occurs for matters of legal restriction with privacy laws varying to a certain degree in different countries. This obstacle may greatly hinder especially the work undertaken by researchers of contemporary history while the inaccessibility of sources for political reasons nearly always remains an insurmountable hurdle. With anyone researching documents pertaining to the First World War and its immediate aftermath,

controversy with regard to legal accessibility of holdings is virtually non-existent. Major issue in this regard is having to deal with the likely fragmentation of sources which can be tackled not only by employing available digital finding aids, but also by relying on the sound advice coming from fellow researchers, archival experts from various archives or from the local collectors of First World War artefacts.

Accessibility of archival material (and awareness of laws on the matter in specific countries) definitely shapes and widens (or narrows) one's research perspective as well as hones the final strength of the historical analysis. Preliminary archival trips to gain knowledge on holdings may prove essential for expediting research and for firmly outlining or even limiting the thesis. Given the number of strategies researchers can use when uncovering "new" archival material, stretching from employing online or printed guides (along with published academic texts) to consulting colleagues, amateur collectors and archivists as research assistants, we may not entirely agree with Cunningham who voiced the archivists' concern that "those who have entered their careers with access to online catalogues and documents as a familiar basis for their research skills, the adjustment to paper indexes found only in archives, contemporary registry systems and layered arrangements of former references can be something of a shock" (Cunningham, 2012).

When centred upon the question of production of knowledge, based on the account of sources, the power of archives and archivists is to structure what is knowable and what is known. In the words of Jay Winter, archives are truly "prisms of the past, shaping narratives historians mistakenly think they create themselves." Archives are guardians of the present and the past and are legally accountable for selecting, saving and transmitting "the truth" about the world and time gone by. The archivists in this sense possess knowledge (in so far as the truth is embodied in the documents that the archives hold) and actively participate in (re)creating social, cultural, and political ideas and values. They therefore contribute towards reconstitution of social memory and of "what is and can be known" (Blouin and Rosenberg, 2010), provoking historians to admit their dependency on the archives and the strength they embody.

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Acceptance date: 11.08.2019

Typology: 1.01 Original scientific research

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THE INFLUENCE OF SOCIAL CHANGES ON THE STATUS POSITION OF THE ARCHIVES AND THE DEVELOPMENT OF THE ARCHIVAL ACTIVITY OF BOSNIA AND HERZEGOVINA (1990-2018)

Abstract

Social changes in which the erosion of one party socialism and the introduction of a multiparty pluralist system of power affected the entire ex-Yugoslav territory in 1990. They have fought in the complex circumstances of national conflicts between the ruling political structures on the most important issues of the structure of the country's socio-political and economic system. These disagreements, among other things, led to a four-year war in Bosnia and Herzegovina (1992-1995). After that, in the post-war period that is still taking place, in the conditions of establishing a complicated constitutional organization of the country, national and political arguments have continued, with which the process of social transition has significantly slowed down.

All these transitional changes of the Bosnian-Herzegovinian society that still exist have had and have a direct reflection on the status of archives, that is, the management of archives, as well as the development of archival activity as a whole. Until the war, the unique archival service (Archives of B&H with its parent function and eight regional archives) was divided and organized according to the new administrative structure of the country (states, two entities, ten cantons and the Brčko District of B&H). Existing archives found themselves in new status positions, under the jurisdiction of new founders, the supervising function of the Archive of B&H was gone, new archives were formed and decentralization took on the characteristics of anarchy. This has slowed down to a considerable extent, and the development of the archival activity of Bosnia and Herzegovina continues to slow down. This paper points to the course and character of these changes and their reflection on archives and archival activities as a whole.

Key words: *Bosnia and Herzegovina, social change, war circumstances, transition, archives, archive status, archivists, archive activity, development strategy.*

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L'INFLUENZA DEI CAMBIAMENTI SOCIALI SULLO STATUS DEGLI ARCHIVI E LO SVILUPPO DELL'ATTIVITÀ ARCHIVISTICA IN BOSNIA ERZEGOVINA (1990-2018)

Abstract

I cambiamenti sociali e l'erosione del socialismo a partito unico e l'introduzione di un sistema di potere pluralista multipartitico hanno interessato l'intero territorio ex jugoslavo nel 1990. Si è combattuto nelle complesse circostanze dei conflitti nazionali tra strutture politiche dominanti sulle questioni più importanti della struttura del sistema socio-politico ed economico del paese. Questi disaccordi, tra le altre cose, hanno portato a una guerra di quattro anni in Bosnia Erzegovina (1992-1995). Dopo di che, nel dopoguerra, che è ancora in corso, nelle condizioni per la creazione di una complicata organizzazione costituzionale del paese, sono proseguite le argomentazioni nazionali e politiche, causan le quali il processo di transizione sociale è statpotevolmente rallentato.

Tutti questi cambiamenti transitori della società bosniaco-erzegovina ancora esistenti hanno avuto riflessi diretti sullo status degli archivi, cioè la gestione degli archivi, nonché lo sviluppo dell'attività archivistica nel suo insieme. Fino alla guerra, il servizio di archiviazione unico (Archivi di Bosnia Erzegovina con la sua funzione principale e otto archivi regionali) era diviso e organizzato secondo la nuova struttura amministrativa del paese (stati, due entità, dieci cantoni e il distretto di Brčko di Bosnia Erzegovina). Gli archivi esistenti si sono trovati in nuove posizioni, sotto la giurisdizione di nuovi fondatori, la funzione di supervisione dell'Archivio di Bosnia Erzegovina era sparita, si sono formati nuovi archivi e il decentramento ha assunto le caratteristiche dell'anarchia. Ciò ha rallentato in misura considerevole lo sviluppo dell'attività archivistica della Bosnia ed Erzegovina, che continua a rallentare. Questo documento mostra il corso e il carattere di questi cambiamenti ed il loro riflesso sugli archivi e le attività archivistiche nel loro insieme.

Parole chiave: *Bosnia Erzegovina, cambiamento sociale, circostanze di guerra, transizione, archivi, status degli archivi, archivisti, attività archivistica, strategia di sviluppo.*

VPLIV DRUŽBENIH SPREMEMB NA STATUSNI POLOŽAJ ARHIVOV IN RAZVOJ ARHIVSKE DEJAVNOSTI V BOSNI IN HERCEGOVINI (1990-2018)

Izvleček

Družbene spremembe, s katerimi je prišlo do erozije enopartijskega socialističnega sistema in s katerim je vpeljan večstrankarski pluralni sistem oblasti, so zajele leta 1990 celotno območje bivše Jugoslavije. Te spremembe so se odvijale v kompleksnih okoliščinah nacionalnih konfliktov vladajočih struktur glede najpomembnejših vprašanj strukture družbeno-političnega in gospodarskega sistema v državi. Nesoglasja so, med drugim, pripeljala do štiriletne vojne vihre v Bosni in Hercegovini (1992-1995). V povojnem obdobju, ki še zmeraj traja, v času vzpostavitve komplicirane ustavne ureditve države so se nacionalna in politična trenja nadaljevala, s čimer se je proces družbene tranzicije precej upočasnil.

Vse te tranzicijske spremembe bosansko-hercegovske družbe, ki še zmeraj trajajo, se odražajo tudi na statusu arhivov oziroma a upravljanje z arhivi, kot tudi na razvoj arhivske dejavnosti v celoti. Arhivska služba, ki je bila do vojne enotna (Arhiv BiH z matično funkcijo in osem regionalnih arhivov) se je razdružila in organizirala v skladu z novo upravno ureditvijo države (država, dve entiteti, deset kantonov ter Brčko distrikt BiH). Obstoječi arhivi so se znašli na novih statusnih položajih pod pristojnostjo novih ustanoviteljev, matična funkcija Arhiva BiH se je 'stalila', ustanovljeni so novi arhivi, decentralizacija pa kaže znake anarhije. To je v precejšnji meri upočasnilo in še naprej upočasnjuje razvoj arhivske dejavnosti v Bosni in Hercegovini. V tem prispevku bo prikaza tok in značaj teh sprememb in kako so se odražale na arhivih in arhivsko dejavnost nasploh.

Ključne besede: *Bosna in Hercegovina, družbene spremembe, vojne okoliščine, tranzicija, arhivi, status arhivov, arhivisti, arhivska delavnost, strategija razvoja.*

UTICAJ DRUŠTVENIH PROMJENA NA STATUSNU POZICIJU ARHIVA I RAZVOJ ARHIVSKE DJELATNOSTI BOSNE I HERCEGOVINE (1990-2018)

Abstrakt

Društvene promjene u kojima je došlo do erozije monopartijskog socijalističkog i uvođenja višepartijskog pluralnog sistema vlasti zahvatile su cijeli eks jugoslovenski prostor 1990. godine. Odvijale su se u složenim okolnostima nacionalnih sukobljavanja vladajućih političkih struktura na najvažnijim pitanjima strukture društveno-političkog i privrednog sistema zemlje. Ta neslaganja su, između ostalog, dovela do četvorogodišnjeg ratnog sukoba u Bosni i Hercegovini (1992-1995). Nakon toga, u postratnom razdoblju koje još uvijek traje, u uslovima uspostave kompliciranog ustavnog uređenja zemlje, nastavljena su nacionalna i politička trvenja, čime je proces društvene tranzicije značajno usporen.

Sve te tranzicijske promjene bosanskohercegovačkog društva koje još uvijek traju, imale su i imaju direktnog odraza na status arhiva, odnosno upravljanje arhivima, kao i na razvoj arhivske djelatnosti u cjelini. Do rata jedinstvena arhivska služba (Arhiv BiH sa matičnom funkcijom i osam regionalnih arhiva) je razjedinjena i organizirana prema novom administrativnom ustroju zemlje (država, dva entiteta, deset kantona i Brčko distrikt BiH). Postojeći arhivi su se našli u novim statusnim pozicijama, u nadležnosti novih osnivača, 'istopila' se matična funkcija Arhiva BiH, formirani su novi arhivi, decentralizacija je poprimila obilježja anarhije. To je u dobroj mjeri usporilo, i dalje usporava, razvoj arhivske djelatnosti Bosne i Hercegovine. U ovom radu se ukazuje na tok i karakter tih promjena i na njihov odraz na arhive i arhivsku djelatnost u cjelini.

Ključne riječi: *Bosna i Hercegovina, društvene promjene, ratne okolnosti, tranzicija, arhivi, status arhiva, arhivisti, arhivska djelatnost, strategija razvoja.*

1. ARHIVI I ARHIVSKA DJELATNOST BOSNE I HERCEGOVINE DO 1990/92. GODINE

Određeni oblici arhivske djelatnosti na području Bosne i Hercegovine prisutni su u vrijeme višestoljetne osmanske vladavine (1463-1878), a naročito u toku četrdesetogodišnje austrougarske uprave (1878-1918). Međutim, organizirana arhivska djelatnost (propisi, arhivi i dr.) ustrojena je tek nakon Drugog svjetskog rata: osnivanjem Arhiva BiH (1947) i potom sukcesivno mreže regionalnih arhiva (u Sarajevu, Banjaluci, Mostaru, Travniku, Tuzli, Doboju, Foči i Bihaću). To je imalo bitnog odraza na ukupno stanje arhivske građe (količina, cjelovitost, očuvanost i sl.), kao i na organizacione, stručne i naučne domete arhivske djelatnosti u cjelini. U osnovi arhivi i arhivska djelatnost imaju tri prepoznatljive faze (etape) u svom razvoju: prva, (od osnivanja Arhiva BiH 1947. do agresije na BiH 1992.) predstavlja vrijeme njihovog ustrojavanja i uobličavanja - odnosno stasavanja i zrenja, druga etapa obuhvata ratno vrijeme (1992-1995) koje je donijelo destrukcije svih vrsta, i treća etapa, koja je u toku, čini vrijeme od okončanja rata 1995, a karakteriše je obnova i stabilizacija stanja arhiva i arhivske djelatnosti (Kožar, Balta, 2004, str. 151-159).

Neka temeljna pitanja organizacije i rada arhivske djelatnosti Bosne i Hercegovine (arhivi, arhivska mreža, arhivski prostor i oprema, arhivski propisi, arhivska građa, arhivski kadrovi i dr.) aktuelna su od početaka njenog ustrojavanja 1947. pa sve do kraja 2018. godine i dalje (Kožar, 2013, str. 104-105). Na dinamiku njihove realizacije usmjeravajuće su utjecale aktivnosti arhiva i arhivske djelatnosti u cjelini, a odlučujuće društveno-političke okolnosti oličene u političkoj volji centara moći, dok su orijentirajuća, i za jedne i za druge, bila stajališta međunarodne zajednice iskazana u međunarodnim pravnim i društvenim aktima. Ovo je u osnovi karakteristika razvoja arhivske djelatnosti Bosne i Hercegovine u svim etapama njenog funkcioniranja.²

Statusna pozicioniranost arhiva u državi i društvu, dugo vremena je bilo aktualno pitanje u mnogim zemljama svijeta. Vremenom su se ustalila dva dominantna statusna modela: arhivi kao dio administrativno-upravnog aparata (istočno-evropske zemlje) i arhivi kao institucije kulture (zapadne zemlje). Ovo je i danas aktualno pitanje u zemljama koje se nalaze u procesu tranzicije.

O statusu arhiva i arhivske djelatnosti u Bosni i Hercegovini, kao i u ostalim republikama eks Jugoslavije do početka procesa njene disolucije (1990), dugo vremena je bilo puno dilema. U Bosni i Hercegovini je preovladavalo stajalište o arhivima kao institucijama kulture, sa oko 80% upravne i oko 20% kulturne funkcije. Arhivi svih nivoa: Arhiv Bosne i Hercegovine i osam regionalnih arhiva, bili su u tom statusu, sa sinhronizirajućom matičnom funkcijom Arhiva Bosne i Hercegovine. Takva stručna i društvena (sistemska) opredjeljenja uobličavana su postepeno arhivskim zakonodavstvom, koje je do 1971. godine bilo uglavnom jedinstveno na području bivše SFR Jugoslavije, da bi od tada bilo oblikovano bosanskohercegovačko arhivsko zakonodavstvo, koje je u osnovi bilo kompatibilno sa arhivskim propisima ostalih republika. Po njemu, osnivači arhiva su bili organi republičke zakonodavne vlasti. Do 1962. godine arhivi su u Bosni i Hercegovini imali status državnih ustanova, a od tada su u statusu ustanova iz oblasti kulture (Kožar, 2010, str. 171-185). Takvo opredjeljenje je definitivno uobličeno arhivskim zakonodavstvom: *Zakonom o arhivskoj djelatnosti Bosne i Hercegovine* („Sl. list SRBiH“, br. 21/87) i

2 O djelovanju i funkcioniranju arhiva i arhivske djelatnosti Bosne i Hercegovine, objavljeno je više priloga bosanskohercegovačkih arhivista. Najveći broj priloga objavljen je u bosanskohercegovačkim arhivskim časopisima, prije svih u *Glasniku arhiva i Društva arhivskih radnika Bosne i Hercegovine i Arhivskoj praksi*, ali i u monografijama i vodičima pojedinih arhiva. Više radova je sukcesivno objavljivano i u inostranim arhivističkim časopisima: *Arhivist, Arhivski pregled, Sodobni arhivi, Atlanti* i dr.

podzakonskim aktima, kao i projekcijom *Standarda i normativa* (Jerić, Hadžagić, 1991),³ koji su donijeti 1991. godine sa ciljem usmjerenja na eksplicitno određenje društvene i državne funkcije arhiva.

Iako je nominalno arhivska djelatnost definirana kao djelatnost od posebnog društvenog interesa, mnoga važna pitanja su ostala nedorečena i neriješena. Dvojna funkcija arhiva (upravna i kulturna) imala je za posljedicu poteškoće u finansiranju, a što je za sobom povlačilo i brojne druge dileme i slabosti: prostor, kadrovi, oprema itd. Ipak, nasuprot svim tim poteškoćama arhivi i arhivska djelatnost su u ovoj fazi razvoja postali društveno relevantna djelatnost, a što potvrđuju i postignuti rezultati: raspolagali su prostorom od 11.207 metara dužinskih, preuzeli su 3.040 arhivskih fonda i zbirke sa oko 22.620 metara dužnih arhivske građe, imali su 147 arhivskih zaposlenika, ostvarili su stručni nadzor u 11.997 prioriternih registratura, arhivistički sredili oko 60% preuzetog arhivskog fonda itd., dok su tehnička opremljenost i informatizacija arhiva bili na niskim razinama. Arhivi su stasali u mjeri da su postali svjesni svih prednosti i nedostataka u percepciji ove djelatnosti u državi i društvu, da su pravilno uviđali unutarnje slabosti struke, ali i da su sami znali da projiciraju viziju razvoja ove djelatnosti u budućnosti, itd. Dakle, dijagnoza stanja je postojala, vizija razvoja također, dok je predstojala bitka za implementaciju svega toga u arhivskoj pragmatiki. (Jerić, Hadžagić, 1991, str. 55-120; Kožar, 1991, str. 37-49).

2. RATNA ETAPA ARHIVA I ARHIVSKE DJELATNOSTI BOSNE I HERCEGOVINE (1992-1995)

Tranzicija bosanskohercegovačkog društva je, kako je naprijed naznačeno, započela višestranačkim izborima krajem 1990. godine, kojima je okončano razdoblje monopartijskog socijalističkog sistema i uveden višestranački sistem liberalne demokratije. Nova vlast je uspostavljena koalicijom tri pobjedničke nacionalne stranke: Stranke demokratske akcije (SDA), Srpske demokratske stranke (SDS) i Hrvatske demokratske zajednice (HDZ). Te političke promjene dovele su do strukturalnih promjena u svim sferama države i društva: u upravi, politici, privredi, ekonomiji, obrazovanju, kulturi. Započela je pretvorba društvenog i dijela državnog vlasništva u privatno, nestale su ranije političke strukture i uspostavljene nove, otvoreni su procesi uspostavi sistema tržišne ekonomije. Očekivalo se da sve te promjene doprinesu bržem i svestranom razvoju bosanskohercegovačkog društva. Međutim, to se nije dogodilo u cjelini uzevši iz najmanje dva razloga: uslijed uticaja vanjskih faktora koji su se manifestirali kroz proces disolucije eks Jugoslavije na njene sastavne dijelove (federalne jedinice), te uslijed unutarstranačkih (i međunacionalnih) neslaganja, posebno u odnosu na tekuće disolutivne procese. I jedni i drugi faktori su doveli do četverogodišnjeg rata (1992-1995), po rezolucijama Vijeća sigurnosti do agresije susjednih država na Bosnu i Hercegovinu, kojim je proces tranzicije usporen pa i onemogućen, uz brojne i veoma teške posljedice po bosanskohercegovačko društvo, sve narode i građane (Čekić, 2004), što je tema za sebe.

U toku četverogodišnjeg rata značajno su promijenjene okolnosti u kojima se odvijao ukupan životni proces – pa i u odnosu na arhive i arhivsku građu kao kulturno dobro. Međunarodni pravni i drugi propisi uglavnom nisu primjenjivani, naprotiv, grubo su kršeni, između ostaloga i na način da su skloništa kulturnih dobara (arhivi, biblioteke, instituti, muzeji i dr.) koja su bila obilježena odgovarajućim međunarodnim znacima, namjerno

3 *Standardima i normativima za arhivsku djelatnost Bosne i Hercegovine*, Sarajevo, 1991, str. 55, arhivi su definirani kao „kompleksne, polifunkcionalne institucije koje istovremeno i nedjeljivo obavljaju društvenu ulogu: a) upravnih organizacija u oblasti kulture, b) informativno dokumentacionih centara, c) kulturno-obrazovnih ustanova i d) naučno-istraživačkih ustanova“.

granatirana. Ni nacionalni (bosanskohercegovački) propisi o zaštiti kulturnih dobara se nisu dosledno provodili na cijelom području BiH. Sve je to uticalo da su naznačena prijeratna društvena i stručna stremljenja na planu razvoja arhivske djelatnosti prekinuta. Usljed niza okolnosti, koje se ponajviše tiču karaktera rata u Bosni i Hercegovini, prijeratni arhivski propisi nisu provedeni u većem dijelu zemlje. Ovo i pored toga što je rad arhiva u uslovima rata bio nominalno uređen odredbama važećih propisa, kojima su se nastojala implementirati međunarodna pravna akta (*Brguljan, 1985, str. 74-147*),⁴ te nizom stručnih arhivskih upustava.

Ratom je narušena organizaciona struktura, nadležnosti i mogućnosti normalnog rada arhivskih ustanova, a njihova djelatnost je značajno reducirana. Arhivi su radili u skladu sa propisima koji su doneseni na područjima koje su kontrolirale dvije vojske: Armija BiH (čiju je komponentu činilo Hrvatsko vijeće obrane), te Vojska Srpske Republike BiH. U osnovi do donošenja novih propisa⁵, arhivska djelatnost se zasnivala na odredbama *Zakona o arhivskoj djelatnosti Bosne i Hercegovine* iz 1987. godine, razumljivo u mjeri u kojoj su postojali elementarni uvjeti za funkcioniranje arhiva. Ono što je promijenjeno u ratnim okolnostima sa aspekta statusne pozicije arhivskih ustanova, svakako je činjenica da su arhivi, bez obzira na razlike u propisima na područjima koje su kontrolirale zaraćene vojske, bili maksimalno podržavljani. Sve funkcije arhiva su, osim nekih izuzetaka koje su u vezi sa intenzitetom ratnih zbivanja, svedene na zaštitu i čuvanje arhivske građe pohranjene u arhivima, arhivskih prostora i zaposlenika.⁶

U toku ratne etape razvoja (1992-1995) došlo je do destrukcija i stradanja i na polju arhivske djelatnosti Bosne i Hercegovine. Između ostalog stradalo je oko 80.000 metara dužnih arhivske građe koja se najvećim dijelom nalazila izvan arhiva (*Kožar, 1999, str. 287-292*), stradao je i dio arhivske građe u arhivima, stradali su arhivski objekti, došlo je do korištenja jednog dijela arhivskog prostora za ratne potrebe, značajno je reducirana kadrovska osnova arhiva itd. Kada se analiziraju uticaji i posljedice svih tih ratnih okolnosti, onda se neminovno dolazi do zaključka da je u arhivskoj djelatnosti ne samo zaustavljen razvoj, već je došlo do brojnih destrukcija koje su refleksija ukupnih vojnih i društveno-političkih zbivanja unutar Bosne i Hercegovine, pa je bilo sasvim logično što je sanacija takvoga stanja dugo trajala.

4 Radi se o međunarodnim konvencijama kojima je uređeno pitanje zaštite arhivske građe u ratnim okolnostima, kakva je *Konvencija o zaštiti kulturnih dobara u slučaju oružanog sukoba*, donijeta u Hagu 1954. godine i mnoge druge. Što se tiče strukovnih upustava, osnovne smjernice su utvrđene na ovu temu organiziranom Savjetovanju arhivskih radnika Jugoslavije, održanom 1987. godine u Tuzli.

5 Na području pod kontrolom Armije BiH donijeti su sljedeći propisi: *Uredba sa zakonskom snagom o ustanovama* („Sl. list R BiH”, br. 6/92) i *Zakon o ministarstvima i upravnim organizacijama Republike BiH* („Sl. list R BiH”, br. 6/92). Na području pod kontrolom Vojske Srpske Republike (SR) BiH donijeti su: *Odluka o osnivanju Arhiva SR BiH* („Sl. glasnik SR BiH”, broj 8/92), *Naredba o zbrinjavanju i zaštiti kulturnih dobara* („Sl. glasnik SR BiH”, br. 13/92), *Zakon o izmjenama i dopunama Zakona o ministarstvima* („Sl. glasnik SR BiH”, br.15/92), te *Zakon o ministarstvima* („Sl. glasnik SR BiH”, br. 19/93).

6 O radu bosanskohercegovačkih arhiva u ratnim okolnostima napisano je više radova, između ostaloga ovoj problematici su dominantno posvećena tri broja *Glasnika arhiva i Društva arhivskih radnika BiH*, brojevi 32, 33 i 34, Sarajevo, 1992/93., 1993/94. i 1995/96.

3. UTICAJ POSTRATNIH TRANZICIJSKIH PROMJENA NA ARHIVE I ARHIVSKU DJELATNOST (1996-2018)

Ratno stanje u BiH okončano je Dejtonskim mirovnim sporazumom novembra 1995. godine. Njime je, Anexom 4 koji čini Ustav države BiH, uspostavljen novi administrativno-državni sistem, znatno drugačiji od prijeratnog (*Dejtonski sporazum, nedati-rano*).⁷ Time se promijenio društveni sistem, utvrđeno novo administrativno ustrojstvo Bosne i Hercegovine, te u cjelini uzevši poremećen prijeratni sistem vrijednosti. Sve te promjene, kao i brojna lutanja i nesnalaženja organa vlasti u tekućem tranzicijskom prestrojavanju države i društva, razumljivo, imale su odraza i na stanje arhiva i arhivske djelatnosti.

Naime, novim Ustavom je Bosna i Hercegovina uređena kao država dva entiteta: Federacija BiH (51% teritorija) koja je administrativno podijeljena na deset kantona, i Republika Srpska (49% teritorija) čiji je prostor administrativno jedinstven. Za područje prijeratne općine Brčko određena je posebna međunarodna arbitraža, koja je kasnije rezultirala uspostavom Brčko Distrikta BiH, kao zasebne administrativne jedinice u okviru države Bosne i Hercegovine. Osim nekih zajedničkih funkcija na nivou države (granice, vanjska politika, oružane snage i sl.) sve funkcije države su prenijete na entitete, odnosno na kantone u entitetu Federacija BiH, i na Brčko distrikt BiH, tako da sve te administrativne razine imaju svoje ustave, a Brčko distrikt BiH svoj statut, te se na tim razinama uglavnom odvijaju tranzicijske promjene. Istina postoji određena labava subordinacija svih vrsta i nivoa vlasti (zakonodavne, izvršne i sudske) na nivou države Bosne i Hercegovine, koja je veoma spora i neefikasna, između ostaloga i zbog toga što su mehanizmi opstrukcije dio tog sistema, tako da se praktično Ustav i najvažniji tranzicijski zakoni mogu donositi i mijenjati samo konsenzusom tri konstitutivna naroda (Srba, Hrvata i Bošnjaka) i dva entiteta, a to je, kako se pokazalo na mnogim pitanjima skoro nemoguće postići. Ni institucije međunarodne zajednice koje su po Ustavu sastavni dio sistema, ne čine dovoljno da se stanje brže i bitnije mijenja. U takvom stanju stvari, sve aktivnije postaju politike koje na različite načine destruiraju Bosnu i Hercegovinu, unose nemir i nestabilnost, tako da je u osnovi ova država jedna zarobljena zemlja, dostignuti nivo tranzicije je dobrano limitiran i konzerviran, investicijski i drugi razvojni tokovi su u mnogo čemu blokirani, korupcija je ušla u sve sfere života, zemlja je sve zaduženija i ovisnija od međunarodnih monetarnih institucija a stanovništvo sve beznađežnije, nivo rasta bruto društvenog proizvoda je nizak i dr. što se u krajnjem reflektira u tome da se najproduktivniji dio stanovništva masovno iseljava. Kada se sve to zna, postavlja se logično pitanje: šta u takvim društvenim okolnostima može da očekuje arhivska djelatnost? Odgovor je svakako u cjelini jasan: nerazumijevanje i marginalizaciju, čekanje da dođu bolji dani! Ipak, i u takvim okrutnim okolnostima, arhivska djelatnost iznalazi mogućnosti da se stanje stabilizira a na nekim poljima rada i unapređuje.

7 Tekst *Dejtonskog sporazuma*, u vidu brošure, objavljen je uz finansijsku pomoć USAID-a. O postojanju originala ovog sporazuma, i njegovom pohranjivanju i čuvanju, u medijima su se pojavile brojne špekulacije, u čijoj je osnovi tvrdnja da je originalan prijevod Dejtonskog sporazuma na bosanski, srpski i hrvatski jezik, nestao, pa se kao izvorni dokument koristi tekst sporazuma na engleskom jeziku. Inače, Dejtonski mirovni sporazum se sastoji iz Općeg okvirnog sporazuma i 11 aneksa, te niza dodataka: prapratnih pisama, završnih izvjava i dodatnih sporazuma.

Sveobuhvatan odgovor o refleksiji ukupnog tranzicijskog stanja i odnosa bosanskohercegovačkog društva na arhive i arhivsku djelatnost nije moguće dati u radovima ove vrste. Moguće je samo konstatirati činjenicu da je aktuelno stanje u arhivskoj djelatnosti Bosne i Hercegovine, odraz stanja u politički, etnički, kulturno i konfensionalno podijeljenom bosanskohercegovačkom društvu, u kojem je nestao raniji – prijedratni a još uvijek nije uobličen novi – poslijeratni sistem vrijednosti. Shodno tome nešto više pažnje usmjerit ćemo na statusno pozicioniranje arhiva u novoj arhivskoj legislativi, te percepciji države i društva o značaju arhiva i arhivske djelatnosti iskazanu u *Strategiji razvoja kulturne politike u BiH*, kao pitanjima koja su više odraz vizije i direktnog uticaja aktualnih vlastodržaca na ovu djelatnost, te na pitanje dometa naučnoarhivističke djelatnosti, koje je primjer kako se znanjem i entuzijazmom arhivista mogu postići bolji rezultati.

3.1. Statusna pozicija arhiva i arhivske djelatnosti

Ustavom uređeno administrativno ustrojstvo Bosne i Hercegovine, apsolutno je odredilo i ustrojstvo arhivske djelatnosti na tri nivoa: država, dva entiteta (uključujući i Brčko distrikt BiH) i deset kantona. To je, razumljivo, zahtijevalo uspostavu nove arhivske mreže i donošenje nove arhivske legislative, kojom bi se prijeratna jedinstvena arhivska služba uredila u duhu administrativnih promjena na tri razine. Taj proces je tekao sporo i u mnogo čemu neadekvatno, tako da ni do kraja 2018. godine nije potpuno uobličen, a uz to je u mnogo čemu nedostatan, što je posljedica spore i neadekvatne tranzicije bosanskohercegovačkog društva, tako da u tom konglomeratu sistemski neriješenih pitanja arhivska djelatnost nije adekvatno pozicionirana, na nekim razinama nije ni prepoznata njena važnost za državu i društvo, mada se stanje znatno razlikuje na određenim administrativnim nivoima.

Na nivou države Bosne i Hercegovine je, nakon višegodišnjih insistiranja struke podržane od institucija međunarodne zajednice, donesen novi arhivski zakon (Zakon o arhivskoj građi i Arhivu Bosne i Hercegovine, „Službeni glasnik BiH“, br. 16/01), čemu je prethodila dinamična aktivnost arhivske struke preko 1996. godine obnovljenog Društva arhivskih radnika Bosne i Hercegovine (Kovačević, Kristić, 1997, str. 17-21), kojim je uređeno funkcioniranje Arhiva Bosne i Hercegovine kao državnog arhiva u statusu uprave - u nadležnosti Vijeća ministara kao Vlade BiH (Kožar, 2010, 171-185; Šabotić, 2002, 16-22). Bilo je za očekivati da se tim principom rukovode i niže administrativne razine prilikom donošenja arhivskih propisima za svoj administrativni okvir. Međutim, sobzirom na ustavne nadležnosti entiteta i kantona to se nije dogodilo, već je svaka administrativna jedinica o tome samostalno odlučivala. Posljedica svega toga je različita statusna pozicioniranost arhivskih ustanova na razini entiteta i kantona.

Arhivski propisi na nivou entiteta imaju svojih osobenosti, što dijelom uzrokuje različita administrativna uređenost: Republika Srpska je administrativno jedinstven i centraliziran entitet, dok je Federacija BiH apsolutno decentralizirana i administrativno razučena na deset kantona. Zajednička im je karakteristika da je njima uobličena arhivska djelatnost na nivou oba entiteta. Ovo je posebno slučaj sa propisima na nivou Republike Srpske, gdje se svi propisi odnose na cijeli prostor entiteta, bez neke niže administrativne razine. *Zakonom o arhivskoj djelatnosti Republike Srpske* iz 2008. godine („Službeni glasnik RS“, broj 119/08), i nizom podzakonskih akata, arhivska legislativa je relativno cjelovito zaokružena, a jedinstven Arhiv Republike Srpske u Banjaluci sa pet arhivskih odjeljenja: u Doboju, Foči, Zvorniku, Trebinju i Istočnom Sarajevu, statusno je pozicioniran kao entitetska upravna organizacija (Mačkić, 2009, str. 13-17).⁸

8 I nakon rata *Zakon o arhivskoj djelatnosti Republike Srpske* je prošao kroz više izmjena i dopuna, koje su se ticale i statusne pozicioniranosti Arhiva RS. Definitivno je pitanje statusa, uz brojne druge kvalitativne promjene, uobličeno konačnim tekstom Zakona iz 2008. godine *Zakonom* su utvrđene i neke za djelatnost važne nadležnosti *Udruženja arhivskih radnika RS*, što daje mogućnost djelovanja na planu kulturne i obrazovno-edukativne djelatnosti.

Nakon rata u entitetu Federacija Bosne i Hercegovine nastala je višeslojna arhivska legislativa. Obuhvata propise koji se odnose na nadležnosti Arhiva Federacije BiH, dok su pitanja rada kantonalnih arhiva data u nadležnost kantona. *Zakonom o arhivskoj građi i Arhivu Federacije BiH* („Službene novine Federacije BiH“, broj 45/02), a potom i nizom podzakonskih akata (Šehović, Čekić, 2007, str. 247-326), regulirana su pitanja koja se odnose na nadležnosti Arhiva Federacije BiH, te na organe vlasti, druge institucije i pravna lica formirana na nivou Federacije BiH, a samo načelno na pitanja koja se odnose na kantonalne organe, institucije i pravna lica. Statusno je Arhiv Federacije BiH pozicioniran kao federalna upravna institucija.

Arhivski propisi u kantonima nisu sinhronizirani sa propisima na nivou Federacije BiH, niti su kod usvajanja federalnih propisa respektovana iskustva kantonalnih (do rata regionalnih) arhiva. Posljedica toga je da su arhivski propisi na nivou kantona različitog kvaliteta, te da za dva od deset kantona još uvijek nisu ni doneseni. Najcjelovitijim se doimaju arhivski propisi u Sarajevskom i Tuzlanskom kantonu. Između ostaloga to se odrazilo i na različitu statusnu pozicioniranost kantonalnih arhiva. Od osam kantonalnih arhiva, pet arhiva (u Travniku, Mostaru, Širokom brijegu, Goraždu i Zenici) je u statusu uprave a tri (u Sarajevu, Tuzli i Bihaću) u statusu javnih ustanova iz oblasti kulture (Kožar, 2000, str. 192-198; Šehović, Čekić, 2007, str. 247-326). To, razumljivo, arhivsku mrežu u Federaciji BiH čini u mnogo čemu nedostatnom i manjkavom, a što svakako ima odraza i na arhivsku djelatnost Bosne i Hercegovine u cjelini.

Na području Brčko distrikta BiH, zbog niza različitih okolnosti, kasnilo se sa donošenjem arhivskih propisa. *Zakonom o arhivskoj djelatnosti na području Brčko distrikta BiH* („Službeni glasnik Brčko distrikta BiH“, broj 44/04) arhivska djelatnost je pozicionirana kao sastavni dio uprave Distrikta.

Dakle, od dvanaest arhivskih zakona koji su u primjeni na području Bosne i Hercegovine, arhivska djelatnost je u devet zakona pozicionirana u statusu uprave, a samo u tri kantonalna propisa u sferi kulture.

Cjelovito oblikovan sud o prednostima i nedostacima određene statusne pozicije arhiva u zemljama eks Jugoslavije nije uobličen (Klasinc, 2010, str. 73-90; Semlić – Rajh, 2008, 137-152), mada je to pitanje, s manje ili više pažnje i uspjeha, tretirano sa više arhivističkih aspekata. U Bosni i Hercegovini je postratno administrativno uređenje zemlje (država, entiteti i kantoni), bitno utjecalo na status arhiva i arhivske djelatnosti. Umjesto prijeratne sinhronizirane arhivske mreže od jednog državnog i osam regionalnih arhiva, nastale su nove okolnosti u kojima su granice prijeratne teritorijalne nadležnosti arhiva značajno izmijenjene. U tom preostroju arhivske mreže došlo je do podjele, pa i sukoba, nadležnosti tri nivoa vlasti, što je zahtijevalo dodatna usaglašavanja, naročito kada su u pitanju nadležnosti novih instanci vlasti – kakvi su entiteti, te kada se radi o osnivanju kantonalnih arhiva u sredinama koje nisu imale odgovarajuću arhivsku tradiciju, a takvih je pet od ukupno deset. Tako se dogodilo da se u mnogim sredinama počinjalo ispočetka, bez odgovarajućih stručnih i političkih znanja i iskustava. A kada struka zataji, kada nema viziju razvoja, onda politika nesmetano odlučuje, vodeći računa prije svega o svojim interesima, koji u pravilu vode etatizaciji djelatnosti. U takvom političkom ambijentu, struka se nije uspjela nametnuti i izboriti se za najbolja rješenja, bez obzira da li se radi o statusnim ili nekim drugim važnim pitanjima. Često puta ni stajališta struke nisu bila obznanjena, ili nisu bila usaglašena, ili pak nisu ni postojala. Između ostaloga u smjeru pozicioniranja arhiva u statusu organa uprave djelovalo je rukovodstvo obnovljenog Arhiva BiH (Kovačević, 1998, str. 17-18), dok je Društvo arhivskih radnika BiH preporučivalo status arhiva kao javnih ustanova u sferi kulture. Sa aspekta arhivske teorije i prakse obje statusne pozicije imaju

određenih prednosti i nedostataka, što je tema za sebe (Kožar, 2003, str. 212-220). Ovdje je, međutim, bitna činjenica da su na statusnu poziciju arhiva odlučujuće uticale tranzicijske društvene promjene oličene u interesima centara političke moći, čijim je interesima podređivana i statusna pozicija arhiva. U suštini se radi o tome da različita statusna pozicija arhiva ne doprinosi jedinstvu i jačanju struke, već naprotiv, otežava njeno sinhrono djelovanje i usporava razvoj arhivske djelatnosti.

3.2. Arhivi i arhivska djelatnost u Strategiji kulturne politike u Bosni i Hercegovini

U tranzicijskim promjenama bosanskohercegovačkog društva kultura je konstantno marginalizirana. Međutim, sobzirom na širi značaj nacionalne kulture Evropska zajednica je uočila tu bosanskohercegovačku tranzicijsku manjkavost, pa je nastojala uticati na izgradnju njene strategije kulturnog razvoja, što je tek 2008. godine rezultiralo donošenjem *Strategije kulturne politike u Bosni i Hercegovini* („Službeni glasnik BiH“, broj 93/08). Naime, po nalogu Upravnog komiteta Vijeća Evrope grupa eksperata je sačinila Izvještaj o stanju u bosanskohercegovačkoj kulturi oktobra 2002. godine. U njemu je konstatirano da u BiH ne postoji konzistentna, prosperitetna i moderna kulturna politika i da je neophodno izvršiti reviziju postojeće kulturne politike (organiziranost, način finansiranja, odnos kulturnog tržišta i kulturnog stvaralaštva, zaštita kulturno-historijskog naslijeđa, uloga kulturnih institucija i kulturnih asocijacija, podrška kreativnosti i međunarodnoj saradnji itd. Kožar, 2011, str. 243).

U Strategiji, koju je pripremila Komisija sastavljena od 15 članova – uglavnom stvaralaca iz različitih oblasti kulture među kojima i iz arhivske djelatnosti, a usvojilo Vijeće ministara BiH u jesen 2008. godine, između ostaloga je konstatirano da je stanje u kulturi apsolutno nezadovoljavajuće sa materijalnog, kadrovske i organizacionog aspekta kako u institucijama kulture tako i u strukovnim udruženjima, te da je glavni uzrok takvog stanja neadekvatna podrška organa vlasti. Konstatuje se da su u kulturnoj posebnosti BiH sudjelovale četiri civilizacije (mediteranska, srednjoevropska, bizantska i orijentalno-islamska), što je ostavilo traga u raznolikosti kulturno-historijskog naslijeđa, što sve stvara osnovu za afirmaciju multikulturalizma na kojem treba da se temelji otvorenost, zajedništvo i drugi integrativni tokovi. Ukazuje se na neophodnost izgradnje i poštivanja principa kulturne demokratije, koja se zasniva na zaštiti prava na ljudsko dostojanstvo, na identitet i razlike za sve ljude i sve kulture, te na pravilno shvatanje principa „demokratizacije kulture“ i principa „demokratskog konsenzusa“ (*Strategija*, str. 7-11).

Za arhive i arhivsku djelatnost od posebnog su značaja pitanja pozicioniranja kulturnog naslijeđa (u koje spada i arhivska građa) i institucija kulture (u koje spadaju arhivi). Kulturno-historijsko naslijeđe se definira kao „kulturno pamćenje – blago koje nestaje“, ukazuje se na njegovo permanentno stradanje, a da bi se to nepovoljno stanje zaustavilo i promijenilo, potrebno je stvaranje pogodne „društvene klime“ kako bi se pomirila „nacionalna i kulturološka posebnost“ kulturnog naslijeđa a putem otklanjanja dualizma između države i nacije. Također se konstatira da „status institucija kulture zaduženih za kulturno-historijsku baštinu, poput arhiva, muzeja, biblioteka, nije u potpunosti zadovoljavajući s obzirom na pomanjkanje finansijskih sredstava za osnovne izdatke, kadrovski deficit i organizacijske zastarjelosti“ (*Strategija*, str. 12).

Strategija je okrenuta izgradnji kulturne politike koja će se, kao i u modernim evropskim državama, zasnivati na tri principa: deetatizaciji, decentralizaciji i demokratizaciji. Primjena svakog od ovih principa itekako pogoduje arhivima i arhivskoj djelatnosti. Deetatizacija podrazumijeva promjenu strukture vlasništva nad kulturnim dobrima, da ona ne budu isključivo u vlasništvu države. Ovdje se problem vidi u nezavršenom procesu određenja titulara nad kulturnim dobrima koja su prema prijeratnim propisima bila društvena svojina ili u posjedu „građansko-pravnih lica“ (*Strategija, str. 14-15*). U ta dobra spada i arhivska građa vjerskih zajednica, o čemu je autor ovoga priloga objavio nekoliko radova. Decentralizacija ne podrazumijeva nepostojanje matičnih institucija kulture na nivou države i jedinstvenih propisa, već se naprotiv predviđa potreba donošenja Zakona o kulturno-historijskom naslijeđu na nivou BiH, čije bi odredbe slijedili zakoni po pojedinim segmentima kulturnih djelatnosti. Država je dužna finansirati institucije kulture, u čemu treba da učestvuju i lokalne zajednice, jer se one kao „nekompletni sistemi“ ne mogu prepustiti tržišnoj utakmici. Projekte u kulturi treba posebno finansirati u skladu sa prethodno dobro provedenim demokratskim procedurama, a preko stručnih i kompetentnih komisija koje nisu podložne „uticaju dnevne politike“ (*Strategija, str. 18-20*). Posebna pažnja je posvećena pitanjima demokratizacije kulture, međunarodnoj saradnji, kulturnim manifestacijama, strukovnim asocijacijama, naučnim i stručnim skupovima, kao i mnogim drugim suštinskim pitanjima. Posebno je naznačena potreba utvrđivanja prioriteta u akcionom programu kulturne politike. U Programu ostvarenja kulturne politike predviđene su četiri faze: edukativna, legislativa, normativna transformacija i podrška interresorskim projektima, a utvrđena je i metodologija praćenja realizacije ovih programskih načela. Na kraju je zaključeno da u BiH postoji adekvatan kulturni potencijal koga treba osloboditi datih stega i okova kako bi došlo do afirmacije pravih kulturnih vrijednosti koje će dati doprinos ukupnom razvoju BiH i njenom bržem uključivanju u evropske kulturne tokove (*Strategija, str. 33-42*).

Iako Strategija nije sveobuhvatno i cjelovito definirala sva krucijalna pitanja kulturne politike, posebno su evidentne manjkavosti u tretmanu arhiva i arhivske djelatnosti (više o tome: *Kožar, 2011, str. 241-255*), ona je dokaz da i struka može uticati na politiku, jer u osnovi *Strategija* predstavlja kompromis u stajalištima struke i politike. I ovdje je dominantan uticaj politike, u određenom tranzicijskom trenutku, ali je itekako prisutan i vidljiv stav struke. Međutim, koliko je poznato, opredjeljenja o preobražaju kulture utvrđena u *Strategiji* nisu dosljedno realizirana, istina u nekim oblastima manje u drugima više, a njen uticaj se nije bitnije osjetio ni u arhivskoj djelatnosti, mada je i u njoj, u vezi sa *Strategijom* ili mimo nje, bilo određenih pomaka.

3.3. Uticaj tranzicije na naučno-arhivističke domete arhivske djelatnosti

Iako se, sobzirom na statusnu poziciju arhiva i arhivske djelatnosti u društvu, naučna dimenzija njihovog rada nije mogla odvijati izolirano i mimo podrške društva – prije svih osnivača arhiva, ipak je naučna djelatnost otvoreni poligon na kojem najdirektnije dolazi do izražaja nivo razvijenosti ove struke i nauke, tj. postojanje znanja koje po prirodi stvari generira potrebu za novim znanjima. Te potrebe su nastale sredinom prve faze razvoja arhivske djelatnosti, kasnije su permanentno rasle i razvijale se, da bi u postdejtonskoj aktuelnoj fazi postajale sve prepoznatljivije i razvijenije. Ipak, naučna arhivistička znanja nisu ovladala velikim brojem arhiva i arhivskih djelatnika, ali su postala značajna i respektabilna, dobar temelj za dalju dogradnju. Ona su dokaz da je sudbina struke, i pored inertnosti centara moći, u arhivistima kao nosiocima djelatnosti, profesionalcima i entuzijastima.

Naime, pravo i mogućnost da se arhivi, kao ustanove kulture, bave naučnim radom, prvi put je utvrđena članovima 37 i 39 *Zakona o arhivskoj građi Bosne i Hercegovine* („Službeni list SR BiH“, broj 9/74),⁹ koje su kasnije suštinski dopunjavane i unapređivane. Karakteristična je činjenica da u naznačenim zakonskim odredbama stručna i naučna sfera nisu pravno implicitno razdvojene, već su tijesno povezane, bilo da se međusobno dopunjavaju ili se naučna nadovezuje na stručnu sferu, što je neminovan i apsolutno razuman slijed u procesu ustrojavanja i razvoja naučnog rada. Uostalom praksa je pokazala da je na takvoj arhivskoj legislativi naučna arhivistička djelatnost uspješno razvijana, što je najbolja potvrda njene opravdanosti i svrsishodnosti.

U toku ratne etape razvoja (1992-1995) došlo je do destrukcija i stradanja i na polju arhivske djelatnosti Bosne i Hercegovine. Prijeratni arhivi su nastavili sa radom u ratnim uslovima svodeći svoju djelatnost ponajviše na zaštitu arhivske građe, arhivskih prostora i zaposlenika. Za naučnu djelatnost nije bilo odgovarajućih uslova, mada je i na tom planu bilo značajnih rezultata (*Kožar, 1995, str.161-192*).

Nakon rata (1995) arhivska mreža, pa otuda i arhivska legislativa, je prilagođena dejtonskom ustroju Bosne i Hercegovine, tako da je ista nastajala na tri nivoa: za Bosnu i Hercegovinu, dva entiteta i deset kantona, te za Brčko distrikt BiH. U dužem vremenskom intervalu nastajali su arhivski zakoni na različitim razinama, tako da je do sada, umjesto jednog prijeratnog, donijeto ukupno 12 arhivskih zakona: jedan državni, dva entitetska, osam kantonalnih (osim za Zapadnohercegovački i Posavski kanton) i za Brčko distrikt BiH. Isti su manje ili više nedostatni i međusobno neharmonizirani, mada su u svima ugrađene odredbe o naučnoj djelatnosti arhiva, u mjeri u kojoj je to bilo i prije rata (*Šehović, Čekić, 2007*). Dakle, aktualna arhivska legislativa od 1974. pa nadalje, uređuje pitanja (pravo i obavezu) bavljenja arhiva naučnim radom. Njena manjkavost je u konzervativnosti, uopćenosti i nedorečenosti, odnosno neprilagođenosti potrebama usmjeravajuće informacijske arhivistike, što je ostavilo traga na nivo i strukturu naučnih ostvarenja.

Naučna djelatnost bosanskohercegovačkih arhiva odvijala se na planu istraživanja u svrhu kompletiranja arhivske građe, izradi naučno-informativnih sredstava o građi, objavljivanju arhivske građe, objavljivanju publikacija i časopisa, organizaciji stručnih i naučnih skupova (savjetovanja, seminara, okruglih stolova) idr. Koordinativnu (matičnu) funkciju u sferi naučnog arhivističkog rada do 1992. godine imao je Arhiv Bosne i Hercegovine, u čemu je značajan doprinos dalo i arhivističko udruženje – *Društvo arhivskih radnika BiH*. U tom razdoblju ustrojavanja, stasavanja i zrenja, arhivi su prestali biti puki serviseri organima vlasti a sve više su postajali kreativni stručno-naučni organizmi, u značajnoj mjeri depolitizirani i profesionalizirani (*Kolanović, 1999, str. 29-42; Kožar, 2003, str. 166-174*). Tada je i došlo do krupnih promjena u smjeru poznanstvenjenja bosanskohercegovačke arhivistike. Međutim, rat (1992-1995) je razorio arhivsku mrežu i donio brojne teškoće u funkcioniranju arhiva od kojih se neki nisu oporavili, tako da se i dalje pretežno bave egzistencijalnim pitanjima funkcioniranja.

9 Odredbe ovog Zakona bile su rezultat razvoja jugoslovenske i svjetske arhivistike. Za jugoslovensku razinu su bile prelomne odluke sa Treće skupštine arhivista u Ohridu 1958. kada je kao jedan od četiri temeljna zadatka arhiva postala i naučna djelatnost. Na međunarodnoj razini ova opredjeljenja utvrđena su na svjetskim arhivskim kongresima u Bruxellesu (1964), Madridu (1968) i Moskvi (1972).

Slično stanje je i sa većinom u skladu sa dejtenskom administrativnom podjelom novoformiranih arhiva. Ipak, većina prijeratnih regionalnih arhiva, koji su postali entitetski ili kantonalni, uspio se organizaciono, finansijski i kadrovski srediti, potom obnoviti i značajno pojačati aktivnosti na svim poljima rada pa i na naučnom planu. Profunkcionirao je i Arhiv BiH. Oni su u saradnji sa na različitim razinama formiranim arhivističkim udruženjima,¹⁰ organizirali brojne stručne i naučne bosanskohercegovačke i međunarodne naučne skupove, putem kojih je došlo do miješanja naučnog arhivističkog znanja, kreiranog spolja ali i iz same arhivističke zajednice Bosne i Hercegovine. Rezultat svega toga su značajna stručna i naučno-arhivistička ostvarenja, o čemu do sada osim sporadičnih nastojanja,¹¹ nije sačinjena sveobuhvatna analiza stanja, a to nije ni ambicija ovoga rada. Ipak, činjenica je da ni u postojećoj postdejtonskoj tranzicijskoj fazi funkcioniranja bosanskohercegovačkog društva, naučnoj djelatnosti uopće, pa ni onoj na polju arhivistike, nije dato odgovarajuće mjesto i značaj, a što se vidi iz dokumenta *Strategija razvoja nauke u Bosni i Hercegovini 2010.-2015. godine* (Sarajevo, 2009).

Unatoč svemu tome, u cjelini uzevši marginalizaciji arhivske struke i nauke u tranzicijskom bosanskohercegovačkom društvu, inicijativom, entuzijazmom i pregalaštvom relativno malog broja arhivista, arhivska djelatnost je ostvarila značajne rezultate i na naučnom polju. Umjesto detaljne analize tih rezultata, naznačimo samo dvije značajne oblasti: preuzimanje arhivske građe i objavljivanje arhivske građe.

Naime, arhivi su se permanentno, uporno i učinkovito bavili svim aspektima brige o arhivskoj građi (od nastajanja do korištenja), i na tom planu postigli zavidne rezultate. Prema podacima iz 2005. godine u bosanskohercegovačkim arhivima je pohranjeno 3.799 arhivskih fondova i zbirki arhivske građe ukupne količine 44.414 metara dužnih, što je u odnosu na prijeratno stanje (iz 1990.) povećanje za 759 arhivskih fondova i zbirki, odnosno 21.784 metra dužna arhivske građe (Kožar, 2006, str. 39-52). Iako validne analize novijeg datuma nisu sačinjene, mnogi pokazatelji govore u prilog sve intenzivnijeg preuzimanja arhivske građe iz registratura. Neki arhivi su započeli digitalizaciju važnijih arhivskih fondova i zbirki, ali su to sporadični primjeri, a na nivou arhivske djelatnosti ne postoje jedinstveni pristupi ovim pitanjima. Digitalizacija građe omogućava značajno brži i lakši pristup građi za sve korisnike – pa i za naučna istraživanja. O značaju i intenzitetu stručnih i naučnih poslova sa arhivskom građom govori i činjenica da je više desetina arhivskih fondova i zbirki dobilo status nacionalnih spomenika Bosne i Hercegovine (Alibašić, 2011, str. 84-103).

Objavljivanjem arhivske građe bavili su se neki arhivi, prije svih Arhiv Bosne i Hercegovine, a potom regionalni arhivi u Sarajevu, Tuzli i Banjaluci, dok je angažman ostalih arhiva na ovom planu bio manjeg obima. Građa je objavljena u okviru posebnih publikacija ili u okviru zasebnih rubrika u arhivskim časopisima. Radi se prevažno o građi koja se nalazi u fondovima i zbirkama arhiva koji su je objavljivali, prije svih Arhiva Bosne i Hercegovine gdje se nalazi najvažnija arhivska građa.

10 Društvo arhivskih radnika BiH je i u ratnim uvjetima djelovalo na dijelu teritorija pod kontrolom Armije BiH, da bi 1996. obnovilo svoju organizacionu strukturu i djelatnost na cijelom prostoru BiH. Funkcioniralo je aktivno do 2003. kada su dva entitetska društva formirala *Arhivističko udruženje BiH*, koje, sa aspekta Zakona (član 43 i 44), ne može biti pravni slijednik *Društva arhivskih radnika BiH* (što mu je trebala biti funkcija) jer nije uključivalo i druga arhivistička udruženja.

11 Veoma mali broj arhivista se bavio teorijskim pitanjima arhivistike kao nauke, kao i pitanjima analize i stanja naučne djelatnosti, dok se znatno više arhivista i arhiva bavilo pitanjima arhivističke pragmatike.

Za potrebe ovoga priloga nije neophodno donositi detaljan popis zasebnih publikacija i dokumenata objavljenih u arhivskim časopisima, već ćemo, ilustracije radi, u podnožnim napomenama navesti samo neke pojedinačne pokazatelje za Arhiv BiH,¹² Istorijski arhiv Sarajevo,¹³ Arhiv Republike Srpske¹⁴ i Arhiv Tuzlanskog kantona,¹⁵ te za neke najvažnije arhivske časopise.

Svi arhivski časopisi imali su rubriku „građa“ (ili „iz građe“) u okviru koje su objavljivali, i objavljuju, izvornu arhivsku građu. Najveći doprinos na tom polju dao je „Glasnik arhiva i DAR BiH“, za svo vrijeme svoga izlaženja – od 1961. do 2001. godine, tj. u svih 36 brojeva. Najveći dio objavljene građe je iz bosanskohercegovačkih arhiva, mada je objavljivana i građa iz inostranih arhiva (prije svih Bečkih), a na tome su radili renomirani arhivisti i historičari, poput Kasima Isovića, Hamida Duzdara, Šabana Hodžića, Bože Madžara, Hamdije Kapidžića, Ferde Hauptmanna i dr. U „Glasniku arhiva i Arhivističkog udruženja BiH“, koji se pojavio 2008. kao dvobroj 37/38 (zadnji broj 47 je izašao 2017.) postoji rubrika „Iz građe“, koja, međutim, ne sadrži objavljenu građu, već arhivističke i historiografske radove koji su pisani o građi ili na osnovu građe. Časopis „Arhivska praksa“, koji izlazi u Tuzli od 1998. godine (do kraja 2018. objavljeno je 20 brojeva), također ima rubriku „Iz građe“ (od osmog broja), ali se u njoj pretežno objavljuju historiografski radovi. Znatno veću pažnju ovim pitanjima pridaje se u časopisu „Glasnik udruženja arhivskih radnika Republike Srpske“ koji izlazi kao godišnjak od 2009. (do sada izašlo deset brojeva) u Banjaluci, a koji sadrži zapaženu rubriku „Objavljivanje arhivske građe“ u kojoj se uglavnom objavljuje originalna arhivska građa Arhiva RS. Arhiv Bosne i Hercegovine je 2009. godine pokrenuo časopis „Građa Arhiva Bosne i Hercegovine“, koji izlazi godišnje (do sada je izašlo osam brojeva) a koji je u cjelosti posvećen objavljivanju izvorne arhivske građe koja se nalazi u fondovima Arhiva (Kožar, 2011, str. 151-162). Dakle, objavljivanju arhivske građe kao obliku naučnog rada u arhivskoj djelatnosti Bosne i Hercegovine se u kontinuitetu poklanja značajna pažnja, uglavnom zahvaljujući pregalaštvu i znanjima arhivista iz nekoliko, uslovno rečeno, razvijenijih arhiva. Razumijevanje

12 Arhiv BiH je objavio više publikacija građe iz vremena austrougarske uprave, perioda između dva svjetska rata, te iz radničkog i komunističkog pokreta, među kojima: *Kultura i umjetnost u Bosni i Hercegovini pod austrougarskom upravom* (redaktor Risto Besarović), Sarajevo 1968., *Borba Muslimana Bosne i Hercegovine za vjersku i vakufsko-meirimsku autonomiju* (sabrao i uredio Ferdo Hauptmann), Sarajevo 1967., *Agrarni odnosi u Bosni i Hercegovini 1878-1918.*(redaktor Hamdija Kapidžić), Sarajevo 1969., *Naučne ustanove u Bosni i Hercegovini za vrijeme austrougarske uprave* (sabrao i uredio Hamdija Kapidžić), Sarajevo 1973., *Građa o počecima radničkog pokreta u Bosni i Hercegovini od 1878. do 1905.* (izbor, redakcija i prijevod Vojislav Bogićević), *Radnički pokret u Bosni i Hercegovini 1907.*(izbor i redakcija Kasim Isović), Sarajevo 1975., *Radnički pokret u Bosni i Hercegovini 1908.* (odabrao i uredio Božo Madžar), Sarajevo 1982., *Sarajevski atentat: izvorne stenografske bilješke sa rasprave protivu Gavrila Principa i drugova održane u Sarajevu 1914.*(kritička obrada, uvod i redakcija Vojislav Bogićević), Sarajevo 1954., *Španski građanski rat (1936-1939) u ostavštini Čede Kapora* (autor Andrej Rodinis), Sarajevo 2006. i dr.

13 Istorijski arhiv Sarajevo je objavio arhivsku građu o austrougarskom razdoblju uprave u BiH, te posebno o radničkom i komunističkom pokretu, o NOB-i i sl., među kojima: *Grafički radnici Sarajeva 1903-1941.* (autor Budimir Miličić), Sarajevo 1975., *Sarajevo u revoluciji, Tom I-IV,* (grupa autora), Sarajevo 1976-1981., *DeFTER sarajevskog saračkog esnafa(1726-1823),* (autor Rašid Hajdarević), Sarajevo 1998., *Dubrovačka Republika u spisima namjesnika bosanskog ejaleta i Hercegovačkog sandžaka sa analitičkim inventarom bujuruldija 1643-1807.*(autor Vesna Miović), Sarajevo 2008. idr.

14 Arhiv Republike Srpske (prijeratni Arhiv Bosanske krajine) je, između ostaloga objavio: *Dokumenti o radničkom pokretu u Bosanskoj krajini 1919-1941,* Banjalika 1964.; *Mrguda – knjiga mapa,* Banjaluka 1966.; *Knez Pavle Karađorđević – kraljevski namjesnik 1934-1941,* Banjaluka 2008. i dr.

15 Arhiv Tuzlanskog kantona (prijeratni Regionalni istorijski arhiv, Historijski arhiv) objavio je više publikacija arhivske građe, među kojima su: *Generalni štrajk rudara i Husinska buna 1920.* (grupa autora), Tuzla, 1981. i 1984.; *Dobrovoljno vatrogasnodruštvo Tuzla,* (grupa autora), Tuzla, 1983.; *Tuzlanski, bijeljinski i srebrenički sidžil (1641-1833),* autor Tufan Gunduz, Tuzla, 2008. i dr.

i podrška osnivača arhiva i aktualnih vladajućih struktura su svakako važna za realizaciju naznačenih naučnih aktivnosti, ali je do toga ponajviše dolazilo upornošću arhiva i arhivista.

Uticao tranzicijskih promjena na arhive i arhivsku djelatnost bila je, najčešće u određenim segmentima, predmetna na više arhivističkih bosanskohercegovačkih skupova i u više stručnih i naučnih arhivističkih radova, među kojima je pažnje vrijedan Drugi kongres arhivista BiH održan u Bihaću 5. do 7. juna 2013. godine. U glavnom saopćenju na temu „Država, politika, arhivi“, iznijete su veoma kritičke konstatacije o miješanju politike u rad arhiva, posebno u upravljanje arhivima, gdje se između ostalog konstatuje: „Takav trend traje dvadesetak godina, sa pojačanim intenzitetom u posljednjih nekoliko godina. Kako bi zadovoljila svoje nezajajive prohtjeve politika nije prezala, niti danas preza od kršenja stručnih, pravnih i ljudskih principa i normi u ovoj djelatnosti. Tako se po hitnom postupku mjenjaju arhivski propisi, prilagođavaju se pojedincima, nestručnjacima (...) . Struka i znanje se ne poštuju, minimiziraju se, sve se dovodi do apsurdna. Konkursi se raspisuju i po nekoliko puta o trošku države (nas samih), kako bi se pronašli odani, politički podobni i poslušni rukovodioci i 'upravljajući' arhivskim ustanovama. U tom slučaju jedino mjerilo vrijednosti je političko-partijska i rodbinska pripadnost i podobnost. Nažalost, ono što iznenađuje, jeste jedan broj slučajeva, gdje su političkom pritisku (ili obraćanju) podlegli neki arhivski radnici, stvarajući umjesto stručnih političke ćelije, djelujući tako preko sindikata i sličnih organizacija isključivo u interesu nekih politika, a ne struke i radnika. Stoga se pitamo gdje su tu profesionalnost i odgovornost? Šta je to uticalo na nečiju spremnost da se pogazi ono što je stvarano desetljećima? Kakvi su i čiji su to interesi? Arhivske struke i znanja sigurno nisu.“ (Šabotić, 2013, str. 56-57). Pošto su ove konstatacije evidentno emotivne prirode, što se vidi iz objašnjenja u podnožnim napomenama, nećemo se na njima zadržavati, ali nas one podstiču da se ukratko osvrnemo na rad ovoga skupa arhivista. Naime, od 17 na kongresu podnijetih saopćenja svega su tri iz bosanskohercegovačkih arhiva, a od osam usvojenih zaključaka (Isić, 2013, str. 347-353) ni jedan (pa ni onaj o pripremi i donošenju *Strategije razvoja arhivske djelatnosti BiH* – koja je trebala biti usvojena do kraja te 2013. godine) nije realiziran u cjelosti, niti je o tome vođena rasprava ili sačinjena bilo kakva ozbiljnija analiza. Pojednostavljeno, to znači da bosanskohercegovački arhivisti ne samo da nisu u potrebnoj mjeri učestvovali u radu ovoga kongresa, već nisu ni nastojali provesti u praksi njegove stavove. Ovo je primjer, i ne samo ovaj, da dezorjentirajuće tranzicijsko stanje društva ima direktnog odraza i na ovu djelatnost. Da je, nažalost, ova konstatacija tačna, pokazao je i sljedeći Treći kongres arhivista BiH koji je održan u Laktašima od 5. do 7. jula 2019. godine, na kojem su od 32 saopćenja samo šest iz tri od 12 postojećih bosanskohercegovačkih arhiva. Očito su arhivisti i arhivi nedovoljno motivirani da se studioznije bave strukom, apatija se, izgleda, uvukla i u njihove redove. Odgovarajući odgovor moraju iznaći sami arhivisti.

ZAKLJUČAK

Tranzicija bosanskohercegovačkog društva je izuzetno složen proces. Odvija se u uvjetima podjela različite vrste i pod uticajem brojnih vanjskih i unutrašnjih faktora. Započela je erozijom monopartijskog socijalističkog i uspostavom višepartijskog sistema liberalne demokratije 1990. godine, a potom značajno poremećena četvorogodišnjom agresijom na Bosnu i Hercegovinu (1992-1995), koja joj je donijela stradanja i destrukcije svih vrsta. Stradanjima su izloženi i arhivi, arhivski objekti, oprema, katrovi, kao i ogromne količine arhivske građe. Ratne posljedice još uvijek su prisutne u skoro svim segmentima bosanskohercegovačkog tranzicijskog društva, pa otuda i u arhivskoj djelatnosti.

Dejtonsko ustavno uređenje Bosne i Hercegovine (država, dva entiteta, deset kantona, Brčko distrikt BiH), usložilo je i usporilo tranzicijske društveno-ekonomske, priredne, obrazovne i kulturne promjene sve do današnjih dana, što je imalo direktnog odraza na stanje i dinamiku promjena u arhivskoj djelatnosti. Ipak, arhivi i arhivska djelatnost su se postupno prilagođavali administrativnim i drugim promjenama, uspijevajući da stabiliziraju stanje, pa i da na nekim poljima rada uznapreduju. U tim nastojanjima su se susretali i susreću sa brojnim preprekama, objektivne i subjektivne prirode, koje im onemogućavaju odgovarajuću optimalizaciju djelatnosti, razumljivo u duhu i na razini društvenih potreba.

Na ukupno stanje u arhivskoj djelatnosti odlučujuće utiče neadekvatna percepcija njene uloge i značaja od strane društveno-političkih struktura koje upravljaju karakterom i dinamikom promjena u bosanskohercegovačkom društvu. To je u ovom radu predstavljeno na dva primjera: na pitanju statusa arhiva i arhivske djelatnosti (koja je voljom osnivača uglavnom etatizirana), te na viziji društva o strategiji razvoja kulture i nauke (koje su nedostatne i ograničavajuće). Na primjeru naučno-arhivističkih ostvarenja, pak, ukazano je na mogućnost da arhivističko znanje i entuzijazam, kojim bez sumnje raspolažu arhivisti, mogu biti jači od brojnih barijera koje su im na tom putu stajale, pa su zahvaljujući tome na ovom polju postignuti zavidni rezultati. Nastojalo se time pokazati da arhivi i arhivisti nisu i ne smiju biti samo nijemi posmatrači društvenih tranzicijskih promjena, već da moraju biti njihovi aktivni kreatori i sudionici. To djelovanje ne treba biti individualno i ostrvsko, već apsolutno sinergijsko preko odgovarajućih demokratiziranih strukovnih arhivskih asocijacija, jer odsustvo demokratije u nekima od postojećih bitno sužava mogućnosti za postizanje bilo kakvog iskoraka na bolje. Demokratizacija djelatnosti je lijek protivu etatizacije, političkih uticaja, korupcije, beznađa i svih drugih slabosti kojima je dugo vremena izložena arhivska djelatnost Bosne i Hercegovine.

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SUMMARY

The transition of Bosnia and Herzegovina society is an extremely complex process. It takes place under the conditions of division of different types and under the influence of numerous external and internal factors. It began with the erosion of mono-socialist system and the establishment of a multiparty system of liberal democracy in 1990, and then severely disturbed by a four-year aggression against Bosnia and Herzegovina (1992-1995), which brought about the suffering and destruction of all kinds. Archives, archival objects, equipment, personnel, as well as huge amounts of archival material are exposed to the sufferings. The war consequences are still present in almost all segments of Bosnia and Herzegovina's transition society, hence in archival activities.

The Dayton constitutional order of Bosnia and Herzegovina (the state, the two entities, the ten cantons, the Brčko District of B&H) has caused and slowed down the transitional socio-economic, educational and cultural changes to the present day, which had a direct reflection on the state and dynamics of changes in archival activities. However, archives and archival activities gradually adapted to administrative and other changes, stabilizing the situation, and even improving in some fields of work. In these endeavors they encountered and encounter many obstacles, objective and subjective nature, which prevent them from properly optimizing their activities, understandable in the spirit and on the level of social needs.

The overall state of archival activity is decisively influenced by an inadequate perception of its role and significance by the socio-political structures that govern the character and dynamics of change in the Bosnian-Herzegovinian society. This is presented in this paper in two examples: on the status of archives and archival activities (which is mostly etatised by the founders), and on the vision of the society about the strategy of development of culture and science (which are insufficient and restrictive). On the example of scientific-archival accomplishments, however, it was pointed out that the archivist knowledge and enthusiasm, which archivists have no doubt, can be stronger than the numerous barriers they stood on that way, and thanks to that, they achieved enviable results in this field. It strives to show that archives and archivists are not and should not only be simple monitors of social transitional changes, but must be their active creators and participants. This action should not be individual and isolated, but absolutely synergistic through appropriate democratized professional archival associations, since the absence of democracy in some of the existing ones significantly narrows the possibilities for achieving any kind of stepping for the better. Democratization of activities is a medicine against the etatization, political influence, corruption, hopelessness and all other weaknesses that have been exposed to archival activity in Bosnia and Herzegovina for a long time.

Acceptance date: 11.08.2019

Typology: 1.02 Review Article

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THE IMPORTANCE OF PERSONAL AND FAMILY DIGITAL ARCHIVES FOR A NEW PERCEPTION OF THE ARCHIVAL DISCIPLINE

Abstract

This paper aims to highlight how social transformation, in particular those introduced by the so-called digital revolution, have led to significant changes in the ways in which personal and family archives are managed and how this has produced a need for knowledge, skills and abilities in the archival domain – a real “archival need”, perhaps unconscious, perhaps not well identified but extremely concrete and urgent – which begins to be felt by everyone. This can be an extraordinary opportunity on the one hand to start a mass training plan on the topics of Personal Digital Archiving, on the other hand to bring everyone – even the “common” people – closer to the archival discipline and encourage the recognition of the profession of archivist. In this way the archival science would have the possibility to get out of the circumscribed ranks that have often characterized it and become a discipline recognized by all and with a well established “social” dimension.

Keywords: archival science, digital archives, personal archives, family archives, personal digital archiving, personal records management

L'IMPORTANZA DEGLI ARCHIVI DIGITALI DI PERSONA E DI FAMIGLIA PER UNA NUOVA PERCEZIONE DELLA DISCIPLINA ARCHIVISTICA

Abstract

L'articolo vuole mettere in evidenza come i mutamenti sociali, in particolare quelli introdotti dalla cosiddetta rivoluzione digitale, abbiano indotto significativi cambiamenti nelle modalità di gestione degli archivi personali e familiari e come questo abbia prodotto un bisogno di conoscenze, competenze e abilità del dominio archivistico – un vero proprio “bisogno di archivistica”, forse inconscio, forse non bene identificato ma estremamente concreto ed urgente – che comincia ad essere avvertito da tutti. Questo può costituire una straordinaria opportunità da una parte per avviare una azione formativa di massa sui temi del Personal Digital Archiving, dall'altra per avvicinare tutti – anche le persone “comuni” – alla disciplina dell'archivistica e favorire il riconoscimento della professione dell'archivista. In questo modo l'archivistica avrebbe la possibilità di uscire dai ranghi circoscritti che l'hanno spesso caratterizzata ed assurgere a diventare una disciplina che possa essere riconosciuta da tutti ed avere una ben consolidata dimensione “sociale”.

Keywords: archivistica, archivi digitali, archivi di persona, archivi personali, archivi familiari, formazione archivistica

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POMEN OSEBNIH IN DRUŽINSKIH DIGITALNIH ARHIVOV ZA NOV POGLED NA ARHIVSKO VEDO

Izvleček

Ta prispevek želi osvetliti, kako so družbene preobrazbe, zlasti tiste, ki jih je uvedla tako imenovana digitalna revolucija, pripeljale do pomembnih sprememb v načinu upravljanja osebnih in družinskih arhivov in kako je to ustvarilo potrebo po znanju, spretnostih in sposobnostih v arhivski domeni - resnična "arhivska potreba", morda nezavedna, morda ne dobro prepoznana, a izredno konkretna in nujna -, ki jo začnejo čutiti vsi. To je lahko izjemna priložnost na eni strani za začetek množičnega načrta usposabljanja na temo osebnega digitalnega arhiviranja, po drugi strani pa približati vsem - tudi "običajnim" ljudem - arhivsko disciplino in spodbuditi prepoznavanje poklic arhivista. Na ta način bi arhivska znanost lahko izstopila iz opisanih vrst, ki so jo pogosto označevale, in postale disciplina, ki so jo prepoznali vsi in z dobro urejeno "družbeno" razsežnostjo.

Ključne besede: arhivska znanost, digitalni arhivi, osebni arhivi, družinski arhivi, osebno digitalno arhiviranje, upravljanje z osebnimi zapisi

1 INTRODUZIONE

I mutamenti sociali, in particolare quelli introdotti dalla cosiddetta rivoluzione digitale, hanno indotto significativi cambiamenti nelle modalità di formazione, gestione e conservazione degli archivi personali e familiari, che da analogici si sono ormai trasformati in digitali; come si vedrà, questo sta producendo da una parte un interesse crescente da parte della comunità scientifica e professionale verso queste "nuove" tipologie di archivi, dall'altra un bisogno di conoscenze, competenze e abilità del dominio archivistico - un vero proprio "bisogno di archivistica" - che comincia ad essere avvertito da tutti, anche dalle persone "comuni". Si tratta di una grande opportunità per gli archivisti che possono re-immaginare e comunicare meglio la loro missione nella società, aiutando le persone e le famiglie a formare, gestire e conservare i propri archivi digitali. Al contempo, l'archivistica come disciplina ha ora la possibilità di uscire dai ranghi circoscritti che l'hanno spesso caratterizzata ed assurgere a diventare una disciplina la cui utilità sia compresa non solo dagli studiosi e dagli addetti ai lavori ma anche dalle persone comuni, assumendo una dimensione per così dire "sociale".

2 ARCHIVISTICA, ARCHIVI ED ARCHIVISTI NELLA PERCEZIONE COMUNE

Come vengono percepiti gli archivi dalle persone comuni? Cosa si immagina la gente quando pensa alla professione dell'archivista? E come viene percepita la disciplina dell'archivistica nell'immaginario collettivo? Si tratta domande alle quali si può dare una risposta partendo da alcune esperienze personali. Credo che sia una situazione comune a qualsiasi professore di archivistica quella che si presenta quando, alla domanda "Che cosa insegni?" che viene posta da qualche interlocutore, egli rispondono "Insegno archivistica": come reazione il volto dell'interlocutore assume normalmente una espressione interrogativa, che rivela il fatto che non ha alcuna contezza di che cosa sia l'archivistica. Analoga esperienza è quella vissuta da coloro che esercitano la professione di "archivista". Quando si chiede loro "Che lavoro fai" ed essi rispondono "L'archivista" oppure più semplicemente

“Mi occupo di archivi” quasi sempre l’interlocutore non ha benché minima cognizione di che cosa possa fare un archivista. Anzi, la maggior parte delle persone non sa neanche che esista una tale professione; per molti la figura dell’archivista è ancora avvolta nel buio, al contrario di altre figure professionali che ormai sono entrate nel bagaglio di conoscenze comuni (anche in ambito umanistico: si pensi al bibliotecario, all’archeologo, allo storico dell’arte, etc.). Perché invece la professione dell’archivista è così poco conosciuta?

Quando poi si passa agli “archivi” le cose vanno ancora peggio. Nella migliore delle ipotesi nell’immaginario collettivo la parola “archivio” fa pensare ad una stanza buia e priva di finestre, nascosta da qualche parte in un seminterrato e accessibile attraverso una lunga scala, dove vengono ammassati schedari riempiti all’inverosimile, scatoloni con vecchie cartelle, pile disordinate di carte ingiallite e registri sbrindellati, tutti coperti da uno spesso strato di polvere. Se poi l’attenzione si sposta sugli “archivi digitali”, allora c’è il buio più totale e la maggior parte della gente non sa neanche come immaginarsi un archivio di siffatto genere (Patterson C., 2016). La situazione è ancora peggiore se il discorso verte sugli “archivi personali digitali” che costituiscono un vero e proprio oggetto misterioso per la maggior parte della gente; eppure tutte le persone, salvo ormai pochissime eccezioni, gestiscono archivi personali digitali.

Nonostante le cose siano un po’ migliorate negli ultimi anni, grazie agli sforzi collettivi degli archivisti e delle Associazioni di archivisti che hanno messo in campo numerose iniziative per far conoscere gli archivi al grande pubblico, occorre ammettere che i risultati non sono ancora così lusinghieri. Tuttavia, la rivoluzione digitale che ha sconvolto il mondo degli archivi trasformandoli da analogici in digitali potrebbe costituire una ottima leva per ribaltare completamente questa situazione e per ottenere un sensibile miglioramento della percezione degli archivi e della professione di archivista e per il riconoscimento dell’archivistica come disciplina fondamentale nella vita delle persone, e, quindi, di utilità “sociale”.

3 L’IMPATTO DELLA RIVOLUZIONE DIGITALE SUGLI ARCHIVI PERSONALI E FAMILIARI

Per comprendere il motivo di questa affermazione occorre partire da una riflessione di carattere generale su come negli ultimi due decenni si siano completamente trasformati gli archivi di persona e di famiglia. Innumerevoli sono gli esempi che si potrebbero fare a tal proposito.

Consideriamo, ad esempio, la porzione dell’archivio familiare che contiene la documentazione attinente alla gestione finanziaria ed economica di una famiglia: ormai da qualche anno le bollette delle forniture dell’energia elettrica, del gas, dell’acqua e del telefono vengono inviate in formato digitale tramite e-mail oppure sono scaricabili dal sito web del fornitore; i rapporti con la banca sono anch’essi diventati digitali: sia le comunicazioni che gli estratti conto vengo trasmessi come allegati a messaggi di posta elettronica; i moduli per il pagamento delle tasse vengono resi disponibili in formato digitale nel “cassetto tributario”, così come le quietanze di pagamento una volta effettuati i relativi versamenti; la dichiarazione dei redditi è precompilata ed è disponibile sul sito dell’Agenzia delle Entrate, da dove si può eventualmente scaricare. Anche la gestione del condominio è diventata digitale: verbali delle assemblee, rendiconti, preventivi, riparti delle spese e moduli per il pagamento delle quote condominiali vengono ormai ricevuti quasi sempre in formato digitale. In Italia, dal 1 gennaio 2019 anche le fatture emesse nei confronti dei privati cittadini devono essere in formato digitale e vengono inviate tramite e-mail o posta elettronica certificata. Tutto ciò presuppone la presenza di un archivio digitale dove andare a collocare i documenti che di volta in volta vengono ricevuti o le copie di quelli trasmessi.

Consideriamo ora la porzione dell'archivio personale o familiare che contiene la documentazione attinente alla sfera relazionale, affettiva o sentimentale. Se fino alla fine dello scorso secolo era una consuetudine piuttosto diffusa – anche tra i giovani – scrivere a mano, imbustare, affrancare e spedire alle persone care delle lettere cartacee (Petrucci A., 2008), oggi la situazione è completamente cambiata perché tali lettere non si scrivono praticamente più e al loro posto si inviano e ricevono dei messaggi di posta elettronica (e-mail). Analogo discorso va fatto per le cartoline: se venti anni fa non era neanche lontanamente immaginabile poter rientrare da un luogo di villeggiatura senza aver inviato una cartolina agli amici e ai parenti (almeno quelli più importanti), oggi le cartoline non si inviano più perché al loro posto si scattano dei *selfie* che immediatamente vengono pubblicati sui social media affinché tutti possano “riceverle”, anche se solo virtualmente. Perfino i telegrammi, che nel passato hanno costituito il mezzo più utilizzato per comunicare notizie in tempi rapidi (si pensi ai telegrammi di condoglianze o di felicitazioni) oggi sono stati “rimpiazzati” da altri strumenti che consentono di inviare comunicazioni pressoché in tempo reale, come gli SMS o i messaggi testuali o vocali inviati attraverso WhatsApp. In buona sostanza al posto di lettere, cartoline, telegrammi “fisici” oggi troviamo i loro corrispondenti digitali, ovvero e-mail, *selfie*, messaggi SMS, messaggi WhatsApp, etc.

In qualunque archivio personale o familiare un posto di rilievo è sempre stato quello occupato dall'archivio fotografico; fotografie scattate in occasione di gite, viaggi, vacanze, riunioni di famiglia, cerimonie, feste di compleanno, celebrazioni, eventi di qualunque genere e natura. Anche in questo campo si è verificata nel corso degli ultimi venti anni una trasformazione che è ormai pressoché completa: dall'avvento delle prime macchine fotografiche digitali, intorno al 1995-1996, il numero delle fotografie analogiche scattate si è ridotto sempre più e contemporaneamente è aumentato in maniera esponenziale il numero di fotografie digitali scattate. Le fotografie che vengono scattate oggi sono ormai quasi esclusivamente in formato digitale e lo strumento principale per scattare fotografie non è più la macchina fotografica ma lo smartphone che tutti portano con sé e che è pronto, all'occorrenza, per scattare foto in qualsiasi momento e in qualsiasi situazione. Inoltre, grazie allo smartphone, è diventato sempre più facile produrre non solo fotografie, ma anche registrazioni video ed audio, per cui quando le persone partecipano ad un evento (si pensi, ad esempio, alla celebrazione di un matrimonio) non scattano più solo fotografie ma fanno anche delle riprese video. In questo modo gli archivi fotografici digitali si stanno di fatto trasformando in archivi digitali multimediali (ovvero archivi in cui accanto alle fotografie trovano posto i contenuti audio e i contenuti video).

Negli archivi personali e familiari c'è solitamente un nucleo contenente la documentazione relativa alla sfera della salute: referti medici di varia natura, esami di laboratorio (esami del sangue, esami citologici ed istologici, etc.), terapie mediche, documentazione iconografica (radiografie, ecografie, TAC, risonanze magnetiche, etc.), copie di cartelle cliniche e altra documentazione sanitaria. Ma anche nel mondo della sanità la rivoluzione digitale si è fatta strada da tempo. Solo per fare un esempio, nel passato quando si andava in ospedale per una radiografia, al termine dell'esame veniva consegnato al paziente un referto su carta e la radiografia su “lastra”. Oggi non è più così, perché le radiografie digitali hanno sostituito le vecchie “lastre” e vengono consegnate in formato digitale su supporto ottico (CD o DVD); tutto ciò va ad alimentare la porzione dell'archivio personale che contiene la storia clinica e che si sta anch'esso trasformando in digitale.

Negli archivi personali e familiari troviamo anche la documentazione che attiene al percorso formativo-educativo: ad esempio, gli appunti scolastici presi sui quaderni a righe o a quadretti utilizzati fin dal primo anno della scuola primaria (quella che nel passato si chiamava "scuola elementare") o sui quadernoni delle scuole superiori, i disegni fatti sugli "album da disegno", i risultati delle verifiche periodiche, le pagelle scolastiche, etc.; ma anche in questo settore la rivoluzione digitale si è fatta sentire e i maestri ed i professori non utilizzano più il registro di classe e il registro del docente ma assegnano i voti inserendoli direttamente nel sistema informatico di gestione dei documenti utilizzato dalla scuola; i genitori possono monitorare l'andamento dei loro figli semplicemente accedendo a tale sistema ed andando a leggere i voti conseguiti dai figli; alla fine dell'anno scolastico ad esse non vengono più consegnate le pagelle "cartacee" perché queste vengono rese loro disponibili, in formato elettronico, sul sistema di gestione informatico dei documenti. Se lo desiderano, i genitori possono accedere per poter consultare i voti conseguiti dai loro figli e scaricare le pagelle scolastiche, ma questa operazione deve essere fatta prima che il gestore del sistema provveda alla revoca delle credenziali, e questo avviene regolarmente quando i figli cambiano scuola (ad esempio, perché si iscrivono ad un'altra scuola o perché passano da un ciclo di studi al successivo). Inoltre, molti dei lavori svolti dagli studenti vengono realizzati direttamente al computer, e salvati in formato digitale utilizzando gli spazi on-line messi a disposizione dalla scuola: anche in questo caso, quando lo studente cambia scuola o prosegue nel suo percorso di studi passando al grado superiore, l'accesso a tale materiale viene perso.

Vi è poi tutta una serie di documenti che negli archivi personali e familiari di qualche decennio fa erano sempre presenti in formato analogico e che oggi troviamo trasformati in formato digitale. Basta pensare agli appunti che nel passato si prendevano sui taccuini e oggi si prendono utilizzando il computer o una delle tante "app" presenti sugli smartphone; agli impegni che nel passato si scrivevano sulla "vecchia" agenda cartacea e che oggi si scrivono su una delle varie agende elettroniche oggi disponibili, a partire da quelle disponibili sullo smartphone per arrivare a quelle accessibili sul web (si pensi a Google Calendar); ai numeri telefonici di amici e parenti che nel passato si appuntavano sulla "vecchia" rubrica telefonica e che oggi si appuntano sulla rubrica del telefono cellulare (indubbiamente più comoda da consultare e tenere aggiornata); ai pensieri più intimi che nel passato venivano affidati al "vecchio" diario e che oggi vengono pubblicati nei blog che, all'opposto, sono diventati il modo per rendere nota a tutti la propria vita personale.

Quelli appena visti sono solo alcuni degli innumerevoli esempi che si potrebbero fare, ma sono sufficienti per comprendere quale sia la portata della trasformazione prodotta negli archivi personali e familiari dalla rivoluzione digitale. I documenti che nel passato si sarebbero sedimentati su supporti analogici oggi si sedimentano su supporti digitali; inoltre, entrano a far parte di questi archivi nuove tipologie di "documenti" digitali – che nel passato non esistevano ma che non possono non essere presi in considerazione – come i siti web personali, i blog, i profili su Facebook, gli account su Twitter e tutte le altre forme di interazione sui vari social media. Appare evidente come un grande impulso a questa "trasformazione" sia stato dato negli ultimi dieci – dodici anni dall'enorme diffusione dei dispositivi mobili (smartphone, tablet, phablet, etc.) che hanno reso estremamente semplice per chiunque produrre documenti di varia natura (non solo documenti testuali ma anche immagini, registrazioni audio e video, etc.).

4 COME LE PERSONE GESTISCONO I PROPRI ARCHIVI DIGITALI

Diversi studi (Jones W., 2007; Becker D. et al., 2012) hanno mostrato come le modalità di gestione degli archivi digitali personali e familiari siano estremamente variegate: all'interno della stessa famiglia si possono incontrare comportamenti assai diversi e, addirittura, una stessa persona può passare da un estremo all'altro a seconda della tipologia di documenti. Ad esempio, si può essere estremamente ordinati nella gestione dei documenti contabili ed estremamente disordinati nella gestione dell'archivio fotografico; oppure si può essere molto ordinati nell'organizzazione del proprio archivio digitale e molto disordinati nella gestione dell'archivio cartaceo, o viceversa (Marshall, C. C., 2007). Tuttavia, in generale gli archivi digitali personali e familiari presentano alcune caratteristiche comuni che occorre tenere presenti al fine di individuare la strategia più efficace per la loro formazione, gestione e conservazione (Marshall C. C. 2008a, 2008b; Cushing, A.L., 2010).

Una prima caratteristica è l'enorme (ed impossibile da prevenire fino a qualche tempo fa) aumento della loro dimensione. Se una ventina di anni fa per archiviare il materiale digitale personale era sufficiente disporre di memorie con una capacità di memorizzazione di qualche decina di MB (megabyte), oggi sono necessarie memorie con capacità dell'ordine del TB (terabyte). Questo è dovuto al fatto che i documenti digitali che le persone producono hanno dimensioni sempre più grandi. Basta pensare alle fotografie: nei primi anni del secolo XXI, le macchine fotografiche digitali avevano risoluzioni dell'ordine del Megapixel (i valori tipici erano di 1, 1.3 o al massimo 2 Megapixel) e questo significava che le immagini scattate avevano dimensioni di qualche decina di kB (kilobyte); oggi le fotografie scattate con le macchine fotografiche o con i nostri smartphone attuali hanno dimensioni di decine di MB. Quindi nel giro di una quindicina di anni le dimensioni di una fotografia sono aumentate di un ordine di grandezza (dal kB al MB) ovvero di circa 1000 volte. Ma c'è di più: un video realizzato con uno smartphone di ultima generazione richiede uno spazio di memoria di decine di GB (gigabyte). Ecco, quindi, che la dimensione (quella che una volta si sarebbe chiamata "consistenza") degli archivi personali e familiari è aumentata a dismisura; conseguentemente abbiamo bisogno di memorie per l'archiviazione di tali documenti sempre più grandi. Basta pensare al fatto che agli inizi del XXI secolo, negli anni 2000 e 2001, le capacità di memorizzazione di cui avevamo bisogno erano dell'ordine delle decine di MB (qualcuno ricorderà i floppy disk da 1,44 MB) mentre oggi sono dell'ordine del TB: si tratta di un salto di ben due ordini di grandezza, ovvero di circa un milione di volte!

Un secondo elemento che caratterizza gli archivi personali e familiari che si formano in ambiente digitale è la tendenza all'accumulo di quantità spesso incontrollabili di documenti. A questo proposito è stata coniata la locuzione "*digital hoarding*" o "*accumulateur compulsif du numérique*" (Chen, A., 2014), un vero e proprio disturbo compulsivo da accumulo² che spinge a raccogliere e salvare sui propri dispositivi di archiviazione qualunque oggetto digitale che sia in qualche modo riferibile alla propria vita personale e familiare: fotografie e video pubblicati da amici su Facebook, registrazioni audio e video su Youtube, post e tweet pubblicati sui social media, messaggi SMS, messaggi WhatsApp, articoli di giornale e qualsiasi altro contenuto

2 Il "disturbo da accumulo" (in inglese *hoarding disorder*, definito in precedenza disposofobia, accumulo patologico seriale, accaparramento compulsivo, mentalità Messie o sillogomania) è un disturbo caratterizzato da un bisogno compulsivo di acquisire una notevole quantità di beni, anche se inutili, pericolosi o insalubri. Cfr. il sito dell'Associazione di Psicologia Cognitiva (APC), <www.apc.it/disturbi/adulto/accumulo-disturbi-psicologici/disturbo-da-accumulo-definizione>.

che possa essere ritenuto interessante (Library of Congress, 2013). Tutto viene accumulato contribuendo all'aumento delle dimensioni dell'archivio, e, soprattutto, all'aumento del grado di disordine dello stesso. Si pensi ancora alle fotografie che le persone fanno in occasione di vacanze, viaggi di piacere o di lavoro, cerimonie ed altri eventi. Se una ventina di anni fa quando si andava in vacanza si portava con sé un paio di rullini fotografici (da 24 o 36 pose, per un totale, quindi, di 48 o 72 foto scattabili), oggi si va in vacanza con una scheda di memoria da 64 GB che, dopo i primi giorni, è già completamente piena; si ritorna da una settimana di vacanza con centinaia (se non addirittura migliaia) di fotografie. In questo modo la dimensione degli archivi personali cresce di anno in anno fino a diventare ingestibile.

Un terzo elemento che si riscontra in quasi tutti gli archivi digitali personali o familiari è la mancanza di un criterio logico di ordinamento nella fase di formazione dell'archivio. In linea generale, è possibile riscontrare come le persone "ammassano" letteralmente gli oggetti digitali in un'unica cartella (tipicamente la cartella "Documenti" del proprio computer) o in poche cartelle (ad esempio, le cartelle "posta in arrivo" e "posta inviata" nel sistema di posta elettronica) od anche in numerose cartelle ma ordinate solo per materia (ad esempio, nel caso dell'archivio casalingo, utilizzando una cartella per le bollette dell'energia elettrica, una cartella per le bollette del gas, una cartella per gli estratti conto della banca, etc.). Non vengono utilizzati altri criteri di ordinamento, ad esempio di tipo cronologico o numerico, che potrebbero contribuire a strutturare in maniera più corretta l'archivio. Questo è dovuto da una parte alla mancanza di conoscenze archivistiche (che stanno diventando sempre più importanti nel "nuovo" mondo digitale); dall'altra all'indisponibilità di strumenti archivistici che possano aiutare i soggetti produttori a formare correttamente i propri archivi. Inoltre, ciò è dovuto anche alla fiducia riposta negli strumenti tecnologici che fanno illudere che sia possibile recuperare quanto necessario semplicemente affidandosi alle funzioni di ricerca le quali, per quanto sofisticate esse siano, non saranno mai in grado di restituire i risultati accurati che si potrebbero ottenere con un archivio correttamente formato. Il corretto ordinamento è di fondamentale importanza dal momento che l'assenza di un criterio di ordinamento conduce alla formazione di un archivio disordinato e molto difficile da "riordinare" in una fase successiva a quella della formazione. La conseguenza ovvia è che ciò conduce, inevitabilmente, all'impossibilità di ritrovare un certo documento nel momento in cui esso risulta necessario. Di fronte alla domanda "Dove sta quella certa foto?" la maggior parte delle persone va nel panico e non sa come ritrovarla.

Un quarto elemento che caratterizza gli archivi personali e familiari è la mancanza di operazioni di selezione e scarto. Una delle continue promesse della nostra attuale era digitale è l'idea che le persone saranno in grado di salvare ogni frammento di informazioni sulla loro vita e sulle loro famiglie e di chiamarle senza sforzo e senza interruzioni quando necessario (Cox, R. J., 2009). Il caso tipico è, anche in questo caso, quello delle fotografie: in occasione di eventi come matrimoni, feste, cerimonie, le persone scattano spesso una quantità notevole di fotografie. Grazie alla modalità di scatto di tipo "burst" (ripresa continua) di cui oggi sono dotate praticamente tutte le fotocamere e gli smartphone, è possibile scattare più fotografie in rapida sequenza dello stesso soggetto: sin questo modo è possibile avere la quasi assoluta certezza che almeno in una fotografia tutti i soggetti vengano inquadrati con la posa migliore o il sorriso più smagliante (è il caso, ad esempio, della classica foto di gruppo). Ovviamente, però, questo presuppone che delle decine di foto scattate e praticamente tutte uguali venga selezionata la foto migliore e vengano scartate tutte le altre. Ma chi compie queste operazioni di selezione e scarto? Quasi

nessuno, sia per mancanza di tempo che per mancanza di attitudini tecniche o per la convinzione che l'enorme capacità di memorizzazione dei supporti oggi disponibili renda possibile "archiviare tutto"; la conseguenza è che gli archivi – in particolar modo quelli fotografici – risultano "intasati" da decine o centinaia di fotografie quasi identiche. Le operazioni di selezione e scarto hanno un'importanza crescente a fronte dell'enorme quantità di documenti digitali personali che vengono prodotti e che rischia di diventare velocemente ingestibile.

Un'altra caratteristica che contraddistingue i soggetti produttori di archivi personali digitali è la convinzione che tutto ciò che è oggi disponibile on-line lo sarà per sempre: *post* su Facebook, *tweet* su Twitter, fotografie condivise su Instagram, documenti caricati su DropBox, messaggi di posta archiviati nella webmail. Invece così non è, e ci si rende conto di ciò solo quando il fornitore del servizio cessa la sua attività ed improvvisamente perdiamo tutti i preziosi contenuti depositati – spesso a pagamento – su tali servizi. Casi di questo genere sono stati numerosi negli ultimi anni: basta pensare alla perdita di buona parte dei contenuti archiviati su MySpace a causa di un non ben identificato guasto tecnico; alla chiusura del servizio di *file hosting* di Mega, che, da un giorno all'altro, improvvisamente è stato oscurato a causa di problemi con la giustizia – che han finito però per coinvolgere anche gli ignari utenti che utilizzavano il servizio in maniera del tutto legale; alla chiusura della sezione del Microsoft Store dedicata agli e-book, che ha comportato la cancellazione di tutti gli e-book acquistati dagli utenti.

Infine, un ultimo elemento che caratterizza gli archivi digitali sia in ambito personale che familiare è la totale mancanza di consapevolezza sui problemi dell'eredità digitale (Redwine G., 2015)³. e della conservazione digitale, e sul fatto che gli archivi digitali sono intrinsecamente più fragili rispetto ai corrispondenti analogici e quindi richiedono una "cura" maggiore⁴. Non è il caso, in questa sede, di entrare nel merito delle varie strategie di *digital preservation* che sono state proposte negli ultimi trenta anni nel tentativo di trovare una soluzione. Tuttavia, è importante osservare che si tratta di strategie che, indubbiamente, non sono alla portata delle persone "comuni" (Allegrezza, 2018). Infatti, chi ha, ad esempio, le competenze per porre rimedio alle conseguenze che si verificano quando il computer nel quale erano memorizzati tutti i documenti (email ricevute ed inviate, relazioni, bozze di discorsi, fotografie, etc.) smette, improvvisamente, di funzionare portando nell'oblio tutto il prezioso materiale in esso contenuto? Chi è in grado di adottare, come sarebbe opportuno, strategie di duplicazione⁵ per scongiurare la perdita dei dati che si veri-

3 Il problema dell'eredità digitale fa sì che sia estremamente difficile recuperare l'archivio digitale di una persona a distanza anche di pochi mesi dalla sua morte a causa del fatto che l'accesso a computer, smartphone, supporti di memorizzazione, caselle di posta elettronica, spazi virtuali sul cloud, etc. è quasi sempre protetto da sistemi di controllo (tipicamente si tratta di credenziali di autenticazione come la coppia username e password). Se non si conoscono tali credenziali – che solitamente nessuno condivide con altri e che quindi si perdono con la morte del soggetto produttore – risulta impossibile per chiunque accedere al suo archivio.

4 Basta riflettere alla facilità con cui si conservavano le fotografie analogiche – anche per decine di anni – e, al contrario, alle difficoltà a cui si va incontro quando si cerca di conservare le fotografie digitali, tant'è che sta cominciando a prendere piede una strategia di conservazione digitale che prende il nome di "printing to paper": sempre più spesso le persone ricominciano a stampare le fotografie a cui tengono in modo particolare per assicurare loro un futuro meno incerto di quello a cui vanno incontro le foto digitali.

5 In alcuni casi si verifica, al contrario, una tendenza alla dispersione, ovvero a distribuire i contenuti digitali su più sistemi di memorizzazione, su più piattaforme, su più servizi; questa abitudine è giustificata il più delle volte dalla paura di perdere i contenuti digitali, per cui si fanno molteplici copie e gli stessi documenti si trovano duplicati, triplicati, quadruplicati su più supporti; tuttavia, se non correttamente gestita, genera inevitabilmente disordine e confusione.

fica in casi del genere? Chi sarebbe in grado di effettuare il riversamento diretto da un supporto di memorizzazione che sta diventando obsoleto ad uno più attuale per scongiurare la perdita dei documenti digitali memorizzati su tale supporto, o chi è in grado di effettuare il riversamento sostitutivo (la cd. "migrazione") da un formato elettronico che sta diventando obsoleto verso uno più moderno?

La conseguenza di tutto ciò è che molto probabilmente gli archivi digitali personali e familiari che si stanno formando in questi anni non sopravviveranno alla prova del tempo se alle persone, anche quelle "comuni", non verranno forniti gli strumenti, in termini di conoscenze, competenze ed abilità, necessari per formare, gestire e conservare correttamente i propri archivi digitali.

5 IL CRESCENTE INTERESSE VERSO IL PERSONAL DIGITAL ARCHIVING

L'interesse verso il tema del *Personal Digital Archiving* è cresciuto enormemente negli ultimi dieci anni⁶. I primi articoli scientifici che hanno affrontato la questione risalgono all'incirca alla metà degli anni 2000 ma è dal 2010, l'anno in cui si è tenuta la prima *Personal Digital Archiving Conference* presso l'*Internet Archive* a San Francisco (California), che il dibattito scientifico si è molto allargato ed ha visto il proliferare di eventi e pubblicazioni in materia. Inoltre, numerose istituzioni, soprattutto negli Stati Uniti, hanno cominciato a pubblicare linee guida, materiali esplicativi comprensibili a tutti e di utilizzo immediato in materia di Personal Digital Archiving.

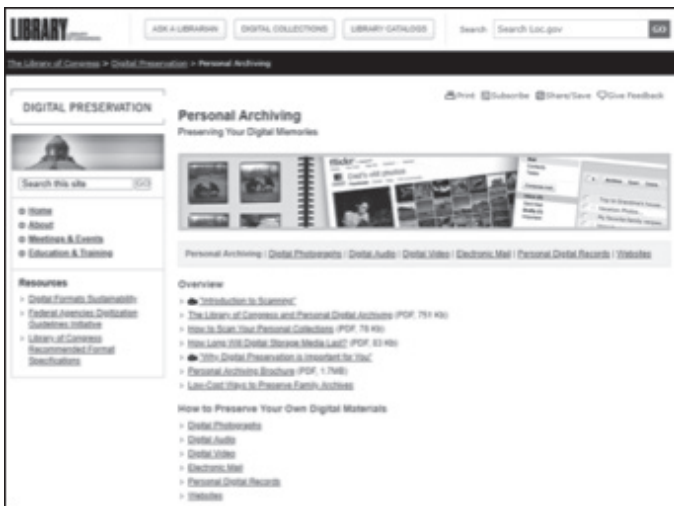


Figura 1. Sezione del sito della Library of Congress dedicata al Personal Digital Archiving

Tra di queste va citata innanzitutto la *Library of Congress*, che è stata ed è tuttora molto attiva negli studi in materia e nelle iniziative di sensibilizzazione degli utenti con un approccio concreto e pratico. È capofila del *National Digital Information Infrastructure and Preservation Program (NDIIPP)* dedicato alla Digital Preservation. Un'apposita sezione del suo sito, attiva all'incirca dal 2007, è dedicata al *Personal Archiving* (si veda la Figura 1)⁷. In essa vengono resi disponibili una serie di materiali divulgativi che utilizzano un

6 Personal Digital Archiving è la locuzione con cui nel mondo anglosassone si fa riferimento a quella branca dell'Archivistica che si occupa dell'archiviazione e della conservazione degli archivi di persona in ambiente digitale.

7 La sezione del sito della Library of Congress dedicata al Personal Archiving è raggiungibile all'indirizzo <www.digitalpreservation.gov/personalarchiving>.

linguaggio semplice e comune, adatto ad un pubblico eterogeneo e spesso inesperto, e che risultano molto utili per sensibilizzare sul tema della conservazione degli archivi di persona; di particolare interesse è la sezione "How to Preserve Your Own Digital Materials" che tratta distintamente le diverse tipologie di materiali digitali: "Digital Photographs", "Digital Audio", "Digital Video", "Electronic Mail", "Personal Digital Records", "Websites, Blogs and Social Media". Lo stesso sito ospita dal 2011 il blog "The Signal - Digital Preservation", che comprende una categoria dedicata al *Personal Archiving*. Dal 2010 inoltre la Library of Congress contribuisce, insieme ad altre istituzioni e università, all'organizzazione del *Personal Digital Archiving Day*, evento per il quale ha anche reso disponibile on-line un *Personal Digital Archiving kit*, rivolto a piccole organizzazioni e biblioteche, ma anche ai privati, contenente suggerimenti operativi e risorse per realizzare la manifestazione⁸.

Anche la *Columbia University Library* mette a disposizione sul proprio sito web (si veda la Figura 2) interessanti risorse sulle questioni del *Personal Digital Archiving*; ad esempio, vi sono informazioni sulla gestione dei supporti di memorizzazione, sulle procedure di *backup e recovery*, sulla corretta denominazione dei file e delle cartelle, sulle procedure di migrazione, etc.⁹.



Figura 2. La sezione del sito della Columbia University Library dedicata al Personal Digital Archiving

L'Association for Library Collections and Technical Services (ALCTS) – una divisione dell'American Library Association (ALA) – ha reso disponibile in una sezione del proprio sito una serie di materiali dedicati al *Personal Digital Archiving*¹⁰.

Le biblioteche della *Purdue University* pubblicano su un'apposita sezione denominata "Personal Digital Archiving: The basics. Preserve and secure your records of long-term value", una serie di linee guida sul *Personal Digital Archiving*. Le linee guida sono suddivise in quattro aree tematiche: "The basics", "Preservation by format", "Secure storage", "Computer history" (si veda la Figura 3)¹¹.

8 Il digital preservation kit è disponibile all'indirizzo <digitalpreservation.gov/personalarchiving/pad-kit/index.html>.

9 Cfr. <library.columbia.edu/locations/dhc/personal-digital-archiving/online-resources.html>.

10 Cfr. <www.ala.org/alcts/confevents/upcoming/webinar/pres/042413>.

11 Cfr. <guides.lib.purdue.edu/PDA>.



Figura 3. La sezione del sito della Purdue University dedicata al Personal Digital Archiving. Le MIT Libraries mettono a disposizione una serie di "opuscoli" e pieghevoli che contengono informazioni utili e suggerimenti per la gestione dei propri archivi digitali personali, come il pieghevole "Personal digital Archiving strategies" (si veda la Figura 4)¹².

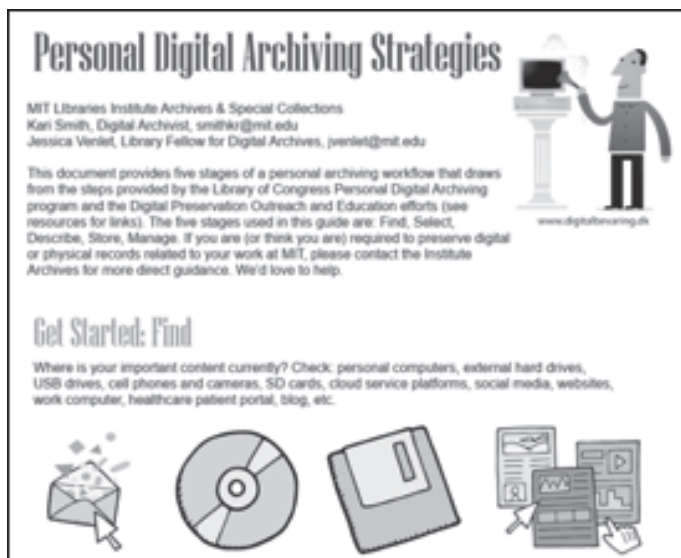


Figura 4. La prima parte del pieghevole messo a disposizione dalle MIT Libraries

Molto interessante e dettagliata è la sezione del sito delle biblioteche del *Tri-College Consortium*¹³ dedicata al *Personal Digital Archiving* (si veda la Figura 5). Essa rende disponibile una serie di guide operative che indicano come compiere operazioni solitamente non alla portata di tutti, come scaricare l'archivio dei propri *post* da Facebook o l'archivio dei propri *tweet* da Twitter. La sezione è suddivisa in sotto-sezioni ciascuna delle quali prende in esame uno specifico tema come l'archiviazione delle email, delle fotografie, dei social media, dei siti web, dei contenuti audio e video¹⁴.

12 Disponibile all'indirizzo <libraries.mit.edu/digital-archives/files/2015/10/2015_pda_handoutdissemination-v3.pdf>.

13 Il Tri-college Consortium è una collaborazione tra tre college privati di arti liberali nei sobborghi di Filadelfia: Bryn Mawr College, Haverford College e Swarthmore College.

14 Cfr. <guides.tricolib.brynmawr.edu/pdad>.

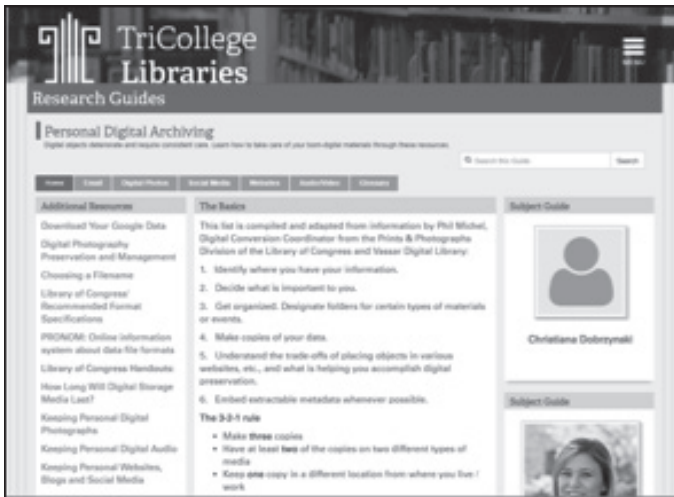


Figura 5. La sezione del sito del TriCollege Libraries dedicata al Personal Digital Archiving

Anche la *Cornell University Library* ha una sezione del proprio sito dedicata al tema del *Personal Archiving* con una guida sulle strategie e sulle risorse utili nella gestione dei propri archivi personali, nonché una sezione dedicata ai casi reali di perdita di archivi personali denominata molto significativamente "Real Life Horror Stories"¹⁵.

Merita, infine, una segnalazione il sito "*Save My Memories*" realizzato dalla "*International Imaging Industry Association*" che fornisce importanti informazioni in particolare sulla corretta gestione degli archivi fotografici digitali personali (si veda la Figura 6)¹⁶.



Figura 6. Il sito di "Save My Memories"

Di estremo interesse sotto il profilo scientifico per l'alta qualità delle relazioni presentate è la l'annuale conferenza internazionale sul *Personal Digital Archiving* (PDA Conference) che si tiene ininterrottamente dal 2010. È l'unica conferenza internazionale specificatamente incentrata sugli archivi digitali personali ed è quindi l'unico momento in cui gli studiosi che si occupano di questi temi possono confrontarsi. Le prime tre

15 Cfr. <guides.library.cornell.edu/digitalarchiving>.

16 Cfr. <www.savemymemories.org>.

edizioni della conferenza si sono tenute a San Francisco presso l'*Internet Archive*; le successive edizioni sono state ospitate da diverse istituzioni accademiche ma sempre negli Stati Uniti¹⁷.

Per quanto riguarda l'Europa va menzionato il progetto PARADIGM (*Personal Archives Accessible in Digital Media*)¹⁸: condotto dalle Università di Oxford e Manchester negli anni 2005-2007, ha affrontato le problematiche relative alla conservazione di documenti digitali privati attraverso lo studio e la sperimentazione sugli archivi di alcuni politici britannici. Anche il progetto InterPares 3 (2007-2012)¹⁹ si è occupato della conservazione di documenti personali in alcuni casi di studio, focalizzati sull'acquisizione di archivi e collezioni personali da parte di istituzioni archivistiche.

Per quanto riguarda l'Italia, va segnalato il gruppo di lavoro "Commissione nazionale biblioteche speciali, archivi e biblioteche d'autore" dell'Associazione Italiana Biblioteche (AIB) che ha elaborato le "Linee guida sul trattamento dei fondi personali"²⁰ e, recentemente, la costituzione del Centro di ricerca internazionale "Personal Digital Memories" presso l'Università degli Studi di Bologna.

Negli ultimi anni sono apparse sul mercato anche diversi applicativi software pensati per agevolare le operazioni di formazione degli archivi digitali personali e familiari che possono costituire un buon ausilio anche nelle attività di gestione e conservazione. Uno dei primi, che merita una segnalazione se non altro per motivi storici, è MyLifeBits, un progetto sviluppato da Microsoft Research, la divisione di ricerca di Microsoft, che consente di registrare e gestire tutti gli eventi della vita di una persona, attraverso dati e piattaforme multimediali²¹. Ad esso ne sono seguiti diversi, come il *BagIt File Packaging Format*, un formato capace di supportare l'archiviazione e il trasferimento di strutture archivistiche costituite da contenuti digitali arbitrari, insieme con i corrispondenti metadati. Il nome deriva da "Bag it and tag it" con riferimento sia alla "borsa" necessaria per trasportare il "carico" (il contenuto arbitrario) che ai metadati (tag) necessari per documentare l'archiviazione e il trasporto della borsa. Nel 2018 il formato è stato riconosciuto standard IETF²².

17 Le edizioni che si sono susseguite fino ad oggi sono le seguenti: PDA 2010: Internet Archive, San Francisco (California), 16 febbraio 2010; PDA 2011: Internet Archive, San Francisco (California), 24-25 febbraio 2011; PDA 2012: Internet Archive, San Francisco (California), 23-24 febbraio 2012; PDA 2013: University of Maryland (Maryland State), 21-22 febbraio 2013; PDA 2014: Indiana State Library, Indianapolis (Indiana State), 10-11 aprile 2014; PDA 2015: New York University (New York State), 24-26 aprile 2015; PDA 2016: University of Michigan (Michigan), 12-14 maggio 2016; PDA 2017: Stanford University (California), 29-31 marzo 2017; PDA 2018: University of Houston (Texas), 23-25 aprile 2018; PDA 2019: University of Pittsburgh (Pennsylvania), 2-4 maggio 2019.

18 Cfr. <www.paradigm.ac.uk>.

19 Cfr. <www.interpares.org/ip3/ip3_index.cfm>.

20 Le linee guida sono disponibili, insieme ad altro materiale elaborato dal gruppo di lavoro, all'indirizzo <www.aib.it/struttura/commissioni-e-gruppi/gbaut/strumenti-di-lavoro>.

21 Il progetto è stato sviluppato a partire dal 2003 dagli ingegneri informatici Gordon Bell e Jim Gemmell, e all'inizio è stato lo stesso Bell a raccogliere i dati del suo "vissuto", sia dotandosi dalla Microsoft SenseCam (uno strumento con caratteristiche simili ad una fotocamera o videocamera, in grado di registrare ogni immagine o suono), sia raccogliendo ogni telefonata, fax o quant'altro; dopo una prima parte di archiviazione dei dati, la seconda parte del progetto si è occupata dello sviluppo di un software in grado di gestirli al meglio. Il progetto ha condotto alla pubblicazione, nel 2009, del libro *Total Recall: How the E-memory Revolution Will Change Everything* (Bell G., Gemmel J., 2009) che descrive i primi sei anni di vita del progetto.

22 La relativa RFC (Request for Comments) è disponibile all'indirizzo <www.ietf.org/rfc/rfc8493.txt>.

In Italia merita senz'altro una segnalazione la soluzione web based eMemory che si definisce come «la tua casa digitale con cui costruire, avere cura e far crescere ogni giorno il tuo patrimonio digitale in totale privacy: ricordi, documenti e memorie»²³; degno di nota è anche l'applicativo Endless Map realizzato dall'azienda 3D Endless che «ha lo scopo di tracciare e favorire la conservazione a tempo indefinito dei nostri file, cioè i file prodotti o ricevuti per scopi personali, familiari o per la nostra attività»²⁴. Altre aziende stanno cominciando a produrre sistemi di gestione documentale specificamente pensati per un uso personale.

In conclusione, si registra negli ultimi anni un interesse sempre più marcato verso le tematiche del Personal Digital Archiving non solo da parte del mondo accademico ma anche da parte delle persone comuni; di conseguenza, anche le aziende produttrici di software hanno cominciato ad intravedere possibilità di business a sviluppare prodotti pensati per un settore che fino a solo una decina di anni fa era del tutto inesplorato.

6 L'ESIGENZA DI UNA "ALFABETIZZAZIONE ARCHIVISTICA" DI MASSA

Come si è messo in evidenza nel paragrafo 4, gli archivi digitali di persona e di famiglia sono caratterizzati da elementi di forte criticità che incidono pesantemente sulle possibilità di successo di una strategia di archiviazione e conservazione. In buona sostanza, con il passaggio al digitale la formazione e la gestione degli archivi personali e familiari è diventata più complessa rispetto a quella dei corrispondenti archivi analogici, così come la loro conservazione che costituisce una preoccupazione non solo per gli archivisti ma – ormai da qualche anno – anche per le persone "comuni", che sono i soggetti produttori di tali archivi²⁵.

Le persone hanno cominciato ad avvertire l'incapacità di gestire i propri archivi digitali e a comprendere che per riuscire in quest'attività – che all'inizio sembra banale ma poi si evidenzia in tutta la sua complessità – hanno bisogno di conoscenze, competenze, abilità e strumenti del dominio archivistico che prima, nel mondo analogico, non erano necessari. Questi skill cominciano ad essere percepiti come indispensabili per poter gestire correttamente i propri archivi. Si tratta di un vero e proprio "bisogno di archivistica" che sta emergendo, un bisogno forse inconscio, forse non bene identificato ma estremamente concreto ed urgente. La caratteristica peculiare di questo "bisogno" è che riguarda sostanzialmente tutti, perché tutti – tranne poche eccezioni – producono archivi personali o familiari digitali e hanno la necessità di sapere come gestirli e come assicurare la loro conservazione nel tempo.

Queste considerazioni non possono non sollecitare l'interesse degli archivisti che devono saper vedere le opportunità che possono nascere da questo "bisogno di archivistica" e che, soprattutto, non possono lasciarsi sfuggire questa straordinaria opportunità per lo sviluppo della disciplina. È necessario che gli archivisti "intercettino" questi bisogni e cominciare ad avviare innanzitutto percorsi di formazione – magari differenziandoli per livello di istruzione, età, attività lavorativa, etc. – in grado di fornire a tutti le conoscenze e le competenze necessarie per gestire questa nuova "categoria" di archivi corredandole poi con azioni a sostegno del percorso intrapreso. Si tenga presente che la platea di allievi è potenzialmente illimitata, potendo spaziare dagli

23 Cfr. <www.ememory.it/>.

24 Cfr. <www.3dendless.com>.

25 archivi digitali e ciò porta da una parte all'ingenerarsi di un senso di impotenza, dall'altra all'individuazione di soluzioni anche estemporanee, non valide sotto il profilo archivistico e il più delle volte non sostenibili nel tempo, che nella maggior parte dei casi porteranno alla perdita di tali archivi.

studenti della scuola primaria, a quelli della scuola secondaria, agli studenti universitari, alla popolazione adulta, alle persone della terza età: tutti hanno la necessità di diventare archivisti digitali per sé stessi.

Si potrebbe ripetere, in sostanza, quello che si è verificato negli ultimi due decenni con le conoscenze nel mondo dell'ICT, le cosiddette "competenze digitali", che sono state colmate – almeno in parte – grazie alla proposta di corsi di "alfabetizzazione informatica"; si è trattato di un intervento formativo di massa che ha coinvolto buona parte della popolazione italiana e che ha consentito di ottenere significativi miglioramenti nell'innalzamento del livello generale di cultura digitale. Ma le competenze digitali da sole non sono sufficienti per la gestione degli archivi personali e familiari in ambiente digitale ed è arrivato il momento di sviluppare piani di formazione che abbiano come obiettivo quello di una "alfabetizzazione archivistica" di massa.

Un'azione formativa efficace dovrebbe cominciare con il fornire le conoscenze – ancorché elementari – di archivistica, in particolare sugli elementi basilari quali il concetto di documento digitale, di fascicolo digitale, di vincolo archivistico; il ciclo di vita del documento digitale; le fasi tradizionali dell'archivio nel passaggio dall'ambiente analogico a quello digitale; le caratteristiche e le criticità degli archivi di persona e di famiglia in ambiente digitale.

È poi necessario fornire tutte le competenze relative alla fase di formazione dell'archivio digitale: i criteri di ordinamento in ambiente digitale; le regole per la denominazione dei documenti e dei fascicoli digitali (naming rules), per la datazione dei documenti, per il versioning, per la metadattazione; i criteri per la scelta dei formati elettronici e dei supporti di memorizzazione; le modalità di utilizzo di titolari di classificazione personali e familiari.

Occorre poi fornire le competenze necessarie per la fase di gestione dell'archivio digitale personale, ed in particolare acquisire padronanza nell'utilizzo degli strumenti fondamentali per gestire il proprio archivio digitale. Questa "cassetta degli attrezzi" dovrebbe contenere almeno gli strumenti per la metadattazione in forme più o meno automatizzate; per la ricerca dei duplicati ed il confronto di testi ed immagini; per la ridenominazione automatica di file e cartelle; per la modifica degli attributi e dei metadati; per la creazione di copie di backup.

Non possono mancare le conoscenze e le competenze in materia di conservazione dell'archivio digitale, affrontando argomenti quali: le minacce per la conservazione degli archivi digitali personali e familiari; il problema dell'eredità digitale; le strategie di conservazione digitale; le regole fondamentali per la conservazione a lungo termine degli archivi personali e familiari digitali.

Infine, uno spazio sufficientemente ampio deve essere dedicato alle questioni della gestione e conservazione degli archivi di posta elettronica, che costituiscono una porzione rilevante degli archivi digitali di persona e di famiglia e che sono certamente tra quelli più difficili da gestire e da conservare nel tempo. Tra gli argomenti che sarebbe opportuno affrontare si elencano: le modalità di gestione della posta elettronica (client di posta, webmail, etc.); le modalità di organizzazione dell'archivio di posta elettronica; le operazioni di selezione e scarto negli archivi di posta elettronica; le regole per una gestione etica e sostenibile della posta elettronica; i formati per la conservazione della posta elettronica; gli strumenti per la conservazione degli archivi di posta elettronica.

Per quanto è dato di sapere, in Italia queste competenze non vengono impartite a nessun livello del sistema di istruzione scolastico o universitario. Non vi sono neanche agenzie formative pubbliche o private che offrano una formazione specifica su questi argomenti, eccezion fatta per l'Associazione Nazionale Archivistica Italiana (ANAI) che, nella seconda metà del 2019, proporrà il primo corso in Italia in materia di "Formazione, gestione, archiviazione e conservazione degli archivi di persona in ambiente digitale". All'estero, invece, la situazione appare migliore. Nel mondo anglosassone sono già stati avviati i primi corsi di formazione sul Personal Digital Archiving aperti a tutti; ad esempio, il 16 maggio 2017, Sarah Mason della Bodleian Libraries ha tenuto il primo corso sul tema del "Personal Digital Archiving & Preservation". Inoltre, come si è già visto, sono numerose le istituzioni che hanno pubblicato sui loro siti materiale informativo e di facile comprensione finalizzato ad una corretta gestione e conservazione degli archivi personali e familiari, sia nella fase attiva (records management) che in quella non attiva (archives).

7 UNA STRAORDINARIA OPPORTUNITÀ PER LA DISCIPLINA DELL'ARCHIVISTICA

L'intervento formativo delineato nel paragrafo precedente, oltre a colmare questo obiettivo "bisogno di archivistica" che si sta rendendo sempre più evidente nella popolazione, avrebbe come conseguenza indiretta – ma estremamente interessante – quella di avvicinare tutti, anche le persone comuni, alla disciplina dell'archivistica. In questo modo l'archivistica potrebbe diventare una disciplina la cui utilità non è percepita solo tra gli addetti ai lavori o solo in determinati ambienti ma che viene riconosciuta da tutta la società, al pari di altre discipline che oggi sono ormai entrate a far parte del bagaglio di conoscenze e competenze di tutti (si pensi, ad esempio, alla conoscenza delle lingue straniere, dell'informatica, etc.). Si tratterebbe, quindi, di una formidabile occasione per la percezione dell'utilità sociale dell'archivistica – che ad oggi non sembra avvenire o per lo meno avviene solo parzialmente e in maniera molto limitata – con effetti estremamente positivi sul riconoscimento della disciplina da parte non solo del mondo accademico ma dell'intera società. Si tratta di un'occasione che la comunità degli archivisti non può e non deve lasciarsi sfuggire.

8 CONCLUSIONI

Come si è visto, i mutamenti sociali – ed in particolar modo quelli derivanti dalla rivoluzione digitale che hanno così ampiamente trasformato gli archivi personali e familiari – hanno indotto in tutte le persone che gestiscono archivi digitali personali o familiari l'esigenza di acquisire conoscenze, competenze e abilità del dominio archivistico; questa è una straordinaria opportunità che gli archivisti debbono cogliere per avviare azioni formative su questi temi, in maniera da colmare un vuoto che altrimenti verrebbe colmato da altre professionalità. In questo modo l'archivistica avrebbe la possibilità di uscire dai ranghi circoscritti che l'hanno spesso caratterizzata ed assurgere a diventare una disciplina che possa essere riconosciuta da tutti ed avere una dimensione per così dire "sociale". Si tratta di una prospettiva foriera di sviluppi estremamente interessanti e sulla quale occorrerà iniziare a riflettere seriamente.

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SUMMARY

How are archives perceived by ordinary people? What do people imagine when they think about the figure of the archivist? And how is archival science perceived in the collective imagination? Most people don't know what archivists do and often don't even know such a profession exists; for many the figure of the archivist is still shrouded in darkness, as opposed to other professional figures also in the humanistic field who are by now well known (such as the librarian, the archaeologist, the art historian, etc.). Why is the archivist profession so little known? Similarly, the concept of archives and the archival discipline are very often unknown.

Although things have improved a little in recent years, thanks to the collective efforts of archivists and archivist associations that have put in place numerous initiatives to make the archives known to the general public, we must admit that the results are not yet so exciting.

However, the digital revolution that has upset the world of personal and family archives by transforming them from analog to digital could be a good lever to completely reverse this situation and to obtain a significant improvement in the perception of archives and archivists and for the recognition of archival science as a fundamental discipline in people's lives.

Generally speaking, personal and family digital archives have some common features that should be kept in mind, such as: the enormous increase in their size; the tendency to accumulate often uncontrollable amounts of documents (in this regard the term "digital hoarding" was coined); the lack of a logical ordering criteria; the lack of appraisal and disposal operations; the conviction that everything that is available online today will always be there; the lack of awareness on the problems of digital heritage and digital preservation and on the fact that digital archives require a major "curation" than analog ones.

The interest in the subject of Personal Digital Archiving has grown enormously over the last ten years. The first scientific articles that dealt with the issue date back to around the mid-2000s but it is since 2010, the year in which the first Personal Digital Archiving Conference was held at the Internet Archive in San Francisco (California), that the scientific debate has greatly expanded and has seen the proliferation of events and publications on this subject. In addition, numerous institutions, especially in the United States, have begun to publish guidelines, explanatory materials that can be understood by everyone and are of immediate use in the field of Personal Digital Archiving.

Among these, we must mention the Library of Congress, which has been and still is very active in the studies on the subject and in the initiatives to raise awareness among ordinary people with a concrete and practical approach. On its website it makes available a series of informative materials that use a simple and common language, suitable for a heterogeneous and often inexperienced public, and which are very useful. Worthy of note are also the Columbia University Library, the Association for Library Collections and Technical Services (ALCTS), the libraries of Purdue University, the MIT Libraries, the libraries of the Tri-College Consortium, the Cornell University Library. Finally, the "Save My Memories" website created by the "International Imaging Industry Association" deserves a mention, providing important information, in particular, on the correct management of personal digital photo archives. Of great interest under the scientific profile for the high quality of the reports presented is the annual international conference on the Personal Digital Archiving (PDA Conference) which has been held continuously since 2010.

Personal and family digital archives are characterized by strong critical elements that heavily affect the chances of success of an archiving and conservation strategy. Basically, with the transition to digital, creating, managing and preserving personal and family archives has become more complex. People have begun to understand that if they want to succeed in this activity they need knowledge, skills, abilities and tools of the archival domain. These skills are perceived as indispensable in order to properly manage their archives. There is a real "need for archival skills" that is emerging, perhaps an unconscious need, perhaps not well identified but extremely concrete and urgent.

The peculiar characteristic of this "need" is that it essentially concerns everyone, because everyone – with a few exceptions – produces digital or personal family archives and they need to know how to manage them and how to ensure their preservation over time.

Archivists cannot miss this extraordinary opportunity, but they must know to seize the right moment to "intercept" these needs and start training courses – differentiated according to the age and the needs of learners – in order to provide everyone with the right knowledge and skills to manage this new "category" of archives. Worth noting that the number of students is potentially unlimited, since they can range from primary school students, secondary school students, university students, the adult population and senior citizens: all of them need to become digital archivists of their archives. In essence, the time has come to develop training plans that aim to achieve mass archival literacy.

This training plan would also have an indirect consequence in that of bringing everyone, even the ordinary people, closer to the discipline of archival science, and making them understand its usefulness. So archival science could become a discipline whose utility is not only perceived among the experts or only in certain environments but which is recognized by the whole society, like other disciplines that today have now become part of the wealth of knowledge and skills of everybody (think, for example, of computer science, the knowledge of foreign languages, etc.). This is an opportunity that archivists must not miss, but must rather find a way to fill a void that would otherwise be filled by other professionals.

In this way the archival discipline would have the possibility to get out of the restricted areas that have often characterized it and to rise to become a discipline recognized by all and with a very "social" dimension.

Acceptance date: 11.08.2019

Typology: 1.02 Review Article

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ARCHIVAL SCIENCE/ARCHIVOLOGY AND AUDIO-VISUAL ARCHIVES OR AUDIO- VISUAL ARCHIVES AND ARCHIVAL SCIENCE/ARCHIVOLOGY

ABSTRACT

The report describes the relationship between audio-visual archives and archival science or archivology. Author has described the prehistoric wishes of mankind in the rendering all visible things, even the moving images. But the retention of audio-visual materials was only facilitated by the advancement of technology at the end of the 19th and in the 20th centuries. Audio-visual archivology is an important part of archival science/archivology. Differences between classical and audio-visual archives will be significantly reduced in the future due to archiving of born digital materials.

Key words: archives, audio-visual archives, archival science, archivology, digitization

SCIENZE ARCHIVISTICHE / ARCHIVOLOGIA E ARCHIVI AUDIOVISIVI O ARCHIVI AUDIOVISIVI E SCIENZE ARCHIVISTICHE / ARCHIVOLOGIA

Sintesi

Il rapporto descrive la relazione tra archivi audiovisivi e scienze archivistiche o archivologiche. L'autore ha descritto i desideri preistorici dell'umanità nel rendere tutte le cose visibili, anche le immagini in movimento. Ma la conservazione dei materiali audiovisivi è stata facilitata solo dal progresso della tecnologia alla fine del XIX e XX secolo. L'archivologia audiovisiva è una parte importante della scienza / archivologia archivistica. Le differenze tra archivi classici e audiovisivi saranno notevolmente ridotte in futuro a causa dell'archiviazione di materiali digitali nati.

Parole chiave: archivi, archivi audiovisivi, scienza archivistica, archivologia, digitalizzazione

ARHIVOLOGIJA/ARHIVISTIKA IN AVDIOVIZUALNI ARHIVI ALI AVDIOVIZUALNI ARHIVI IN ARHIVOLOGIJA/ARHIVISTIKA

IZVLEČEK

Poročilo opisuje razmerje med avdiovizualnimi arhivi in arhivistiko oziroma arhivologijo. Avtor je opisal pradačne želje človeštva po upodabljanju vsega vidnega, tudi gibljivih slik. Hrambo avdiovizualnega gradiva je omogočil šele napredek tehnologije konec 19. in v 20. stoletju. Avdiovizualna arhivistika oziroma arhivologija je pomemben del arhivistike/arhivologije. Razlike med klasičnimi in avdiovizualnimi arhivi se bodo zaradi arhiviranja digitalno ustvarjenega gradiva v prihodnosti bistveno zmanjšale.

Ključne besede: arhivi, avdiovizualni arhivi, arhivistika, arhivologija, digitalizacija

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1 UVOD

Arhivologija/Arhivistika² in avdiovizualni arhivi ali avdiovizualni arhivi in arhivologija/arhivistika? Težave, ki so nastale že pri samem dvomu, ki se je porodil ob zapisu naslova referata – ali postaviti na prvo mesto avdiovizualne arhive ali arhivistiko/arhivologijo – so pripeljale do nadaljnega razmišljanja, ki je prvotni namen referata, to je predstavitev avdiovizualnih arhivov znotraj arhivske znanosti, močno razširil. Pri razpravi se nismo omejili samo na začetke in posebnosti avdiovizualnih arhivov, ki so se nesporno pojavili šele s tehničnim razvojem, prvimi zapisi gibljive slike in zvoka ter njihovim ponovnim predvajanjem in s tem povezano hrambo nosilcev in vsebine gibljive slike in zvoka, temveč smo vlogo avdiovizualnih arhivov analizirali znotraj arhivske znanosti.

2 ČAS IN SPOMIN

Kdaj se je prvič pojavila pri človeku želja, da bi ukradel podobo času in tako podaljšal spomin ali jo celo prenesel na prihodnje rodove, ne vemo. Ta želja je na začetku lahko temeljila na posnemanju, kasneje pa je z različnimi likovnimi tehnikami človek poskušal tem podobam vdihniti celo življenje (grški mit o Pigmalionu). Poleg premagovanja trodimenzionalnosti so vidni poskusi posegov v četrto – časovno dimenzijo in prizadevanja za upodobitev realnosti v gibanju, saj naj bi se takšne upodobitve najbolj približale resničnemu življenju. Življenje namreč ni statično, življenje se giblje, zato je bilo potrebno ujeti posamezne trenutke in jih povezati v celoto in to celoto tudi ohraniti.

Že starodavni umetniki so ugotovili, da lahko z uporabo kontrastov vplivajo na človekovo vidno in psihološko dožemanje slik in s tem ustvarjajo dinamiko, ki pričara gibanje. Janez Zalaznik je te elemente našel že v prazgodovinskih risbah iz Valcamonice, kjer kontrast med oblimi in oglatimi oblikami ustvarja dinamično in učinkovito kompozicijo (Zalaznik 2019, 13).

3 PODOBE IN GIBANJE

V 19. stoletju je z izumom fotografije postalo realistično upodabljanje vizualnih podob preprosto in dostopno širšim množicam. Temu mediju je uspelo s pomočjo celuloidnega traku pričarati tudi gibanje. Brata Lumiere sta s prvo projekcijo leta 1895 sprožila kinematografsko revolucijo, ki je kot glavno orožje izkoristila optično prevaro vrtenja osemnajstih slik na sekundo (kasneje 24-ih slik na sekundo).

Če smo najprej omenili podobe in gibanje kot predmet prvega dela Bergsonove³ analize podob, nas v arhivologiji še bolj zanima drugi del, to je razmerje podoba-čas. Deleuze ugotavlja, da filmski avtorji namesto s pojmi mislijo s podobami-gibanji in s podobami-časi (Deleuze 1991, 7). Bergson je že leta 1907 film poimenoval kinematografska iluzija. Film nam namreč prodaja lažne podobe in lažno gibanje. Uporablja dva kom-

2 Termin arhivologija je uporabil dr. Miroslav Novak v gradivu za akreditacijo magistrskega študijskega programa Arhivistika in dokumentologija (Klasinc 2018, 16). Arhivologija je opredeljena kot veda o upravljanju in katalogiziranju arhivskega gradiva. Dr. Peter Pavel Klasinc je na zborovanju v Radencih leta 2011 opozoril na razlike v strokovni terminologiji. Arhivologija (angl. Archivology) je mednarodno uveljavljeni pojem, ki ga slovenska terminologija še ni poznala. Angleški sinonim za arhivologijo je »archival science«, v slovenskem jeziku pa se uporablja termin »arhivistika«, s katerim se označuje veda, ki se ukvarja s teoretičnimi in praktičnimi rešitvami na področju upravljanja z arhivskim gradivom (Klasinc 2011, 76).

3 Henri-Louis Bergson (1859-1941) je francoski filozof, ki je postavil nekaj ključnih smernic v razvoju filmske teorije. Njegovo delo »Metiere et Memorie« je kasneje kot osnovo filozofije filma sprejel filozof Gilles Deleuze (1925-1995) (Petrovič 2008). Slovenskim bralcem je na spletni strani Dnevnika <https://www.dnevnik.si/1042729898> dostopen povzetek soočenja med Bergsonom in Albertom Einsteinom leta 1922 v Parizu.

plementarna dosežka: trenutne reze, ki jih imenujemo podobe in neko gibanje oziroma čas, ki je brezoseben, uniformen, abstrakten, neviden oziroma neopazen – čas se nahaja znotraj aparata s pomočjo katerega spravimo v tek podobe (Isti, 9). Čas, ki je v filmski umetnosti razumljen kot del iluzije pri produkcijah in reprodukcijah, pa postane v arhivologiji del osnovnega problema: kako zagotoviti ponovna predvajanja izdelka v izvirnem zaporedju in v izvirni obliki. V arhivu deluje čas na posamezne podobe uničevalno in jih trajno spreminja. Tako kot Heraklit ni mogel dvakrat stopiti v isto reko, tako si tudi gledalci ne morejo dvakrat ogledati istega filma. Vse zainteresirane skupine, tako producenti kot gledalci na drugi strani, pa si prizadevajo, da bi se vsebina čim bolj verodostojno ohranila. Na tem mestu pa v proces stopijo arhivisti, njihova naloga pa je, da s pomočjo strokovnjakov iz drugih znanosti ukanijo čas in ga na nek način podaljšajo. Čas pa je bil že na začetku kinematografije v hudi nevarnosti pred uničenjem. Lastniki filmskih studiev so kmalu ugotovili, da so njihovi filmi v veliki nevarnosti. Film je kot nosilec slike oziroma trenutnih rezov, kot jih je poimenoval Bergson, s pomočjo gibanja ustvaril lažno iluzijo in spremenil odnos gibanje – čas. Ni pa bil sposoben ukaniti časa pri njegovem vplivu na film.⁴ Sama kemična sestava nosilca je začela ubijati samega sebe: nitratni filmi so bili zelo vnetljivi in eksplozivni, kar je povzročilo veliko nesreč v filmskih studiih. Leta 1948 so nitratne filmske trakove zamenjali s triacacetatnimi, toda kmalu so spoznali, da tudi ti zaradi kemičnih procesov razžirajo sami sebe. Polimeri v filmski osnovi so se začeli cepiti v monomere, kar je povzročilo odstop emulzije, krhkost in zvijanje filmov. Hramba v neprimernih pogojih pa je proces razpadanja filmov še pospešila (Lavrenčič 2005, 207). Velika občutljivost pa ni bila značilna samo za filmske trakove ampak se je kmalu izkazala za velik problem pri arhiviranju vseh nosilcev v avdiovizualnih arhivih. Zato je interdisciplinarno sodelovanje med različnimi strokami v avdiovizualnih arhivih zelo pomembno in edina prava pot za ohranitev svetovne avdiovizualne kulturne dediščine. Slike in zvoka z izvornikov zaradi spremembe tehnologije reproduciranja ne moremo več uporabljati, zato pa je ključna za ohranitev digitalizacija, ki omogoča prenos nespremenjene vsebine na nove nosilce. Digitalizacija je korenito spremenila odnos med arhiviranjem nosilcev in vsebine – ključna je postala vsebina in ne več sami nosilci. Na pomen in vlogo digitalizacije pri ohranjanju avdiovizualne kulturne dediščine je slovenske arhiviste prvi opozoril dr. Branko Bubenik, dolgoletni vodja INDOK službe Hrvaške radiotelevizije, podpredsednik Zveze televizijskih arhivov FIAT/IFTA in predsednik Komisije FIAT/IFTA za izobraževanje (Bubenik 2001). Bubenik je ob tem opozoril tudi na arhivski paradoks pri odnosu med hrambo in uporabo oziroma reprodukcijo gradiva v avdiovizualnih arhivih. Zaradi degradacije nosilcev informacij se vsi dokumenti postopoma uničujejo in postajajo nečitljivi s samim pasivnim staranjem. Vsaka uporaba avdiovizualnih dokumentov pa le-te še opazno degradira. To velja tudi za zaščitno kopiranje, saj se za reprodukcijo avdiovizualnih dokumentov uporabljajo aparature in stroji, ki zaradi intenzivnega fizičnega kontakta, velikih hitrosti predvajanja in visokih temperatur, poškodujejo gradivo pri vsaki uporabi. Poleg tega je frekvenca uporabe avdiovizualnega gradiva v medijskih ustanovah zelo visoka, navadno je veliko višja kot v klasičnem arhivu. Rezultat vsega tega je hitro uničevanje avdiovizualnih dokumentov. Pojavlja se arhivski paradoks (Bubenik 2001, 60-61):

- *Namen hrambe je uporaba.*
- *Vsaka uporaba delno uničuje avdiovizualno gradivo.*
- *Intenzivna uporaba popolnoma uničuje avdiovizualno gradivo.*

4 Slovenski jezik in nekateri drugi jeziki uporabljata enak termin film tako za nosilec slike, kot za izdelek. V drugih jezikih sta termina različna: film/movie (ang.), pellicula/film (ita.). Primerjava angleške in italijanske terminologije, pa nam celo pokaže, da je film v angleščini izraz za nosilec, v italijanščini pa za izdelek.

- *Postavlja se vprašanje: kaj bomo zapustili našim potomcem?*
- *Varovati ali uporabljati gradivo?*
- *Zakaj ohraniti in ne uporabljati?*

Kako ohraniti avdiovizualno gradivo za prihodnje generacije in ga intenzivno uporabljati brez izgube kakovosti pri kopijah in brez degradacije izvornika? Rešitev na prvi pogled nerešljive težave je v uporabi digitalne tehnologije v avdiovizualni arhivologiji in pravočasna, organizirana migracija s starih analognih na nove digitalne medije.

Definicije arhivistike/arhivologije kot znanosti in avdiovizualni arhivi

Ali lahko zgoraj omenjene lastnosti in definicije avdiovizualnih arhivov povežemo v definicije arhivistike kot znanosti? Kot pomoč smo izbrali definicije ki jih je zbral in v referatu na konferenci »Za človeka gre, izzivi za znanost in izobraževanje«, ki jo je leta 2018 v Mariboru organizirala fakulteta Alma Mater Europaea – Evropski center Maribor, predstavil dr. Peter Pavel Klasinc. Klasinc je arhivistiko oziroma arhivologijo opredelil kot samostojno akademsko, multidisciplinarno in interdisciplinarno znanost (Klasinc 2018, 15). Razdelil jo je na znanstvenoraziskovalni in strokovni del ter določil pogoje, ki morajo biti izpolnjeni, da lahko arhivologijo opredelimo kot znanost. Poznati moramo:

- predmet raziskovanja,
- vzroke raziskovanja,
- metode in cilje raziskovanja in
- omejitve raziskovanja.

Naštel je tudi definicije, ki so bile v uporabi, nekatere izmed njih pa so aktualne še danes. Tudi v te definicije bomo poskušali vnesti vlogo in pomen avdiovizualnih arhivov:

1. *Arhivistika⁵ je veda, s katero označujemo neko znanje, ki se ukvarja s teoretičnimi in praktičnimi rešitvami na področju upravljanja z dokumentarnim in arhivskim gradivom.*
2. *Arhivistika je nova znanost, ki se ukvarja z vrednotenjem, prevzemanjem, urejanjem, opisovanjem, dolgoročno hrambo, uporabo in z zagotavljanjem verodostojnosti arhivskega gradiva.*
3. *Arhivistika proučuje znanja, ki so potrebna za obvladovanje dokumentarnega in arhivskega gradiva od njegovega nastanka, urejanja, vrednotenja, prevzemanja, opisovanja, dolgoročne hrambe, arhiviranja in tudi kasnejše morebitne uporabe, ne glede na to, ali je gradivo zapisano v klasični (papirni) ali elektronski obliki.*
4. *Arhivistika je znanstvena veda, ki mora brez kompromisov obravnavati vsa področja arhivske teorije in prakse.*
5. *Arhivistika je veda, katere cilj ni proučevanje posameznih dokumentov, temveč raziskava strukture celot arhivskega gradiva (raziskuje njegovo zgodovino, nastanek in pojavnost posameznih dokumentov, vzroke za nastanek in vzroke in načine za določanje arhivskega gradiva med dokumentarnim gradivom).*
6. *Arhivistika je znanost, ki se ukvarja z arhivsko teorijo in prakso.*
7. *Arhivistika je znanost, ki se ukvarja s formiranjem fonda.*
8. *Arhivistika je znanost, ki se ukvarja z arhivskim in dokumentarnim gradivom in dokumenti.*

5 Naštete termine smo v referatu pustili v izvorni obliki tako kot jih je v definicijah navedel dr. Peter Pavel Klasinc.

9. *Arhivistika je znanost, ki se ukvarja s celotami, spisi in načini odlaganja spisov.*
10. *Arhivistika je znanost, ki se ukvarja z urejenostjo dokumentarnega in arhivskega gradiva, zaradi dostopnosti.*
11. *Arhivistika je znanost, ki rešuje pravna vprašanja arhivov, delovanje arhivov in standardov.*
12. *Arhivistika je znanost, ki skrbi za organizacijo dela v arhivih.*
13. *Arhivistika je znanost, ki ustvarja spoznanja in metode, ki bodo opravičile delovanje in obstoj arhivov.*
14. *Arhivistika je znanost, ki proučuje obstoj, urejanje, upravljanje, vodenje, hrambo, vzdrževanje ter pomen arhivskega gradiva za dokazovanje nekih pravic države ali državljanov, opredeljuje pisno kulturno dediščino.*
15. *Arhivistika je znanost, ki proučuje obstoj:*
 - *arhivsko teorijo in prakso,*
 - *arhivsko tehniko,*
 - *arhivsko zakonodajo,*
 - *zgodovino arhivov,*
 - *in ostalo.*

Tudi za avdiovizualno arhivistiko kot del arhivistike oziroma arhivologije velja, da je imela in ima še danes razvoj, ki je povezan:

- s tehničnim razvojem, formiranjem arhivskih prostorov (arhitekturna vprašanja, lokacije arhiva, notranja razporeditev prostorov), ustreznosti arhivskih škatel (izdelava, material, uporaba), klimatskimi, varnostnimi in drugimi pogoji tehničnega varovanja.
- strokovnim razvojem (strokovna obdelava gradiva, urejanje, popisovanje, klasifikacija, itd.);
- z razvojem informacijskih tehnologij oziroma informacijske družbe.

Analiza nalog avdiovizualnih arhivov nam pokaže, da se naloge ujemajo v vseh naštetih definicijah, čeprav prihaja pri nekaterih točkah do nekaterih razlik v primerjavi z delom arhivistov v klasičnih arhivih. Avdiovizualni arhivisti morajo več pozornosti nameniti spreminjanju nosilcev zapisov, spremembam tehnologije in predvsem vprašanju avtorske pravice in sorodnih pravic. V prihodnosti se bodo prav gotovo zbrisale meje glede novih nosilcev, saj bodo digitalni dokumenti shranjeni na enakih ali podobnih nosilcih. Več težav bo avdiovizualnim arhivistom povzročilo naraščanje števila avdiovizualnih del in s tem povečanje prostorskih kapacitet za hrambo. Povečanje prostorskih kapacitet bo zahteval tudi razvoj tehnologije in z njim povezano ustvarjanje večpredstavnostnih in interaktivnih oddaj, ki bodo povezane tudi z arhiviranjem odzivov gledalcev na medmrežju. Arhivisti bomo morali najti rešitve tudi za te oddaje, drugače se bodo spremenile v neponovljive performanse kot smo jim bili priča na začetku dobe radia in televizije.

4 TEMELJNO VPRAŠANJE AVDIOVIZUALNEGA ARHIVIRANJA: KAKO UJETI NEPONOVljivOST IN JO PONAVLJATI

Ko analiziramo začetke avdiovizualnih arhivov ugotovimo, da je bil odnos do arhiviranja oddaj na začetku radijske in televizijskega dobe nekoliko nenavaden. Zelo pogosto naletimo v avdiovizualnih arhivih na vprašanje, kateri so najstarejši posnetki, ki jih hrani televizijski arhivih. Vsi, ki postavijo to vprašanje, so navadno razočarani nad odgovori, da najstarejši posnetki navadno ne obstajajo. Posnetki pa niso bili arhivirani iz dveh vzrokov:

- radio in televizija sta prve oddaje oddajala v živo,
- ni bilo opreme in nosilcev, na katere bi zapisovali posnetke.

Britanski strokovnjak za avdiovizualno arhiviranje Adam Lee je v intervjuju razložil, kako so na BBC-ju po letu 1947 sploh razvili postopek za shranjevanje televizijske slike: pred televizijski ekran so postavili filmsko kamero in snemali oddajo z ekrana (Lee 2018). Zato so posnetki, ki so se ohranili, zelo slabe kakovosti. Na posnetkih zaznamo tudi dodatne motnje, ki so nastale kot posledica popačene slike, kakršno so leče filmske kamere prenesle s televizijskega ekrana na filmski trak. V arhivih so tako shranili slabšo kakovost slike, kar bi lahko primerjali s fotografijami ali filmskimi posnetki z računalniških monitorjev ali fotografijami televizijskih ekranov, kjer se prikazujejo koronarne motnje. Zato lahko trdimo, da je bila tehnična kakovost posnetkov v začetkih televizije veliko boljša, kot pa lahko zmotno sklepamo po ohranjenem gradivu, saj je v arhivih ohranjena preslikava preslikave. Enako velja za kakovost radijskih prenosov, ki jih je preslikava glasu na nosilec poslabšala, še bolj pa ponovna uporaba in poškodbe na nosilcih. Govorimo torej lahko o preslikavah vsebin (Novak 2007). Dodatne težave pri preslikavah je predstavljalo še sevanje z ekrana.⁶

Veliko let po tem, ko je tehnologija omogočila arhiviranje avdiovizualnega gradiva, so začeli avdiovizualnim arhivistom pogosto postavljati tudi vprašanje, zakaj vse oddaje niso bile arhivirane? Adam Lee je na to vprašanje odgovoril, da takrat ljudje še niso razmišljali o tem, oziroma televizije niso dojemali kot permanentni medij: »*Kar je bilo enkrat predvajano, je bilo predvajano dokončno.*« (Lee 2018). Televizijske oddaje je primerjal z gledališkimi predstavami in željo, da bi si jih ogledali v živo. Tudi takratni gledalci so na televizijo gledali kot nekaj minljivega. Radio in televizija sta bila zanje minljiva medija, ki izginjata v etru, v nasprotju s časopisi, ki so jih lahko bralci prebrali, shranili in nato pozneje po lastni želji ponovno prebrali.

BBC je začela arhivirati televizijske oddaje po uveljavitvi dvopalčnih magnetoskopskih trakov v televizijski produkciji v poznih petdesetih letih 20. stoletja. Vendar so te trakove uporabljali predvsem kot produkcijske trakove, na katere so posneli oddajo za predvajanje. Magnetoskopskih trakov v nasprotju s filmskimi trakovi niso obravnavali kot nosilce za trajnostne zapise slike in zvoka, zato so jih po predvajanju oddaj navadno brisali in uporabili za produkcijo novih oddaj (Lee 2018). Spremembe v odnosu do arhiviranja oddaj so se pri BBC-ju zgodile šele sredi sedemdesetih let 20. stoletja, ko so v arhivih uvedli selekcijsko politiko in začeli odločati, katere trakove bodo ohranili. Spremenil se je tudi odnos gledalcev do televizijskih oddaj, ki so izgubile predznak neponovljivega predvajanja. Vendar to ni značilno samo za BBC; podobno se je dogajalo tudi drugim radiotelevizijskim postajam, ki niso zmogle arhivirati celotne produkcije (Lee 2018).⁷

6 Pomanjkanje avdiovizualnih zapisov pomeni, da lahko najstarejšo zgodovino avdiovizualnih medijev raziskujemo samo z uporabo drugih virov. Ti viri so lahko slikovni (fotografije) in pisni viri. Med pisne vire sodijo v prvi vrsti programski dokumenti o oddajah, kot sekundarni viri pa sporedi, ki so bili objavljeni v časopisih in revijah, kritike, poročila in drugi dokumenti o radioteleviziji, med drugim tudi zapisani spomini in ustna pričevanja.

7 Na podobne težave danes naletimo pri arhiviranju prispevkov tako imenovanih novomedijskih vsebin. Med iskanjem rešitev za trajno arhiviranje te vsebine množično izginjajo.

Danes se je odnos do arhiviranja avdiovizualnih oddaj popolnoma spremenil. Zvočni in slikovni posnetki niso več samo gradivo za ponovitev oddaj v programih ali ustvarjanje novih oddaj, ampak mu raziskovalci priznavajo celo večjo verodostojnost zgodovinskega vira kot pa pisnim dokumentom. Če smo govorili o videoposnetkih kot o optični iluziji, ki na nek način prevara gledalce, potem moramo zatrditi tudi, da je bil izum človeške pisave tudi samo način, ki je z dogovorjenimi znaki posnemal človekove misli in govor. Govor sam pa je že posnetek misli, vsi pisni zapisi pa samo več ali manj zanesljivi dokumenti o posameznem dogodku. Da dokumenti, ki so še tako vestno zapisani s črkami in drugimi dogovorjenimi znaki bralcu ne sporočajo popolnih informacij, nas v razpravi o dobesednih zapisih parlamentarnih sej kot zgodovinskem viru opozarjata Mojca Šorn in Jure Gašparič. Med živo razpravo in zapisano besedo obstajajo vendarle velike razlike, ki so pomembne za raziskovalce: »*Dobesedni prepisi parlamentarnih sej so rezultati dela človeka, zapisovalca, ki se je pri svojem delu pogosto znašel pred številnimi problemi. Kaj storiti, če ni bilo poslanca dobro slišati, kaj storiti z vzkliki, ki se pojavljajo v ozadju dvorane, kako zapisati besede, izrečene v narečju, kako zapisati napačne izraze, kako sploh zadosti hitro in natančno slediti vsemu povedanemu?*« Najlažje je to storiti z zvočnimi zapisi magnetogrami, video zapisi pa omogočajo tudi zapis neverbalne komunikacije.

5 ZAKLJUČEK

Pregled dela v avdiovizualnih arhivih in razvoja avdiovizualnih arhivov nam je pokazal, da je avdiovizualna arhivistika oziroma arhivologija pomemben del arhivistike/arhivologije in se lahko samo znotraj matične vede razvija tudi v prihodnosti. Razvoj digitalne tehnologije v prihodnosti in sami postopki nastanka dokumentov pa bodo avdiovizualne arhive približali klasičnim oziroma klasične arhive približali avdiovizualnim. Točne napovedi o razvoju v prihodnosti pa ne moremo podati. Scenarist in režiser filma *Tranzit* (r. Christian Petzold, 2018) je film po zadnjem kadru zaključil z rezom v napisni boben in pesmijo *Talking Heads*: ».. *We are on the Road to Nowhere... There's a City in my Mind, it's very far away, but it's there and it's growing day by day...*«. Vsi smo torej v tranzitu, vemo od kod prihajamo, ne vemo pa kam gremo.

Avdiovizualni arhivi so se zaradi svojih posebnosti razvijali ločeno od klasičnih arhivov. Največje razlike so predstavljale značilnosti nosilcev slike in zvoka ter njihova uporaba in odvisnost od sprememb tehnologije. Z razvojem digitalne tehnologije in arhiviranjem digitalno nastalega gradiva, pa so se te razlike zmanjšale. Tudi primerjava med osnovnimi definicijami arhivistike in avdiovizualnimi arhivi je pokazala, da lahko avdiovizualno arhivistiko obravnavamo kot pomemben del arhivistike.

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SUMMARY

It seems, that the desire to store memories and record images appeared very early in the past of the mankind. Already in the ancient times, this desire has been expressed in the need for perfect imitation of nature. The ancient artists wanted to create images in motion, a perfect realistic world, as they were watching with their own eyes. Centuries after that man tried to capture the movement and keep it in the picture by the various art techniques and tricks, but the problems of archiving motion picture and sound weren't resolved until the time of great inventions at the end of 19th century and the inventions of the sound and video carriers in the 20th century, which enabled the recording of moving images and sounds and their reproduction. The first audio-visual archives had to deal with unstable, flammable and dangerous explosive tapes. But then, even more danger was exposed; people were convinced that all the events that were broadcast by radio and television were some sort of unrepeatable performances, which are not worth to be archived. Audio-visual archives developed in the past separately from classic archives because of their special features. The biggest differences were the characteristics of image and sound carriers, use of the records and the dependence on technology changes. Development of digital technologies and archiving of born digital records decreased the differences between audio-visual and classic archives. A comparison between the basic definitions of archivology or archival science and audio-visual archives has shown, that audio-visual archivology or archival science can be considered as an important part of archivology/archival science.

Acceptance date: 11.08.2019

Typology: 1.02 Review Article

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CHALLENGING THE ARCHIVAL ARRANGEMENT

Abstract

Archival arrangement is one of the main activities in archival processing. It is assumed it is based on common understandings and principles. However, there are archival practices that does not fully comply with these principles and understandings, and yet the archives still exist and users are still using the records. Consequently, it may be questioned if the archival principles are not cultural-conditioned and in what circumstances archival arrangement, as presented in international professional literature, can add value to archival processing. The work implied should balance the practical reality of resources and needs of the stakeholders. The modern technologies bring a transformation of archival arrangement, converting it from physical to virtual by reducing the relevance physical location of a record on shelves in favour of a logical property of records.

Keywords: archival arrangement, archival principles, archival metadata, users

LA SFIDA DELL'ORGANIZZAZIONE DELL'ARCHIVIO

Sintesi

L'organizzazione dell'archivio è una delle principali attività di gestione dell'archivio. Si presume che si basi su comuni conoscenze e principi. Tuttavia, esistono procedure di archiviazione che non sono pienamente conformi a questi principi ed intese, eppure gli archivi esistono ancora e gli utenti stanno ancora utilizzando i documenti. Di conseguenza, ci si può chiedere se i principi dell'archivistica siano condizionati dalla cultura, ed in quali circostanze l'organizzazione dell'archivio, così come presentata nella letteratura professionale internazionale, possa aggiungere valore alla gestione dell'archivio. Il lavoro implicito dovrebbe bilanciare la realtà pratica delle risorse e delle esigenze delle parti interessate. Le moderne tecnologie portano una trasformazione dell'organizzazione dell'archivio, convertendola da fisica a virtuale, riducendo la pertinenza della posizione fisica di un documento sugli scaffali a favore di una proprietà logica dei documenti stessi.

Parole chiave: organizzazione dell'archivio, principi di archiviazione, metadati di archiviazione, utenti

IZZIVI ARHIVSKE STROKOVNE OBDELAVE

Izvleček

Arhivska strokovna obdelava je ena glavnih arhivskih dejavnosti. Domneva se, da temelji na skupnem razumevanju in načelih. Vendar obstajajo arhivske prakse, ki v celoti ne ustrezajo tem načelom in razumevanjem, vendar arhivi še vedno obstajajo in uporabniki še vedno uporabljajo zapise. Posledično se lahko sprašujemo, če arhivska načela niso kulturno pogojena in v kakšnih okoliščinah lahko arhivska ureditev, kot je predstavljena v mednarodni strokovni literaturi, doda arhivsko vrednost. Vključeno delo mora uravnotežiti dejansko resničnost virov in potreb zainteresiranih strani. Sodobne tehnologije vnašajo spremembe v postopke urejanja arhivskega gradiva s pretvarjanjem iz fizične v virtualno obliko in s tem zmanjševanje fizične lokacije zapisa na policah v korist logične lastnosti zapisov.

Ključne besede: arhivska ureditev, arhivski principi, arhivski metapodatki, uporabniki

It is a fact that these days almost all professional conferences are dealing with electronic records or the way analogic records can be turned into digital. And this is happening despite the fact many of the National Archives (or, broadly speaking, Archives...) are still having huge amount of paper records, many of them not processed yet. Until two or three decades ago, the professional journals were full of studies reveling issues the archivists had in processing analogue records. Were all those issues solved miraculously by the mere presence of electronic tools, since the former are not present in professional debate any longer?

I doubt it is the case, and I believe it is just a different agenda. Expectations of users are different than decades ago, and, as a result, the professional interests changed. And I said that as an excuse for coming again to a classical topic, archival arrangement. While the digital side will have its place in the analysis, my primary focus will be on traditional records. More precisely, I would like to play the devil's advocate part, questioning to what degree the archival arrangement is crucial in archival processing, if the famous "structure of archives" is relevant enough in order to justify the effort for creating it.

THE DEFINITIONS

Although any archivist can define archival arrangement, I would like to start by reviewing some of the definitions, in time.

In 1964, in a book edited by ICA, the *arrangement or classification* ("le classement") was defined as "*le rangement dans un ordre déterminé de documents d'archives*" (ICA 1964)¹.

In 1988, also in a book edited by ICA, it can be read the following parallel, but not equivalent definitions, in English and French: *ARRANGEMENT. (1) The intellectual operations involved in the organization of records (1)/archives (1) based upon the principle of provenance and the registry principle, reflecting the administrative structure and/or competence or function of the originating agency. If this is impossible, then an organisation based upon other criteria adapted to the physical type or form or content of the documents, such as an alphabetical, chronological, geographical or subject order, may be*

¹ It should be noted the term arrangement lacks as an entry, the only term being classification.

used. Arrangement may be carried out at all or any of the following levels: repository, record/archive group, sub-group, class or series, item or document.

(2) The physical operations complementary to (1) above, such as numbering and shelving. Also referred to as sorting.

(1) CLASSEMENT. (1) Opération intellectuelle consistant à ordonner les documents d'archives à l'intérieur des articles et les articles à l'intérieur des fonds ou des séries, selon un plan reflétant la structure interne des organismes producteurs des fonds, conformément au principe du respect des fonds et au principe du respect de l'ordre primitif, ou, en cas d'impossibilité d'application de ces deux principes, selon des critères chronologiques, géographiques, alphabétiques ou thématiques. Le classement se fait traditionnellement, dans la pratique archivistique française (sic!), dans le cadre des séries et sous-séries. (...)

(2) RANGEMENT. Opération matérielle, complémentaire de (1), consistant à placer les articles dans les magasins selon l'ordre des cotes. Synonym – classification (Walne, 1988).

In 1996, in an American dictionary, arrangement was defined as "the intellectual and physical processes and results of organizing documents in accordance with accepted archival principles, particularly provenance, at as many as necessary of the following levels: repository, collection record group or fonds, subgroup(s), series subseries, file unit, and item. The processes usually include packing, labeling, and shelving and are primarily intended to achieve physical control over archival holdings (Bellardo, 1992).

In 2002, for the National French Archives, it was defined CLASSEMENT as (1) Opération consistant à la mise en ordre intellectuelle et physique des documents d'archives à l'intérieur des dossiers, et des dossiers à l'intérieur d'un fonds, réalisé en application du principe du respect des fonds, ou, en cas d'impossibilité d'application de ce principe, selon des critères chronologiques, géographiques, numériques, alphabétiques ou thématiques. Le classement aboutit à la constitution des articles, à leur cotation et à leur rangement sur les rayonnages et conditionne la rédaction de l'instrument de recherche permettant de les retrouver. (...) (2) Opération matérielle de mise en ordre des documents par leur insertion dans le dossier correspondant. [English]: (1) Arrangement, classification (DAF, 2002)

In 2005, another American analytic glossary of archival terminology defined arrangement as "1. The process of organizing materials with respect to their provenance and original order, to protect their context and to achieve physical or intellectual control over the materials(...) Arrangement is distinguished from classification, which places materials in an order established by someone other than the creator. One note indicates that "Though not widely practiced, arrangement can be employed in an intellectual sense, without a corresponding physical ordering of material. For example, five folders stored in four different boxes can be listed together in a finding aid as an ordered series without changing their storage location. Arrangement with respect to original order presumes such an order is discernable. Archivists are not required to preserve 'original chaos', and may arrange such materials in a way that facilitates their use and management without violation of any archival principle" (Pearce-Moses 2005)².

2 The author also cite Miller, with a more refined definition of arrangement: The process of organizing and managing historical records by 1) identifying or bringing together sets of records derived from a common source which have common characteristics and a common file structure, and 2) identifying relationships among such sets of records and between records and their creators.

Reading these definitions, one can easily notice the concept has its evolution in several decades, increasing the complexity and facets of the term. While at the beginning archival arrangement referred mainly to the physical ordered grouping based on some criteria, later on the term is considered to have dual facet, physical and intellectual. The latter is not clearly defined, but it implied the creation of statements about a) provenance and original order (or other type of order, if "original" one is not discernable) and b) (not so often practiced) to virtually associate some archival material, without change their physical location (in other words, to create some relations among descriptions, while the records are physical still kept separately). The purposes for arrangement reflect also physical vs intellectual duality: a) to identify the items on shelves and 2). to support creation of the finding aids, i.e. description of records.

In definitions that confess the influence of Oliver Holmes (Holmes, 1964), arrangement can be done at various "levels": repository, fonds, subfonds/subgroups, series, item. The approach was later included in ISAD(G).

One common reference is the well-known principles of archival arrangement. The literature on this matter is huge. I would only like to remind here some aspects. Firstly, the *Respects de Fonds*, as enounced by the French National Archives in 1841, referred only to fonds level provenance, whilst "inside" of a fonds the archivists could implement any order s/he wants. Only later, in 1898, the Dutch archivists Muller, Fruit, Fruin added the need for inner respect (i.e., original order), that is not only to group together records from the same creator, but also to respect the order the offices of origin gave to those records (Popovici, 2016). This "order of the offices" creates a direct link between archival arrangement and records classification; in the best of the possible world, filing plans should be mirrored, for permanent records, in archival arrangement. Moreover, the criteria used in records classification (organization, functional, subject based etc.) should be preserved by archivists. And, respectively, series and files created through classification plans should be consistent with series and files in archives. A structured presentation of the fonds is one of the ISAD(G) requirements.

It is to be noticed that in the definitions, in case of a not usable original order, there is no conditions for what order to be used; basically, anybody can do anything, no matter the functions, processes or mandates of a creator. And, since in practice the life a creator is complicated, it is reflected in its records structure, it may not be very easy to identify original order; so, it is easier to re-arrange everything and "make order" than "restore order".

Secondly, there were emphasized more than once the advantages of using these principles of arrangement. Keeping the original creator arrangement is *"the only realistic way to cope with large volumes of archival material from different provenances"* (Horsman, 1994:54); it obviated the need for contentious rearrangement according to subject (Schellenberg, 1961:18); it was a convenient method for retrieval, by gathering and describing records generated and received by the same institution or person (Duchain, 1983:67); it is a way to preserve the "objectivity" of the records and to provide insight into the functions, processes, and personal relationships of the records creator (Schellenberg, 1961:18).

DOING DIFFERENTLY

I had an opportunity to visit an archival repository in Russia this year and, while watching the labels of the archival boxes, I found them extremely instructive in what concerns the system of archival arrangement. The labels indicated the fond, the inventory number, folder number. Inventory—as I was informed, was basically the finding aid of an accession. The big structure, in this case, was the *fond-accession*—(maybe *business unit, date*)—*folder*. Of course, organizational divisions may appear in inventory, but they are repeated in another finding aid, for those files belonging to a different accession. In this case, a finding aid would not represent the full series of records, nor even intellectually, while subfonds are rather archival groupings based on management criterium (accessions), than “organic” (business units or broad functions of creating body).

The reason those labels were so suggestive for me is that I was familiar with this system, from my country. In Romania, as a record management legal requirement, all folders created in one year by an organizational unit should be listed (compiling a *records inventory*). One inventory is listing in detail (reference code, classification code, date, content description and other relevant information) the folders bearing the same retention period, no matter the classes from the filing plan (read *series*) they belong to. When accessioned, the records inventories become the transfer lists. After crossing the “archival threshold”, if there are many accessions in the repositories, there can be more approaches. One possibility is to treat each accession like a subfond, and the transfer list becomes the *archival inventory*³. Another is to re-process various accessions and to re-arrange the whole fonds, as to merge various groups from different accessions. In all cases, the final structure will be like *fonds-subfonds*—(date)—*folders*. As one can see, nor in this case the series are revealed, though the internal rules for archival processing recommends grouping files based on “topics” (Norme, 1996:art.17). For the sake of practicality, records may be also arranged by external form, into folders and book-registers groups. Most often, because it is the easiest solution, files are arranged chronological, without any attention to the organizational or functional structure of the creator. In all cases, the archival inventory should reflect the physical order.

Comments about the system used in Romanian archives may start with the remark that even arrangement is not what in other languages/practices is. Though in Romanian professional studies arrangement can be done at many levels (Ciucă, 1978:286), as envisaged in international glossaries, in National Archives rules arrangement at fond level is distinguished from the other types of arrangement, and even get a new name: “funding”. It is defined as “archival operation of identifying the records of a creator”, in contrast to “arrangement” which is archival operation of grouping records and archival units according to other criteria (Norme, 1996:art 11). While the source for this is quite certain (influence of Soviet practice⁴), I find it hard to argue, logically speaking, that *grouping records based on provenance* is different than *grouping records based on other criteria*, including internal provenance. But the practical usage and lack of theoretical reflection on the matter strengthen this approach.

3 Since it may be confusion, it may be necessary to highlight the fact that “inventory” has multiple understandings: 1). it is a list of folders in one year (within the creating agency); 2). it is the sum of all inventories (1) that are transferred in one accession to archives; 3). it can be, if a re-processing occurs, the consolidated finding aid, for the whole fonds. This approach is substantially different from others (for instance, the one used in Archival Portal Europe, where one inventory is the finding aids of one fonds).

4 Direcția generală a Arhivelor, Norme de bază în munca arhivelor de stat, Moscova, 1962 (Romanian translation, unpublished). It should be noted, however, that Romanian translation of Russian rules for archival processing did not employed term arrangement at all, but the duality funding versus systematization (= arrangement records within a fonds). See for the Russian standard today <http://base.garant.ru/190736/>

The second remark is that most of the solutions adopted reflect practical responses in archival work. Keeping the records grouped on accessions implies lesser physical effort, even to the detriment of intellectual arrangement. For instance, mixing series by listing all existent folders may not give the overview of which what classes of records were kept and which not. Of course, this impedes on a real assessment of overall information preserved, but gives an easy way of compiling information and helps creating lists for disposition (all files that should expire at the same moment are listed on the same inventory). Moreover, if there are hundreds or thousands of folders, the identification and description of series would have acted as a summary for the files in that series, as the folder description of files acts like a summary for the records contained. But again, processing files one after another exclude the need for a broad orchestration and identification of smaller groups of files. Third, lack of series identification hampers the identification of all files pertaining to the same process, since the files belonging to the same class themselves maybe scattered on various years or inventories; but, except for the increased time necessary to retrieve all the files in one class, it may be a good way to avoid misleading researchers about the content of a series.

The approach of arrangement files based on their date represents a solution for efficiency. The speed of processing is higher, the required expertise of staff is minimal and the overall orchestration for processing is easier (for arrangement, anyone can read some figures to determine the span dates of a file; in description, just take year after year, and the finding aid is ready). On the other hand, except for the overall provenance (which, in fact, it is mostly *custodial* provenance), very few contextual information is provided. Also, separation *folders vs registers* it is the practical response to an attempt to arrange records as to be as easy as possible retrievable, managed and stored.

Since the inventories reflects the physical order, they basically reflect the archivists needs of managing records. It is not made, in many cases, no other intellectual connections between divisions of the creators, mandates, functions, activities and so on, except for an overall description at fonds level, in introductory part of the inventory. Such information is and remain of course embedded in the archival material, but they are not usually revealed in divisions of the archival finding aid. In the best case, subfonds are visible as headings in the inventories, but not other more elaborate description. Hence, users must browse inventories, read description after description and find out what they need.

BETWEEN ACCEPTED PRINCIPLES AND DOING DIFFERENTLY

It may look surprisingly, but users like to browse... I recall, in my professional career, only one user complaining that the records are not grouped based on the divisions of the organization, and then on series. List of files were satisfactory enough for most of the users. Browsing contents descriptions may only be enhanced by having some sort of automation; if those inventories can be merged into, let's say, a huge searchable pdf file, I believe it will be characterized as a great achievement that would be surpassed only by the full digitization and text search availability. And this is a case not only for Romanian users.

This year in Bucharest I had a very nice conversation with a colleague from Germany. She shared with me memories from the time she was a researcher of German archives (before becoming archivist) and she confesses that, during her Ph.D. studies, she never read the prefaces of the archival inventories, where detailed information about structure of fond or other contexts records were provided. She preferred to go directly to abstracts and read page after page until she found what she needed. Of course, if it would have

been available, probably she would use a search engine... But what was memorable in her speech was: *"I never read the prefaces—but very likely, if I would have done it, it would not have changed a bit my results"*. That was a very elegant way of saying the archivist work of intellectual arrangement and contextualized description was hardly relevant from her perspective at that time.

A quite similar experience I had with a friend archivist from Austria. In his case, he had available the online searching. His first method of research – the full text search through descriptions of records; no browsing hierarchies for records, no mandates, no creator descriptions.

And this made me wonder what the use of making elaborated arrangements (and descriptions) would be, why to bother (as archivist), if nobody cares (as user). Of course, ideologically speaking, the answer would be "because this is what an archivist would do", but I would argue that archivists are not the same everywhere, the resources are not the same everywhere, the archival material is not the same everywhere, nor the requested level of processing. And, above all, without a practical ground, it may look like archivists are aiming for perfection instead of doing something useful. In other words, I wondered if all our theories justify the amount of work we are supposed to do.

It may sound outrageous, but I am definitely not the first one saying it. Peter Horsman said *"Archival methods centred on respect des fonds, therefore, serve custody and the convenience of the archivist in managing collections in tidy and well defined groupings. They do not necessarily serve users or researchers. Of course archivists pretend—and they may actually believe—that their own administrative convenience also best serves users by protecting provenance. The user, however, has often been seriously misled by archivists and their fonds"* (Horsman, 2002:22). Also, David Bearman argued that *"...archivists and records managers schedule, appraise, accession or destroy, describe and retrieve collectivities of records, generally at the series level. Because this practice does not best satisfy many users, the recordkeeping professions have developed theoretical defences for it, but it is preferable to accept the obvious—we manage paper records collectively because it is too expensive to manage them individually"* (Bearman, 1996)

As a first remark, I would like to argue is that archival principles may not fit very well everywhere. While it is acknowledged their birth was due to certain particular legal and administrative contexts, it should be equally accepted that even today such principles are fully applicable only in certain cases—which, after all, questions the character of universal principle itself. Simpler said, those principles may be contingent to administrative traditions. The identification of fonds had issues which lead to Australian series system; lack of systematic records management lead to unusable original "order" and let the archivist impose his/her own order.

On the other hand, arranging records into subfonds or series is a way to divide holdings into manageable units. *"The practical response to providing intellectual control over large volumes of records accessioned from paper recordkeeping systems was to employ top-down, collective description of records aggregates (...)item level description, even of such a simple element of information as the date of specific records, has not been a regular part of archival practice because of the expense of acquiring such data in a paper environment, not because archivists did not realize that researchers would find such metadata valuable"*. (Bearman, 1996) But, in the case of Romanian example, since the legal provisions asks for compiling detailed lists, the arguments above has no point. Records are managed at folder level, description already exists, so not using the series or other levels of aggregation may be well ground.

In the same time, for average users, even custodial provenance may be irrelevant. We can see this every day, and not only in the archives. The “fake news” is an issue because regular people are not accustomed to question the source and the motivation (read, mandate) of releasing a certain information. And since many people would tend to blame the lack of proper education for this, I would emphasize that even professional users in the Archives are looking mostly for information and the critical thinking is often not applied to the record itself (who created the record, why was created, who preserved the record, on what ground, why the record is grouped with other records etc.).

It is also true that we should not consider only the needs and interest of certain category of users in doing our job. After all, archivists, in responding to administrative needs based on their holdings, may be considered also users of the archives, and their needs should also be taken into consideration. For instance, information about where one group of records was accessioned from, who aggregated some files together, how many folders are in a certain group maybe appropriate to be collected, but it is very much dependent on the context of practice.

It is equally important, when assessing the information needs, to consider whether the goals for holding and processing archives are to *deliver information* or to *deliver records*. If the former, then in most cases a careful arrangement and reconstruction of original order may be irrelevant. If somebody finds the piece of information s/he needs, nothing else matters. It should be stressed, however, that for advanced users, retrieval by archival structures may be useful. In a finding aid, it is not the information in the record that is searched, but the information in the representation of the content. Representation is mediated by archivist and some pieces of information relevant for a certain user may exist in a file, but not to be revealed in the description. Or may exist in the description, but, as long as not the same words are used to describe the same information, it cannot be easily retrieved. Also, having folders and book registers kept separately, and being unaware of the structure of the archives, one cannot have the full understanding about how the information can be correlated or if the information is complete. In such cases, having upper level description (as for series, for instance) is a useful method of retrieval, helping to identify the body of records that may contain a certain information. If such high-level description is not done, then the information may remain hidden. It is equally true that, if the description of high-level groups is only an aggregation of information from the members (that is, bottom up collection of descriptive information), then creating the aggregation is rather useless. The most relevant need is to have information about the aggregation as a whole, which leads us to the need for an arrangement based on structure of the organization or on functions, under the prerequisite that information about such criteria to be also available and helps retrieval by contextualization of information.

On the other hand, if it is to deliver records, not only cultural information artifacts, provenance and original order get their highest potential. David Bearman noted: *“physical aggregation has reflected the administrative boundaries of custody because physical control dictated who could see records and use them, which offices had access, and when records were retained and destroyed. The fonds reflected the ultimate legal and administrative responsibility for records and their recordkeeping systems. The procedures of this administrative entity were crucial to estimate the trustworthiness of the records inherited at a later date.”* (Bearman, 1996) Preserving the information necessary to trace back who created records, in what circumstances, for what ground transferred records to the archives, which were the original relations between various records grouping etc. may be relevant mostly to authenticate the records and their source and preserve and prove the quality of evidence.

The remarks above made visible that nobody questioned the need for records to be in a proper order in a repository, as to be retrieved. The only questionable part of archival arrangement may be its intellectual side, how relevant is to associate records together and what information can be derived as to enhance the retrieval or meaning of records and if the results compensate the work efforts. The answers for the first issues are, as I tried to show, circumstantial, and depends a lot on the recordkeeping traditions, knowledge of users and of the archivists.

For the last question, about return of investment, it should be highlighted two changes that the development of technology brings. Firstly (and this is the most relevant for traditional records), the digital transformation of finding aids reduced the need for them to be a mirror of physical arrangement. Putting physically a file in a certain series was never just an act of housekeeping, but it implied a certain transfer of properties from that series to that file; that is, the respective file got an (implicit) attribute, which was shared by all other files from that grouping. With the separation between physical and logical, if the records are properly housed and shelved and uniquely identified through reference code, then the finding aid can create relevant grouping without physical efforts, only by virtually associating records having the same properties⁵. Secondly, using properly formatted finding aids, it allows for users to create their own arrangements, based on processing the metadata delivered (for instance, create their chronological order, across various divisions of archives). This seems to eliminate completely the need for (physical) archival arrangements, changing the emphasis from moving records in a repository to the recording of relevant properties allowing users to display the representation of records in the desired order (Shepherd, Yeo, 2003:96).

That last point is quite common among the scholars dealing with electronic records, especially in the area of re-using records management metadata for classification⁶, and long time anticipated⁷. The only issue is that in order to use metadata for arrangement, those metadata must exist (Hedstrom, 1993:8), and some reports in the matter are not so optimistic (Kettunen, Henttonen, 2010). And this is beside the arguments brought already that creating relations revealing provenance is something that is not solvable through operational metadata, which focus on creator needs and not on archival needs (Macneil, 1995:30).

CONCLUSIONS

Archival arrangement—as any arrangement—started as a practical need of keeping a certain order to information and the carrier it was recorded to. In certain historical conditions, some rules were developed in this regard, for making the job done in a certain way. Despite being raised as “archival principles”, various practices show that, sometimes, those principles are not respected, and the alternative practices satisfy the needs of those communities.

Arguments developed in time by archivists and archival scholars supporting the archival arrangement needs to be balanced with the practical reality of resources and needs of the stakeholders. Those needs (reflecting both the interest of archivists and those of the researchers for records AND information) should be considered on long term by archival processing, and an adequate argumentation for the professional efforts implied should be provided. In this regard, modern technology facilitates a transfer from the physical to virtual arrangement and a democratization of arrangement, by offering to the users the possibility to create their own arrangements, provided that the necessary metadata are presented in descriptions.

5 A practical example in Popovici 2017.

6 See for instance Bak 2012.

7 See debates in Canada, Wallace 1995; Wallace 1993; Hedstrom 1993, MacNeil 1995.

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Acceptance date: 11.08.2019

Typology: 1.02 Review Article

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ARCHIVES AND THE SOCIETY

Abstract

The relationships between archives, archival science and society are necessary, essential and genetic. In fact, the archives, considered as an expression of the society itself and its public institutions as well as its private entities, have always been linked by a strong bond with the society and its evolution. The intent of this brief reflection will be to focus on the interactions between the world of archives and the overall social reality that contribute to define the strategies of action as well as the cultures and the way of thinking and representing themselves of the institutions and professions operating within that world.

Key words: Archival science, archives, archivists, cultural goods, history.

ARCHIVI E SOCIETÀ.

Abstract

I rapporti tra archivi, archivistica e società sono di tipo necessario, imprescindibile e genetico. Da sempre gli archivi, infatti, in quanto espressione della società stessa e delle sue istituzioni pubbliche come dei suoi soggetti privati, sono legati da un vincolo forte con la società e la sua evoluzione. L'intento di questa breve riflessione sarà quello di mettere a fuoco le interazioni tra il mondo degli archivi e la complessiva realtà sociale che concorrono a definire le strategie di azione nonché le cultura e il modo di pensarsi e di rappresentarsi delle istituzioni e delle professioni che operano all'interno di quel mondo.

ARHIVI IN DRUŽBA

Izveček

Odnosi med arhivi, arhivsko znanostjo in družbo so potrebni, bistveni in genetski. Pravzaprav so arhivi, ki se štejejo za izraz same družbe in njenih javnih institucij, pa tudi zasebnih subjektov, vedno povezani z družbo in njenim razvojem. Namen tega kratkega razmišljanja bo osredotočiti se na interakcije med svetom arhivov in celotno družbeno resničnostjo, ki prispevajo k določitvi strategij delovanja, pa tudi kultur in načina razmišljanja ter predstavljanja institucij in poklicev, ki delujejo znotraj tega sveta.

Ključne besede: arhivska znanost, arhivi, arhivisti, kulturne dobrine, zgodovina.

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Cominciando a riflettere dagli aspetti che per certi versi possiamo considerare più banali, possiamo osservare come il mutare dei supporti abbia influito pesantemente sulla produzione documentaria. Dalle diverse rivoluzioni che hanno portato all'evoluzione dei materiali scrittori dalla pietra alla pergamena alle diverse tipologie cartacee fino alle odierne tecnologie digitali si può facilmente evincere che questi passaggi non sono stati e certo non saranno neanche in futuro, privi di conseguenze non solo fisiche, ma anche archivistiche in senso stretto.

Supporti di più lunga conservazione e costo hanno, per esempio, indotto a redigere documenti in numero limitato, l'introduzione della carta ha portato al moltiplicarsi della produzione documentaria e all'incertezza della conservazione di un materiale ormai più fragile, fenomeno poi esploso con il digitale. Problemi di selezione, autenticità, organizzazione del patrimonio archivistico acquisiscono così via via sempre più rilievo.

Il forte legame degli archivi con la società, l'evoluzione politica, istituzionale ed economica dell'ambito di produzione degli stessi merita di essere osservata con particolare attenzione quando ci si appropria a studiarne la struttura e il mutare che non è mai casuale e accidentale.

Il mutamento delle forme di governo e delle sue strutture istituzionali ha sempre inciso non solo sulla distribuzione degli archivi sul territorio, aspetto forse più ovvio, ma anche sulla loro organizzazione, sul loro livello di autonomia, sulla scelta della documentazione da conservare e di quella da distruggere, sulla capacità di dare risposte alle domande degli utenti, sulla individuazione stessa degli utenti a cui dare risposte, sul rilievo da riconoscere a tali esigenze e di conseguenza alla cittadinanza oltre che agli studiosi.

Non è privo di significato a tale proposito lo stretto legame tra archivistica e storia e storia delle istituzioni. Si tratta di un legame anch'esso necessario, ma che al contempo è apparso in più di un'occasione "pesante" anche se utile. Infatti la presenza degli storici e della storia, pur essendo passaggio preliminare indispensabile per il lavoro degli archivisti e per l'archivistica come scienza, è stata spesso invadente e prepotente al punto da costringere l'archivistica in un ruolo subalterno di servizio nei confronti della storia e gli archivisti a essere considerati "utili animaletti" impegnati a consentire agli storici di volare alto.

Un giogo pesante che dimenticava come gli utenti degli archivi non erano, non sono e non saranno solo gli studiosi più o meno cattedratici che frequentano le sale di studio degli archivi, ma anche i cittadini e come gli archivi oltre ad essere strumento di ricerca sono anche strumento di democrazia, trasparenza amministrativa, certezza del diritto, ecc.

Dunque, in sostanza l'archivistica è una scienza autonoma che si serve di altre scienze e che serve ad altre scienze, come molte altre. Un cammino lungo e "fastidioso" che ha posto troppo spesso gli archivisti nella posizione di chi sia costretto sempre a difendere il proprio territorio e la propria professionalità.

Cambiavano inoltre nel tempo le richieste degli utenti e cambiavano gli utenti stessi spostando il peso dei piatti della bilancia tra studiosi paludati e semplici cittadini in cerca di ricostruire la storia propria e della propria famiglia, come di certificare diritti e farli riconoscere dalla Pubblica amministrazione. Si faceva largo così un tipo di fruitore nuovo, vario e con una tipologia diversificata di richieste giuridiche, etiche, collettive articolate e complesse da rivolgere all'archivista.

Ciò non vuol certo escludere che gli archivisti avranno bisogno sempre degli storici per inquadrare le vicende politiche e istituzionali degli archivi che riordineranno, come gli storici avranno sempre bisogno di indagare le fonti. Certo dobbiamo però anche ricordare come i testi storici non siano da considerare "vangelo", come le fonti possano essere lette in modo diverso, manipolate (Le Goff, 1978), ignorate volutamente e come peraltro sia importante che gli archivisti redigano strumenti di ricerca rigorosi, procedano a selezionare i documenti con competenza e senso di responsabilità, rispettino la normativa della consultabilità e dell'accesso, ecc.

Affermare che l'archivistica è una scienza non è sufficiente se non si è davvero convinti della sua "libertà teoretica, della sua intrinseca indipendenza e, al tempo stesso, del fecondo rapporto interdisciplinare in un quadro culturale globale." (Tamble', 1993)

Tra i temi centrali dibattuti in questi anni sono da porre in rilievo la natura degli archivi e quella dell'archivistica, il rapporto storia-archivi, la definizione giuridica degli archivi, il ruolo delle tecnologie informatiche che non possiamo davvero più chiamare "nuove" e l'affinamento dei principi di ordinamento, riordinamento e descrizione inventariale (Tamble, 1993).

Si affermava, dunque, anche che l'archivistica non si esaurisce nel valore giuridico degli archivi, come non si limita ad essere una pratica, non si riduce alla conoscenza dei fondi conservati negli istituti, non è solo metodologia e applicazione pratica di una scienza, ma è la scienza stessa!

La riflessione che possiamo fare oggi sul rapporto tra storiografia e archivistica richiama alla necessità che l'archivistica sia indipendente da esigenze estranee alla sua natura che la spersonalizzerebbero riducendola a una mera pratica di servizio ed erroneamente porterebbero a considerare "l'archivista come tecnico della ricerca storica".

A partire dagli anni Settanta si è molto discusso sulla "scientificità" dell'archivistica. Partiamo dal famosissimo il saggio di Claudio Pavone *Ma è poi tanto pacifico che l'archivio rispecchi l'istituto?* (Pavone, 1970) nel quale si affermava che "L'archivio rispecchia innanzi tutto il modo con cui l'istituto organizza la propria memoria, cioè la propria capacità di autodocumentarsi in rapporto alle proprie finalità pratiche" un modo che si è andato via via modificando "secondo una linea di crescente tecnicizzazione e formalizzazione, con conseguente progressivo distacco dalle altre dimensioni di vita dell'istituto stesso". Parliamo qui, di fatto, di "viscosità archivistica" e di vincolo archivistico, ma anche di "classificazione sistematica di competenza" (De Felice, 1988) degli atti che viene considerata come un'operazione che ha aspetti e rilevanza giuridico-amministrativa e tecnico-scientifica nella formazione dell'archivio. Si tratta, ovviamente, della classificazione contemporanea alla produzione degli atti che ha funzione primaria nel processo di costituzione dell'archivio e consente il logico formarsi di serie organiche, quindi è l'immagine stessa della struttura dell'archivio. La struttura è qualcosa che si deve scoprire, individuare e studiare a differenza dell'ordinamento che è qualcosa che si dà ad un corpo archivistico (Valenti, 1981). Lo studio della struttura degli archivi e dell'iter attraverso il quale gli atti sono prodotti è essenziale per l'ordinamento, anche se questo non giustifica l'utilizzo di schemi precostituiti. È questo il pensiero di Paola Carucci, figura centrale nello scenario dell'archivistica contemporanea e maestra di

un'intera generazione di archivisti che si sono formati attraverso lo studio dei suoi "mitici" manuali. I suoi lavori sono il punto di raccordo nel quale arrivano a coordinarsi molte intuizioni precedenti. Esempio la sua definizione di archivi: L'archivio è il complesso dei documenti prodotti o comunque acquisiti durante lo svolgimento della propria attività da magistrature, organi e uffici dello Stato, da enti pubblici e istituzioni private, da famiglie e da persone che individua l'archivio nel momento di origine del complesso documentario presso un soggetto e a causa dello svolgimento della sua attività. Il fattore coesivo che ne determina l'organicità viene visto scaturire dalle esigenze giuridiche di "testimonianza" e di "certezza" che presiedono alla creazione dei documenti connessi dal vincolo archivistico (Tambè, 1993). L'ordinamento dell'archivio secondo il metodo storico ripristina la struttura dell'archivio, non quella dell'ente, anche se per farlo deve tenerla presente, in particolare negli aspetti organizzativi. Un discorso metodologico impostato sulla struttura porta alla tesaurizzazione delle esperienze e la tecnica dell'archivista si rivela nell'elaborazione di un metodo di lavoro che consenta la verifica del lavoro proprio e altrui e la possibilità di verifica è il fondamento della scienza. Sulla figura e sul ruolo dell'archivista riflette anche Isabella Zanni Rosiello definendolo come "conservatore di memoria storica" e mediatore tra documentazione e fruitore tramite la predisposizione degli strumenti inventariali piuttosto che attraverso un rapporto personale. (Zanni Rosiello, 1987) Alta specializzazione, faticoso apprendistato, grande senso di responsabilità, attenzione all'evolversi delle tecnologie sono tutti passi per diventare un archivista corretto "mediatore del sapere". Dietro questo si gioca il discorso di potere, quello dei "padroni della memoria"!

L'affermazione dell'autonomia dell'archivistica, pur nell'interdisciplinarietà e pluridisciplinarietà con le altre discipline, è la nuova frontiera con la quale misurarsi: "ogni scienza non solo conserva, ma imposta ed evolve la propria metodologia in un continuo affinamento e adeguamento alle mutatis esigenze" (Plessi, 1990) e non è tanto l'archivistica ad aver bisogno della storia quanto la storia ad aver bisogno del "sapere archivistico". Il ruolo dell'archivista è determinante nell'economia della ricerca, i cui risultati dipendono, oltre che dalla bravura del ricercatore, dal lavoro di valorizzazione delle fonti svolto dall'archivista. Gli inventari, le guide, ecc. sono gli strumenti scientifici di conoscenza e valorizzazione dell'archivio nei quali confluiscono i principi stessi dell'archivistica, attraverso l'opera di individuazione, non solo della costituzione originaria avuta dalle carte, ma anche di tutte le trasformazioni istituzionali degli organi produttori e le vicende materiali subite dalle carte stesse con la relativa configurazione formale (Tambè, 1993).

Con gli anni Novanta l'archivistica vede allargarsi la sua sfera disciplinare. L'informatica che già fra gli anni Sessanta e Settanta aveva cominciato a proporsi agli utenti come strumento di ricerca, irrompe sempre più negli archivi: internet, web, documenti su supporto digitale. Una parte sempre più consistente della memoria documentaria si sta sedimentando in formato digitale nei sistemi informatici pubblici e privati, nei server e nei nostri computer. Gli archivi tradizionali vengono intanto riconvertiti su supporti digitali e divengono consultabili in internet. Grandi sono le potenzialità di questo processo, ma grandi anche i pericoli, com'è del resto noto a tutti gli archivisti: autenticità, conservazione, manipolabilità, obsolescenza di hardware e software, insidie della Rete. L'offerta di tanti dati disponibili a tutti è attraente, ma lascia solo l'utente davanti al monitor con l'illusione di avere un potere di ricerca infinito, ma nascondendogli in realtà tante altre possibilità di ricerca. È importante mantenere la rotta, non lasciarsi travolgere dagli informatici, ma utilizzare questa grande possibilità con ragionevolezza tenendosi aggiornati e mantenendo il comando.

Sono le sfide di questi ultimi anni che legano, come sempre, archivistica e società. Un mutamento al quale non ci può sottrarre, ma anzi richiede attenzione e coinvolgimento (Tato', 2013).

Un quadro generale molto complesso che chiama gli archivisti, oggi come sempre, a impegnarsi per accrescere la propria professionalità in modo da dare risposte rigorose e certe.

Questo pensiero si lega ovviamente a quello della formazione continua e attenta che si impone ad ogni archivistica che non voglia rischiare di diventare una specie di dinosauro in estinzione e non voglia essere "lasciato indietro" mentre la scienza archivistica e la società vanno oltre.

Altro tema interessante legato al rapporto tra archivi e società è quello dei rapporti tra archivi ed economia.

Paolo Leon scriveva nel 2008 che il problema economico principale sta nel fatto che l'utilità creata dagli archivi per l'economia nel suo complesso non è rappresentata nella misura che si usa per valutare i finanziamenti pubblici, cioè il prodotto interno lordo. Poiché la finanza pubblica è misurata dal rapporto deficit/PIL e poiché le spese non negoziabili non trovano il loro valore aggiunto nel PIL, ogni riduzione di quel rapporto altera la distribuzione della spesa pubblica a favore di azioni che hanno un ritorno monetario, e perciò si ritrovano, appunto, nel PIL; se tali azioni presentano un rendimento monetario, allora sono negoziabili e si privatizzano. Questo significa che in settori come gli archivi ci deve essere un surplus di legittimazione che compensi questo difetto originario. Quello che manca, sia nel settore privato che in quello pubblico, è la crescita della domanda di archivio, legittimando così l'offerta. Quando la domanda fosse vera, allora l'archiviazione diverrebbe attività economica, perché l'archivio è un bene economico, serve a mantenere la memoria di contratti, di transazioni, di rapporti politici, di accordi, di tutto quello che deve essere ricordato; se serve deve essere pagato, se non dagli utenti, dallo Stato (Leon, 2008).

Bisogna dunque anche interrogarsi su quale ragione e soprattutto per chi oggi si conservano gli archivi, quali siano le aspettative che la società nel suo complesso ripone nelle istituzioni archivistiche e come questa domanda sia mutata negli ultimi tempi e se a questo cambiamento sia corrisposto un mutamento dell'offerta. Di fatto le presenze nelle sale di studio hanno registrato un progressivo e importante incremento, i dati dicono che l'utenza si è differenziata con la diminuzione del pubblico tradizionale e l'aumento di quella professionale (architetti, ingegneri, geometri, ecc), quella spinta da interesse culturale e da motivazioni personali. Si tratta di frequentatori interessati a studi di storia familiare, del proprio territorio di provenienza, di genealogisti, ecc. Di qui nasce una nuova forma di legittimazione sociale, una crescente manifestazione di bisogni, di esigenze culturali e professionali e l'affermazione che gli archivi sono un pubblico servizio e devono essere trattati come tali (Vitali, 2008: 51-53).

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SUMMARY

The intent of this brief reflection will be to focus on the interactions between the world of archives and the overall social reality that contribute to define the strategies of action as well as the cultures and the way of thinking and representing themselves of the institutions and professions operating within that world. Starting from the aspects that in some ways we can consider more trivial, we can observe how the change of media has heavily affected the documentary production.

The strong link between the archives and the society, the political, institutional and economic evolution of their field of production deserves to be observed with particular attention when approaching to study its structure and changing, which are never random and accidental.

The change of the forms of government and its institutional structures has always had an impact not only on the distribution of the archives in the territory, which is perhaps the more obvious aspect, but also on their organization, on their level of autonomy, on the choice of documentation to be preserved and that to be destroyed, on the ability to answer users' questions, on the identification of users to be answered, on the importance to be given to such needs and consequently to the citizenship as well as to the scholars. Another interesting theme linked to the relationship between the archives and the society is the relationship between archives and the economy. What is lacking, both in the private and in the public sector, is the growth of the demand for archives, thus legitimizing the offer. Were the question true, then archiving would become an economic activity. Therefore, we must also ask ourselves what is the reason why and above all for whom the archives are preserved today, which are the expectations that the society as a whole places in the archival institutions, and how this question changed in recent times, and if this change is accompanied by a change in the offer.

Acceptance date: 11.08.2019

Typology: 1.02 Review Article

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THE ROLE OF SOCIAL COMMUNICATION IN MODERN ARCHIVE MANAGEMENT. AN ATTEMPT AT OUTLINING THE ARCHIVE-RESEARCHER-COLLECTIVE DYNAMIC IN THE CONTEXT OF THE INTERDEPENDENCE BETWEEN HISTORY AND MYTH.

Abstract

It is self-evident that the management of various types of archives is impacted considerably by social communication. This in turn is no doubt necessitated by the various social changes increasingly prevalent in developing societies. Social communication has also a huge impact on the public perception of the archives and the understanding of their role in society, broadly defined.

Therefore, in anticipation of the ongoing social changes, archives should act to influence not only their own maintenance but also their perception within society. Basing the theory of archive management on the idea of social communication can bring numerous benefits to the institution, its employees and resources. In consequence, a twofold interaction takes place: the archive reaches out to meet social needs, while cultural and educational entities have the opportunity to use archival resources in their initiatives addressed to local communities.

Today, such cooperation is quite popular, widely undertaken and certainly well known. Many authors have devoted numerous studies to it, however a slightly different aspect of potential communication between archive and community would benefit from more attention. Namely, the role that archives could play in the shaping of social historical consciousness, also regarding the interplay of history and myth. The above-mentioned interaction is often conducted through an intermediary – a researcher, most commonly an historian, but it may be worth exploring the potential of the archives themselves for this kind of interactions.

Key words: social communication, archive management, history, myth.

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IL RUOLO DELLA COMUNICAZIONE SOCIALE NELLA MODERNA GESTIONE DELL'ARCHIVIO. UN TENTATIVO DI EVIDENZIARE LA DINAMICA ARCHIVIO-RICERCATORE-COLLETTIVITÀ NEL CONTESTO DELL'INTERDIPENDENZA DI STORIA E MITO

Sintesi

È cosa evidente come la gestione di vari tipi di archivi sia notevolmente influenzata dalla comunicazione sociale. Ciò a sua volta è senza dubbio dato dai vari cambiamenti sociali sempre più diffusi nelle società in via di sviluppo. La comunicazione sociale ha anche un enorme impatto sulla percezione pubblica degli archivi e sulla comprensione del loro ruolo nella società, ampiamente definita. Pertanto, in previsione dei cambiamenti sociali in corso, gli archivi dovrebbero agire per influenzare non solo il proprio mantenimento, ma anche la loro percezione all'interno della società. Basare la teoria della gestione degli archivi sull'idea della comunicazione sociale può portare numerosi benefici all'istituzione, ai suoi dipendenti e alle sue risorse. Di conseguenza, avviene una duplice interazione: l'archivio presta attenzione alle esigenze sociali, mentre gli enti culturali ed educativi hanno l'opportunità di utilizzare le risorse d'archivio nelle loro iniziative rivolte alle comunità locali. Oggi, tale cooperazione è molto popolare, ampiamente intrapresa e certamente ben nota. Molti autori hanno dedicato a questa problematica numerosi studi, tuttavia un aspetto leggermente diverso della potenziale comunicazione tra archivio e comunità trarrebbe beneficio da una maggiore attenzione al ruolo che gli archivi potrebbero svolgere nella formazione della coscienza storica sociale, anche per quanto riguarda l'interazione fra storia e del mito. L'interazione di cui sopra è spesso condotta attraverso un intermediario - un ricercatore, più comunemente uno storico - ma può valere la pena esplorare il potenziale degli archivi stessi per questo tipo di interazioni.

Parole chiave: comunicazione sociale, gestione dell'archivio, storia, mito

VLOGA DRUŽBENE KOMUNIKACIJE PRI SODODNME ARHIVSKEM MENEDŽMENTU. POSKUS PREDSTAVITVE DINAMIKE ARHIVA - RAZISKOVALCA - KOLEKTIVA V KONTEKSTU SOODVISNOSTI MED ZGODOVINO IN MITOM

Izvleček

Jasno je, da na upravljanje različnih vrst arhivov močno vpliva socialna komunikacija. To pa je nedvomno v povezavi z različnimi družbenimi spremembami, ki se vedno bolj pojavljajo v družbah v razvoju. Družbena komunikacija, če na splošno opredelimo, ima tudi velik vpliv na percepcijo arhivov v javnosti in razumevanje njihove vloge v družbi.

Zato bi morali arhivi v pričakovanju nenehnih družbenih sprememb delovati tako, da vplivajo ne samo na njihovo vzdrževanje, ampak tudi na njihovo dojetje znotraj družbe. Temelj teorije upravljanja arhivov na ideji družbene komunikacije lahko ustanovi, njenim zaposlenim in gradivu prinese številne koristi. Posledično prihaja do dvojne interakcije: arhiv dosega socialne potrebe, kulturne in izobraževalne osebe pa lahko uporabljajo arhivsko gradivo v svojih pobudah, ki jih naslovljajo na lokalne skupnosti.

Danes je takšno sodelovanje precej priljubljeno, široko zastavljeno in zagotovo dobro znano. Številni avtorji so mu posvetili številne študije, vendar bi nekoliko več pozornosti bilo potrebno posvetiti povezavi med arhivom in skupnostjo. Predvsem vlogi, ki bi jo arhivi lahko imeli pri oblikovanju družbene zgodovinske zavesti, tudi glede prepletanja zgodovine in mita. Zgoraj omenjena interakcija pogosto poteka prek posrednika - raziskovalca, najpogosteje zgodovinarja, vendar je morda vredno raziskati potencial samih arhivov za tovrstne interakcije.

Ključne besede: socialna komunikacija, upravljanje arhivov, zgodovina, mit.

Social communication is the process of formulation, modification and transmission of information between individuals, social groups and organisations [Maliszewski, Czerwiński, Paluch, 2012: 88-89]. It can therefore be assumed that such a process, occurring usually within a certain defined community, has as its goal the shaping of knowledge, beliefs and behaviour of the recipient in line with the values or interests of the addresser. Information about the past is conferred upon the recipient through the knowledge of historical sources, professionally decoded. Therefore the addressee is in reception of historical facts that are the subject of active inquiry, parts of reality isolated from the whole for research purposes. They are in a sense transformed and analogous to historical fact, that is fact as it really occurred in the past. It is characteristic of historical inquiry that the perceiving subject is estranged from the perceived object by its different, subsequent temporal context. This may result in the application of one's own, modern conditioning to the approached times, and so evaluating the past with one's own vision, developed to correspond to contemporaneity. The researcher, as part of a certain social group, may also be susceptible to influence by social fact, that is external stimuli and codes of conduct imprinted upon a social group, which, when internalised, shape the person into an element of social life. It can therefore be said that in a sense the problem of historical truth is a problem of the relation between historical narrative and reality outside of the source material.

Within the historical narrative, the facts selected should be reliably backed up by the source material. Here however the problem called the paradox of historical truth manifests itself. The truth or falsity of isolated sentences describing historical facts is separate from the validity or invalidity of the narrative as a whole. This means that it is possible that a factually lacking narrative is recognised as more valid as one in which individual facts are meticulously documented, yet as a whole it implies falsity. (Pomorski, 1991: 19).

Historical myths are convictions consciously held by researchers or manifest in their works that do not submit, or are not submitted, to verification. In historiography they are created in two ways. Either due to negligence in revisiting formulated statements for their verification, which leads to their mythologisation, or due to the modes of thinking about reality and ways of making sense of the world that are established and accepted in the given social group. (Pomorski, 1991: 20).

Myth understood as a more or less warped depiction of reality is in opposition to scientific statements resulting from an application of the scientific method and considered scientifically true. Nonetheless scientific practice is not free from processes of mythologisation that occur within it and are inalienable from it. Historiographical myths are elements of the narrative the verification of which has been abandoned. Their lifespan increases upon becoming attached to ideology, when they enable the permeation and confusion of historical fact with ideas and values. (Solarska, Bugajewski, 2017: 125-127).

Historiographical myth may originate from the psychological aspect of academic endeavour: researchers are reluctant to apply methodological doubt to their own findings or achievements and are reluctant to subject them to criticism. While defending their rationale by all available means, researchers perpetuate the myth. Another source is also ideology – historiography becomes ideologised when made subordinate to an ideologising factor that directs it.

Researchers approach myth variously. Some, taking a position derived from antiscientism, consider myths, though they may have no basis in reliable source material, to be fully justified elements of the historical narrative. Such an approach treats myth much like culture, which cannot be described as true or false. Here we differentiate two perspectives, one optimistic, which identifies myth as a contributor to culture and the other

pessimistic, which considers myth to be an inescapable necessity, resistance to which is futile. Others adopt an approach seeking to uncover and analyse myths, which does not eliminate them from the narrative or the process of its construction, but instead highlights them. Finally, the third approach is the conviction that historical narration is not unlike literature, though it rejects classifying history as literature, broadly understood. While historiography creates myths it simultaneously seeks to challenge them. This is most often the case when attempts are made to modify dated assumptions, not for a long time revisited and present in 'historical awareness'; especially in the wake of new source material surfacing or a method allowing for the verification of previously held knowledge becoming viable. Disproving not previously verified, counterfactual myths by means of criticism of historical sources or polemic with claims considered untrue ought not be and is not the only option. (Topolski, 1984: 234-236).

The practice of historiography requires an awareness of the occurrence of counterfactual and ideologised myths, yet it is even more vital to be aware of the fact that mythological thinking is an aspect of human undertakings that applies also to historical research and narration. Historiographical myth is embedded in the historical narration and is transferred to its audience, constituting a certain narrative-interpretative whole, originating either externally to the narration or within it. The second case is typical of highly mythologised texts, characterised by an overgrowth of rhetoric relative to information and such an interpretation of fact as facilitates the formation and perpetuation of myth and ascribes to it an unjustifiably relevant role.

Myths are created in the process of acquiring knowledge; they result from deliberate action by those who would shape social consciousness a certain way. The processes of mythologisation creates whole narratives regarding the past, containing elements purposefully included or lacking those excluded on purpose. A myth can be created out of an event attested for in the sources, yet one to which distorted historical significance is ascribed. Another source of myth can be the generalisations made by the researcher in face of insufficient source material which then are not verified, mainly due to ideological reasons, although means to do so are subsequently made available. Such practice may be consciously undertaken by the researcher and sometimes even treated as a innovative research method. (Solarska, Bugajewski, 2017: 127-130).

This is not the case with mystification, which is deliberate misinformation and conscious falsification of the past, motivated by a strong, though sometimes nuanced, allegiance to a given ideology or the will to preserve one's interests. Mystification ties directly into manipulation and censorship, including self-censorship when, for example, the author desires to meet the expectations of an authority to which he is in some way subordinate to or dependent upon. Self-censorship becomes a substantial source of myths that are in fact mystifications. The practice of self-censorship can include both depreciation or omission of some facts as well as the exaggeration, distortion or invention of others. (Topolski, 1984: 239-240).

Although it is accepted that source material requires both internal and external criticism to evaluate the information it carries so that the truth contained within it can be reached, there is within the research community an understanding of the intrinsic value of historical sources. It can be recognised that the sources, including the less reliable ones, confer certain information and as such remain in a closer relationship with truth, understood according to its classical definition, than the historical narrative, since, as opposed to the narrative, the truth they contain is more primary and therefore more authentic.

Such a distinction between historical narrative and primary sources, construing the latter as repositories of truth, constitutes the myth of historical sources. On it is based the assumption that if two sources considered to be independent of each other both inform of the same historical occurrence then such information is valid. Nevertheless, there can be no guarantee of such information's validity, but only greater likelihood than in the case of relying upon a single source. It is also hard to define the criterium of a source's 'independence'. While sources might have been composed independently, their authors could have, for example, espoused the same worldview or been influenced by the same ideology. (Wrzosek, 2010: 45).

Belief in the myth of historical sources manifests itself in the belief that greater number of sources accessed by the researcher increases the probability that the research will yield the truth about the past, and that it can be a priori assumed that there exists a general gradation of sources, that is that some, (e.g. archival sources) are intrinsically more valuable than others. (Solarska, Bugajewski, 2017: 127-130).

A historical source can be anything that gives us information about the past, allowing us to acquire knowledge of it and depict it. A source is therefore in its essence the information contained within it. From this perspective we can differentiate between potential sources, with which researchers are yet to fruitfully engage and effective ones, those which the historian works with and draws conclusions from. The latter must be evaluated in connection to the research question posed, but also in line with the state of knowledge and methodology. The researcher interprets the source in the context of their learning and system of values, while simultaneously learning from the analysed source and shaping their system of values upon it.

Written sources can be divided into direct and indirect sources. Direct sources manifest the past directly, while indirect sources do so through the mediation of their author. In the latter case, it is important to note whether the source's purpose at creation was to inform someone about something. Sources that were authored already contain an interpretation made by the author. The researcher must therefore reinterpret the source to extract the information sought from it. One cannot be satisfied with an evaluation of the author's reliability as that does not allow full confidence that the information transmitted by them accurately describes the past. The researcher therefore always remains in the sphere of interpretation, although, depending on the source type, of various degrees of robustness.

During the practice of establishing historical fact on the basis of indirect information, interpretation consists in creating a probable narrative relating to the past, yet such that what the researcher established must lie within the area of broadly accepted knowledge and be consistent with it. A narrative can be considered to be in agreement with the actual past when the researcher establishes the facts by the critical interpretation of source-drawn information. The historian's conviction regarding the compatibility of his findings with the past as it occurred is another element of the myth of historical sources.

Direct sources are fragments of the past taken out of context. They only function as sources in conjunction with the consciousness of the researcher and though indispensable for him, they do not form the base of research, but rather a point of departure.

Historical narrative includes also the establishment of facts on the basis of indirect information and the creation of narrative constructions. Increasingly it is held by those dealing with the philosophy of inquiry that truth is not discovered but rather constructed. To reach truth by means of its construction is a social process, but simultaneously a search for the most acceptable position from among many constructed truths which is an element of the method of inquiry. (Topolski, 1996: 78).

The increasingly common belief that in the context of historical narratives a single truth is unreachable has led to the belief that the researcher's relationship to the sources and the description of the past created is subjective. Every narrative is comprised of a theoretical component and ideology, broadly understood, which the researcher cannot evade. (Topolski, 1996: 97-98, 105-106).

The term 'ideology' is sometimes replaced by the term 'political myth'. The concept of ideology is based upon the recognition of units and groups, while such differentiation ought to be viewed in the context of a certain future, that is the reality that one would want to achieve. Such an understanding of political myth is therefore constructed based upon a given, potential future. We detect here an irrational, emotionally loaded element: the aspiration to achieve a new reality encompassing significant areas of life.

Historical sources constitute the link between modern historical narration and the past. A question arises: in light of the above, do the researchers have access to the world of the past, which would imply that their narrative would always be true? They observe the world of the past via the sources and at the same time constructs it within their narrative by interpreting the sources or, in the case of indirect sources, by merging their own interpretation with that of the author of the source. The interpretation of the researcher is today often understood as source information, which is in turn used as a basis for the creation of a historical narrative. Source information is a certain basic information that enables the access to a past reality. It is drawn from a source that has been analysed, and so one that has been accepted as adequately trustworthy. Basic information forms the basis for such studies in which interpretation is present to a very limited extent.

The largest depositaries and supervisors of historical sources are various types of archival institutions. Making their collections available is one of the most important functions of the archives, the access policy and the procedures applied to this end constituting significant elements of the management of archival institutions. It follows naturally that in the context of variously defined access to collections, the archive-researcher-community dynamic plays a significant role. The archive as an institution storing sources providing basic information about the past, the researcher as the interpreter of these sources and the community as the recipient of the ordered information.

As was mentioned above, the researcher in the interpretation of historical sources is not free from various forms of conditioning and influence. This in turn may affect the formation of the social consciousness of the collective, which is the ultimate audience of the researcher's work.

The collective memory of a nation's ancient history is retained selectively, while remembrance of newer times, which we remember ourselves or from which we are separated by a few generations at most is much more vivid. Yet contemporary relations between communities or in the wider context between nations are always conditioned by the past, both the ancient, mostly forgotten, and the one remembered not only by historians, but by a large part of society. But it is not only the memory of past interactions, but also convictions about them, myths moulded over generations that influence mutual perception. Sometimes myths well established in the minds of generations have a greater impact on opinion than historical facts.

It is in this context that archives, as important and a much needed contributors, ought to take part in social communication, understood as the process of formulation, modification and transmission of information. Having the unique capability to make accessible the archival resources stored in their collections, they should do so in the broadest possible interpretation of that mission, and so ranging from the traditional form of publishing primary sources to the today perhaps most advisable disseminating scanned copies of archival material via webpages and social media.

Such activity not only popularises the collections of a given archive, but also constitutes the entrance of that institution into an historical discourse taking place among a much wider public. This enables the verification of opinions previously held on a given topic or the independent formulation of new ones. In any case, the possibility of creating one's own judgement on the basis of authentic source material, independently of stereotypes established in a given collective or various views not always constructed with noble goals in mind seems to be of particular value, especially today, when we are often content with quickly accessed and easily acquired and therefore simplified information, on the basis of which we form our opinions about other peoples, societies and nations.

SUMMARY

Archives, as depositories of knowledge of historical sources have a huge role to play in the broadly understood field of social communication and should be as active as possible in fulfilling this function. They should not limit themselves to the role of transmitters between the researcher and the audience, supplying the sources which then in their edited, interpreted form would be offered to the public. Archives, to fulfil their duties and take advantage of their opportunities in the field of social communication ought to provide 'direct' knowledge, originating from the source material itself. Apart from their scholarly role they can also in this way actively participate in the highly important function of social communication, that is the transmission of information intended for a certain audience, a certain collective. In this way archives can take part in the formation of a social consciousness based not upon stereotype or half-truth but thorough knowledge and in so doing counteract the prejudice and simplification present in collective consciousness, especially in relation to different social groups or minorities.

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Acceptance date: 11.08.2019

Typology: 1.04 Professional Article

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SOCIO-CULTURAL MISSION OF THE ARCHIVES AND NEW STRATEGIES FOR ARCHIVAL MANAGEMENT

"The imperative of our epoch is not only to keep everything, to preserve every indicator of memory [...], but also to produce archives"
(Nora, 1989:14).

ABSTRACT

The article is devoted to analysis of the socio-cultural mission of archives and their roles in society's development, in preserving documentary evidences, collective and individual memory, cultural and history heritage. It is investigated some aspects of interactions between the archives and the authorities, individuals and society; it is also characterized the role that memory and social studies, as well as information technologies play in the formation of the current image of archives.

Among the current challenges for archives and archival management it has been pointed out the development of a new archival strategy and strategic thinking in a world that is constantly changing; need to provide authenticity of records and their keeping in the digital age; development of a new model for communication between archives and users that satisfy new social requirements.

It is outlined, that technological and social changes bring a new look at the archives and the profession of archivist. Special attention is paid to the problem of access to information and creation the new opportunities for interaction between the archives and society through the Internet web-sites and social media.

Key words: *archives, archivists, archival science, archival management, society, memory, information, social media.*

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MISSIONE SOCIO-CULTURALE DEGLI ARCHIVI E NUOVE STRATEGIE PER LA GESTIONE DELL'ARCHIVIO

SINTESI

L'articolo è dedicato all'analisi della missione socioculturale degli archivi e dei loro ruoli nello sviluppo della società, nel preservare prove documentali, memoria collettiva e individuale, patrimonio culturale e storico. Vengono studiati alcuni aspetti delle interazioni tra gli archivi e le autorità, i singoli e la società; si caratterizza anche per il ruolo svolto dalla memoria e dagli studi sociali, nonché dalle tecnologie dell'informazione nella formazione dell'immagine attuale degli archivi.

Tra le sfide attuali per gli archivi e la gestione degli archivi è stato sottolineato lo sviluppo di una nuova strategia archivistica e pensiero strategico in un mondo in costante cambiamento; necessità di fornire l'autenticità dei documenti e la loro conservazione nell'era digitale; sviluppo di un nuovo modello di comunicazione tra archivi e utenti che soddisfino nuove esigenze sociali.

È stato delineato che i cambiamenti tecnologici e sociali apportano un nuovo sguardo agli archivi e alla professione di archivista. Particolare attenzione è rivolta al problema dell'accesso alle informazioni e alla creazione delle nuove opportunità di interazione tra gli archivi e la società attraverso i siti Internet e i social media.

Parole chiave: archivi, archivisti, scienza archivistica, gestione archivistica, società, memoria, informazione, social media

DRUŽBENO-KULTURNA MISIJA ARHIVOV IN NOVE STRATEGIJE ZA UPRAVLJANJE ARHIVOV

IZVLEČEK

Članek je namenjen analizi družbeno-kulturnega poslanstva arhivov in njihove vloge v razvoju družbe pri ohranjanju dokumentarnih dokazov, kolektivnega in individualnega spomina, kulturne in zgodovinske dediščine. Preučeni so nekateri vidiki interakcij med arhivi in oblastmi, posamezniki in družbo; zaznamovana je tudi z vlogo spomina in družboslovja ter informacijskih tehnologij pri oblikovanju trenutne podobe arhivov.

Med aktualnimi izzivi arhivov in arhivskega upravljanja je izpostavljen razvoj nove arhivske strategije in strateškega razmišljanja v svetu, ki se nenehno spreminja; zagotoviti je treba verodostojnost zapisov in njihovo hrambo v digitalni dobi; razvoj novega modela komunikacije med arhivi in uporabniki, ki izpolnjuje nove družbene zahteve.

Poudarja se, da tehnološke in družbene spremembe prinašajo nov pogled na arhiv in poklic archivista. Posebna pozornost je namenjena problemu dostopa do informacij in ustvarjanju novih priložnosti za interakcijo med arhivi in družbo prek internetnih spletnih strani in družbenih medijev.

Ključne besede: arhivi, archivisti, arhivska znanost, upravljanje arhivskim gradivom, družba, spomin, informacije, socialni mediji

СОЦІО-КУЛЬТУРНА МІСІЯ АРХІВІВ І НОВІ СТРАТЕГІЇ ДЛЯ УПРАВЛІННЯ АРХІВІ

АНОТАЦІЯ

Стаття присвячена аналізу соціокультурної місії архівів та їх ролі у суспільному розвитку, збереженні документальних свідчень, колективної та індивідуальної пам'яті, культурної та історичної спадщини. У статті знайшли відображення окремі аспекти взаємодії між архівами та владою, окремими особами та суспільством; також охарактеризовано роль, яку відіграють соціальні та комеморативні студії, інформаційні технології у формуванні сучасного іміджу архівів.

Серед актуальних викликів, що стоять перед архівним менеджментом, виділено необхідність розвитку нової стратегії діяльності архівних установ та стратегічного мислення в умовах світу, що постійно змінюється; необхідність забезпечення автентичності документів та відповідних умов для їх зберігання у цифрову епоху; розвиток нової моделі комунікації між архівами та користувачами інформації, що задовольнятиме нові потреби суспільства.

Підкреслено, що технологічні та соціальні зміни змушують по-новому подивитися на сутність архівів та архівну професію. Спеціальну увагу приділено питанню доступу до інформації та створенню нових можливостей для взаємодії архівів і суспільства через веб-сайти та соціальні мережі.

Ключові слова: архів, архівісти, архівна наука, архівний менеджмент, суспільство, пам'ять, інформація, соціальні мережі.

1. INTRODUCTION

The world has been rapidly changing for the last couple of decades, particularly due to the extensive technological advancement and the reception of the term "information" in minds of scholars as well as average people. The development of modern information and communication technologies, increasing the amount of information largely determine the sense of our epoch. Globalization, rapid technological changes lead to fundamental transformations in the economic foundation of society, its social and cultural landscape.

We are living in a time that Pierre Nora appropriately named "the acceleration of history" (Nora, 1989, pp. 7-8). Our epoch is marked by "the obsession with the archive", attempting to complete conservation of the present as well as to preserve totally the past (Nora, 1989, p. 13). According to this knowledgeable contemporary historian and sociologist, one of the main vocations of the society is to record, delegating to the archive the responsibility of remembering. "No society has ever produced archives as deliberately as our own, – he stressed in his famous work *Between Memory and History: Les Lieux de Mémoire* (Nora, 1989, p.13).

The conception of the archives as "lieux de mémoire" (memory's sites) that mediate between memory and history went beyond a purely functional approach and viewed their mission from a socio-cultural perspective and the history of mentality. According to the P. Nora's views, "an archive becomes a lieu de mémoire only if the imagination invests it with a symbolic aura" (Nora, 1989, p.19). This symbolic view on archives from the "outside the profession" gives the archivists a great opportunity to update their own vision of the nature of archives, their interaction with society and the role of the archival institutions and profession in the development of mankind.

Archives are social institutions; they are deeply connected with all spheres of society's life on different stages of its development. As Joan Schwarz and Terry Cook outlined at their classical work "Archives, Records, and Power", their origins and roots lie "in the information need and social values of the rulers, governments, businesses, associations, and individuals who established and maintained them" (Schwarz, Cook, 2002, p. 3).

The storage of different kinds of information has always been a crucial issue for the archival community. Accumulating the flows of information is always a challenge and archives are the most efficient way to prevent informational chaos and systemize the access to the necessary documentation. Thus, the archives are the fortresses that shield the treasures of the human mind from the destruction and ignorance.

Records and archives are indispensable in human society, not only for efficient management of states, governments, organizations, but they also play an important role in a life of everyone. Despite the fact that archives should be in the heart of the information society, they are often underestimated, ignored, provided with insufficient funding.

The purpose of this article is an attempt to answer a number of relevant issues: How archives are perceived in society? What is the socio-cultural mission of archives in our time? What role does information technology and memory play in the pursuit of the current image of archives? What does the modern society expect from the archivists today? How should archival management respond to the needs of society?

2. TRADITIONAL MEANINGS AND FUNCTIONS OF ARCHIVES

The conception of archives evaluated through centuries and in nineteenth century it was formed under the influence of the philosophy of positivism. In the classical period, the three main producers of archives were the great families, the church, and the state (Nora, 1989, p. 14).

Institutionally archives established for legal and administrative purposes. They were considered by the authorities as a secure place for storage documents, thus – as significant sources of power that had control over them. Consequently archives for a long time were seen as the administrative and legal memory of the state, and control of archival records recognised as a meaningful source of power. Referring to the relations of archives and power, it is worth recalling the well-known statement of Jacques Derrida: "There is no political power without control of the archive, if not of memory" (Derrida, 1996, p. 4).

Since a great amount of records has been created in administrative and legal institutions, archives used to be considered as "a kind of extended arm of the Public Administration" (Klasinc, 2016, p. 31). As Fransis Blouin noted, "archives are about power and, by implication, are a vehicle through which power preserves itself through history" (Blouin, 1999, p. 106).

In Europe, archives preserved primarily administrative and official documents and initially surpassed their evidential value. Meanwhile manuscripts and documents of personal origin have traditionally been kept in the national libraries. At the same time, North America and Australia developed a different tradition – the documents produced by their state administrations were originally deposited in libraries that were founded earlier than the state archives (for instance – Library of Congress in the USA). In Canada, the influence of the library tradition was significant, and consequently, in the perception of archives by the state and society, their cultural significance prevails over administrative and evidential.

In France, in the era of positivism (the second half of the nineteenth century), archival science was constituted as a branch of historical knowledge and developed, as Bruno Delmas rightly pointed out, in two main contents: on the one hand, as "descriptive" auxiliary science ("l'archivistique descriptive"), classifying and describing mainly the documents of the Middle Ages, which formed the basis of the collection of the National and departmental archives of France. On the other hand, it was developing as an archival management ("l'archivistique de gestion"), producing scientific and practical approaches to archival institutions' administration (Delmas, 10). It was the period of creation of "documentary archival science" ("l'archivistique documentaire"), which was aimed at meeting the needs of historians-archivists, in particular – on the development of methods for classification of documents and for retrieval historical information, on the process of creation of documents' descriptions and inventories. The main promoters of such a vision of archives and archival science were famous French historians and archivists Charles-Victor Langlois, Charles Seignobos as well as Samuel Muller, Johan A. Feith and Robert Fruin – the authors of a widely known Dutch manual on archives management and description.

National archival traditions were based on a country's individual legal, administrative, cultural developments. However, despite the regional peculiarities, the link between the archives and the state (the authorities) always was extremely powerful. But at the same time, archives pose a threat to the state – they keep some evidences that are not desirable for disclosure. In some cases, the authorities try to create conditions for "silence of archive", even destroy some documentary evidences. They wrongly believe that it will be able to make the past be silent.

Significant expansion of the theoretical and practical field of archival science during the twentieth century, specially focusing on the development of modern documentation and the "lifecycle of documents", found vivid reflection in the works of Yves Pérotin ("L'administration et trios âge des archives") and Teodor Schellenberg ("Modern Archives: Principles and Techniques"). The evolution of archival legislation and practice gradually took place in different countries. Under the influence of information technology developed "l'archivistique fonctionnelle" (Delmas, 2006, p. 25). With a significant increase in the number of documents in the second half of 20th century, the importance and role of archives became more and more visible in the life of society.

3. POSTMODERN VIEW ON ARCHIVES

In the last quarter of the twentieth century the discussion about the philosophy of archives was actualized. Philosophers, sociologists, psychologists, writers offered their look at the archives "from outside the profession". Maurice Halbwachs, Michel Foucault, Jacques Derrida have stimulated new ways of thinking about archives among archival theorists in many countries. The debates on social value of archives covered issues of relations between archives and power, archives and society, archives and the policy of memory.

They also contributed to a new view of archivists on their own profession and the role of archives in society. Among the works devoted to the analysis of relations between archives and social memory it is worth mentioning the studies of Francis X. Blouin, Brien Brothman, Terry Cook, Richard Cox, Anne J. Gilliland, Randall C. Jimerson, Eric Ketelaar, Peter P. Klasinc, William J. Rosenberg, Hugh A. Taylor, Joan M. Schwartz and others. According to scientists' calculations, in the period from 1980 to 2010 it was published 165 articles in professional archival English-language journals on this theme (in particular: *Archivaria*, *Archival Science*, *The American Archivist*, *Archives & Manuscripts*) in the peri-

od from 1980 to 2010 (Jacobsen, Punzalan, Hedstrom, 2013, p. 3). But despite the archivists' interest in the problem, the researchers' conclusion was not too optimistic. They argued that "works produced by archivists are essentially invisible to scholars in other fields" (Jacobsen, Punzalan, Hedstrom, 2013, p.10). The theme of archives and memory was also raised at the international congresses of archives and conferences of the International Institute of Archival Science in Trieste and Maribor, publications in *Atlanti*. In Ukrainian historiography it was studied by Iryna Matiash (*Матяш, 2013*) and Maryna Paliienko (*Палієнко, 2016*).

The results of the Conference and School on Records, Archives and Memory Studies (Croatia) that took place in May 2013 at the University of Zadar were extremely interesting. The main topics were reflected in the conference proceedings that were issued by edition of Mirna Willer, Anne J. Gilliland, Marijana Tomić (Records, Archives and Memory, 2015). In the foreword of the edition ("Archival turn and return") Eric Ketelaar outlined the "archival turn" that has been observed in the interdisciplinary discourse of the past two decades. He also pointed out that archivists absorbed this new experience and were inspired by some approaches archives from other disciplines. E. Ketelaar believes that archival studies adopts some of these new conceptions, and in turn offers its own views to other sciences. Consequently, it is taking place an exchange, interdisciplinary enrichment and we could speak about "archival return in exchange for the use of archival concepts by other disciplines" (Records, Archives and Memory, 2015, p. 9).

Nowadays in the field of archival studies two discourses continue to coexist: so-called "practical" ("it's all about shelving") and deeply "philosophical" (that considers the archives as a metaphor). The archivists-practitioners raise a logical question: whether postmodern searches bring something new that changes archival methods and techniques? But their opponents argue that the broader multidisciplinary context makes it possible to look at the scope of the profession in a new way.

Randall Jimerson, for instance, advocates an active position of archivists in creating a memory and research field for future users of documentary information. In his opinion, the archives have to be "an important source for promoting accountability and social justice", the archivist in turn should "shape" the knowledge of society about the past while making decisions about acquisition, processing of documents, their selection and preservation (Jimerson, 2007, p. 252). He also raises questions about professional ethics, especially social responsibility of archivists.

Another sharp point in the discussions between the archivists is the position regarding the prevalence of administrative, documentary functions over cultural, memorable ones. Some tension exists in advocacy the value of the documents as evidence and records as memory.

At the beginning of the 21st century a group of archivists from universities and cultural institutions of the U.S. (Mark Greene, Frank Boles, Bruce Bruemmer, Todds J. Daniels-Howel) criticized the position of archivists and records managers who promotes records above all as "evidence of transactions", mainly preserved for administrative purposes. In their discussion paper *The Archivist's New Clothes; or the Naked Truth about Evidence, Transactions, and Recordness* (2004), the authors turned to the analogy with the characters of the famous fairy tale of Hans Christian Andersen The Emperor's New Clothes. In their opinion, "new clothes" offered to archivists to meet the needs of the information society remains an illusion. They are convinced that it is impossible to promote the vision of documents mainly as "evidence of transactions" and underestimated the cultural role of archives in the society. They also highlighted the fact that much of the debate is about the technological aspects of the development of archives while a profession has a more humanistic character.

In this context, wider issues are raised: Which role is predominant for archives – administrative or cultural? Do archivists have to “preserve history and memory”, or only documents as evidence for the purpose of accountability? What should be the relationships between archivists and historians, archivists and records managers, archivists and IT specialists? These questions reflect contradictions in the perception of archives and their role in society.

As we are all aware, archives have encountered a problem of a dramatic increase in the production of documents over the past decades. At the same time, society has higher expectations of the archives. Development and dissemination of digital technologies have led to a significant increase in the use of documents in all spheres of society's life. Nowadays archives are being used by different categories of users for genealogical searches, historical research, understanding national, social and cultural roots, identity, for fulfilling educational and cultural needs, commemorative programs. Archives in democratic countries focus their main attention on people with a slogan “It's all about people”. It was worth noting that the fundamental issues of archives development and management were considered under the item during the international scientific conference at Alma Mater Europaea in Maribor in March 2019.

The same concept was inspired by this year's International Archives Day devoted to the theme “*Designing the Archives in the 21st century*” that set the goal of putting people in the centre of what archivists and records managers do. It was emphasized on providing “opportunities for human-centred design approaches” and on delivering “benefits to citizens, customers, stakeholders and communities” (*International Archives Week, 2019*).

Peter P. Klasinc and his colleagues at the Archival Science and Records Management Studies Department at Alma Mater Europaea – European Center Maribor formulated a new paradigm of archives as “guardians of the truth” (*Klasinc, 2016*). To their opinion, in conditions of changing the social role of archives, archivists are becoming the “active seekers of the truth”, because in working processes they are searching for documents that reveal the truth (*Klasinc, 2016, p. 26*).

Today, among user-centred archivists, the concept of mediation has become widespread. According to Francis Blouin, archivists mediate between users and archives in the way they can promote and describe their holdings to the broader public (*Blouin, 1999, p. 107*). An extremely important experience today is interaction between archival practice and new ways of approaching the past. The nature of the record is dramatically evaluating during the last decades: to change diversity of audiovisual sources new generations of digital-borne documents appear. Archivists forced to develop new standards for appraisal of records, their description as well as retrieval systems.

4. NEW CHALLENGES FOR ARCHIVAL MANAGEMENT WORLDWIDE AND PROBLEMS OF THEIR REALIZATION IN UKRAINE

Among the current challenges for archives and archival management we could point out the following:

- development of a new archival strategy and strategic thinking in a world that is constantly changing;
- need to provide authenticity of records and their keeping in the digital age;
- development of a new model for communication between archives and users that satisfy new social requirements.

Characterizing archival system in Ukraine, it should be outlined that the central body of executive power which realizes the government policy on archival affairs and records keeping is the State Archival Service of Ukraine that was established according to the Decree of the President of Ukraine No. 1085/2010 in December 9, 2010 and is a legal successor to the State Committee on Archives of Ukraine. According to the Regulations of its activity, approved by the Presidential Decree of April 6, 2011 (No. 407/2011) the main priorities of the State Archival Service of Ukraine are:

- reforming the archival system of Ukraine according to Ukrainian legislation on the National Archival Fond;
- developing proposals on improvement of the Law of Ukraine "On the National Archival Fond and Archival Institutions", other legislative documents;
- organization of the formation of the National Archival Fond and providing the proper conditions of its preservation;
- strengthening the state impact on a non-governmental sector of records management for the purpose of improvement of socially important archival documents preservation;
- developing and realizing programs on the informatization of archival system;
- promoting a wide usage of archival information for realization of scientific, socio-cultural and other needs of citizens, the society and the state;
- organizing and coordinating research and methodological work in the sphere of archival affairs, records management, formation and a long-term preservation of security copies documentation, providing implementation of science achievements and a modern experience in these spheres;
- realizing an international cooperation in the sphere of archival affairs and records management (*Purpose and Mission of Activities of the State Archival Service of Ukraine*).

Among the main priorities of the activity of Ukrainian state archives in 2019 it is determined digitization of all processes of archival affairs and record keeping; ensuring the formation and preservation of the National Archival Fond; popularization of archival documents to commemorative dates and anniversaries of prominent persons in the history of Ukraine. Therefore, the State Archival Service made a major emphasis in its activities on the processes of digitization and on the "guardian", "preservation" function of archives. These tasks are definitely very important, especially taking into account the informational security of the state during military actions in the east regions of our country. There are a lot of problems deals with preservation of archives in the temporarily occupied territories in Donetsk and Luhansk regions as well as access of Ukrainian citizens to their documentary information.

However, in our opinion, archival management priorities in Ukraine should include promotion values and importance of archives as well as the image of archivists in society. At the same time democratic society needs client-focused and service-oriented archival development.

Besides, one of the most urgent problems is the provision of Ukrainian state archives with appropriate modern buildings with reading and conference halls, exhibition areas, arrangement of archival storage facilities by modern air conditioning systems, fire safety, and special equipment. This is especially true due to the incomplete reconstruction of the main building and construction of a new modern complex of buildings for central state archives in Kyiv. It is worth noting that the project of reconstruction and development of a complex of buildings of central state archives was approved by the order of the Cabinet of Ministers of Ukraine on November 21, 2007 (№ 1041-р) (*Розпорядження*

Кабінету Міністрів України 2007). The process of reconstruction was launched in 2008, but suspended in 2012 due to lack of funding (*Реконструкція та розвиток комплексу споруд центральних державних архівів України*). The archival storage capacity is over 95% and it is rapidly approaching the critical limit, after which the archives will be unable to accept new records for storage.

At the same time, it should be noted that as of 01.01.2019 in the central state archives, state archives of the regions of Ukraine and the city of Kyiv it is preserved 41 555 478 archival unites as an integral part of the National Archival Fond. Meanwhile in general, the number of documents of the National Archival Fond, which are stored in archival institutions and archival divisions in Ukraine, is about 80 million units of storage (*Публічний звіт Голови Укрдержархіву Баранової Т. І., 2018*). The availability of such a large amount of documentation updates the need for appropriate archival premises and also requires experienced archival professionals.

Taking this into account, the strategic priority of archival management should be the promotion of archival education programs and certification training of archival staff. Only in close cooperation between archival institutions and universities that offer educational programs on archival studies and records management it is possible to support the successful development of the archival sphere, work jointly in the creation an image of an archivist of the 21st century.

At Taras Shevchenko National University of Kyiv, which has 75 years of experience in training of archivists-historians, this year a new educational program "Archival Studies and Records Management" have been launched jointly with the State Archival Service of Ukraine and archival institutions.

In this regard, it is important to consider archives as educational centers. As we know, one of the first steps in this direction was made in France in 1950, when on the initiative of the famous French archivist Charles Braibant an educational center was established at the National Archives in Paris. In Ukraine in 1961 it was founded the scientific seminar on auxiliary historical disciplines at the Central State Historical Archives in Lviv. The initiative of its launch belonged to the famous Ukrainian historian and archivist Ivan Krypiakevych who understood the need to strengthen the scientific potential of the archives, the development of creative interaction between archivists and historians. One of the important results of this cooperation was the foundation of the Study of auxiliary historical disciplines at the archives where seminars, conferences, and workshops have been held on archival science, paleography, diplomatics, sphragistics, philigranology, heraldry, etc. (*Бездрабко, 2008*)

Referring to the experience of the French archives, we may note that at the Historical center of the National Archives there was a studio under the intriguing title "The taste of the archives" ("Le Gout des archives"), where interesting historical documents were presented and interpreted to the visitors every week (*James-Sarazin, Rambaud, 2006, p.270*).

Besides the educational programs for students and scientific cooperation with universities and scholars, archival management should be aimed at attracting a wider audience to archival projects. Extremely important for the promotion of archives in society are the public forms of archival work, such as excursions, online documentary exhibitions, and different form of appearances in the media (press, radio, television, and social media).

In recent years, it has become widespread in different countries thematic exhibitions of historical documents on large banners that are located in governmental, educational and cultural institutions as well as in open-era public places – on the streets, in the parks, near the theatres. One of the most resonant “open air” documentary exhibitions during the last two years in Ukraine were “One hundred years of Struggle: Ukrainian Revolution 1917–1921”, “Places of Memory of the Ukrainian Revolution of 1917–1921”, “Cultural Diplomacy of Ukraine: world triumph of “Shchedryk”. Among the decisive features of these projects, the following should be highlighted: they have been prepared jointly by state archives and other institutions of memory, designed for visualization of the iconic events of the national history of the twentieth century and aimed at forming a national identity.

Archives should play an important role as memorial places during the celebration of the great national holidays, like the Independence Day, Day of the Constitution etc. Such tradition exists in some countries: in particular, in the United States every year on July 4 a festive ceremony takes place near the National Archives on Constitution Avenue, that includes Declaration of Independence Reading Ceremony and other activity. Certainly, a promising task of the archive is to establish communication with younger generation in order to create a positive image of the archive and interest in the past of the country, its own family. Therefore, in some archives of the world there are educational programs for children of all ages. Thus, the National Archives in Washington propose hands-on activities with replica documents, maps, posters from their holdings within the framework of the programs “Visiting archives with children”, “Family days in the archives”. As well, there is a family workshop in the National Archives of France (Hôtel de Soubise), on which archivists introduce children with historical documents, seals, teach them to create their own coats of arms.

In Ukrainian archives there are similar “children’s programs”, that are intended mainly for children of middle and high school age. As an example, we can note meetings in the Central State Historical Archives of Ukraine in Kyiv which take place within the framework of the project “Archive Alive”. Interesting approaches to acquaintance children with archives suggested by the Ukrainian documentary scientist Valentina Bezdrabko in the article “How to tell children about archives and documents” (*Бездрабко, 2019, 1*). The author believes that an important task of educators and archivists is to install a positive attitude to the archive, upbringing “the culture of archive” from the childhood (*Бездрабко, 2019, 1, p.76*). She suggested developing a special educational program with topics of meetings and role-playing games, with subsequent implementation through joint efforts of the archives services and the Ministry of Education and Science.

Archival records are essential for ensuring the accountability and credibility of the national and international institutions, for preserving and analyzing historical evidences, individual rights of citizens and to discover families’ histories.

Among the main challenges of archival management in our time remain creation of favourable conditions for “service-oriented” and “professionally managed” archival institutions (*Menne-Haritz, p. 59*), for answering to constantly increasing demands for online records and services, for preserving electronic records in a way that makes them usable.

5. WHAT DOES IT MEAN "BEING DIGITAL" FOR AN ARCHIVIST IN A SOCIAL ENVIRONMENT?

Technological changes bring a new look at the archives and archivists' competences. As Eric Ketelaar pointed out, for archivists and archival institutions Being Digital means more than "preserving and providing digital documents: it presents a techno-cultural challenge to connect archives with people" (*Ketelaar, 2003, p.8*).

According to the international law, access to information has become a fundamental right of the citizens. Under these conditions archival management is required to reorient the activity of archivists from the "record-centered" to the "user-centered" model. In turn, it is forcing archivists to develop new skills and rethink the priorities of their activities. Archival practice is dramatically changed by electronic records, but it remains still relevant to ensure the preservation of documents on paper, parchment, etc. This greatly complicates the task of archivists and the requirements for their qualification. That is why, it is expected that the modern archivist will be skilled in old and new techniques. In our opinion, in the conditions of the information environment, the archivist in no case should lose his "professional face", transforming into information manager or IT specialist. Archivists may stay archivists, but they must acquire new skills, improve their knowledge and competences in information technologies, in communication and mutual understanding with records-keepers and IT specialists.

The growth of web access and "e-government", increasing demands for online records and services require archivists to learn new skills, to protect records from the time of their creation to transmission to archival storages, ensuring their integrity, authenticity and accessibility for state agencies and the public.

6. ARCHIVES ON SOCIAL MEDIA

In the information society archival management also must have a social media strategy for archives. In order to promote archives in society archivists should develop a more active approach to social media tools. "The archival space' which was traditionally limited by rooms and buildings began to expand and build connections in the virtual world.

At the turn of the 1990s – 2000s, most of the archival services of economically developed countries launched their websites. The website of Ukrainian archives was launched in December 2000 and since then it has become an important tool for providing connection between archives and society.

In the 21st century the Internet made the digital world a perfect forum for archives. Gradually the Internet has created a new memory culture. As a chair of media theories Wolfgang Ernst (Humboldt University, Berlin) noted, today we can talk about "media archivology" (*Ernst, 2013, p. 81*).

Web 2.0 technologies have created new opportunities for interaction with people and began to affect the relationship between archives and civil society, gradually changing the archival thinking, becoming an essential component of its development. They allowed users to interact and collaborate with each other through social media dialogue as creators of user-generated content. Social media platforms, such as Twitter or Facebook, creating a "more open space", have also given archives new opportunities for a wider promotion of their activity, fonds and collections via new tools such as community sites, blogs, and media sharing, as well as receiving fast feedback from users.

Nowadays it is going on a powerful "conquest" of Internet space by archives, including Ukrainian ones. We completely share the opinion of V. Bezdabko that social networking is an integral part of archival management and the information policy of archives (*Бездабко, 2019, 2, p. 55*). Seven of the nine central state archives and thirteen regional archives of Ukraine today have accounts in the Facebook network. According to the data published by V. Bezdabko, the largest number of subscribers has the Central State Archives Museum of Arts and Literature of Ukraine (2020) and the Central State Historical Archives of Ukraine in Kyiv (1404) (*Бездабко, 2019, 2, p. 55*). Accounts in social media become for archives an important platform for disseminating information about their activities, announcing events, establishing and maintaining a dialogue with users, and ultimately play an important role in popularizing archives, making them "more visible" to the society and creating their positive image in public area.

7. CONCLUSION

Archives and management of archives have to become a high-priority part of the state socio-cultural and information policy. Archivists bring significant benefits to society, not only because they preserve historical and cultural heritage, but also bearing in mind that they contribute to the accountability and transparency of the authorities, protect the rights of all citizens.

Archival documents should reflect not only the authorities' activity and history of ruling elites, but the diversity of society. At the same time, it must be understood that archives cannot depict entire life of society, only fragments of life, but in certain order. Consequently, the archive is a product of composition that is created as a result of active interaction between archivists and society, archivists and authorities based on implementation of archival methods, standards, principles and techniques.

The role of archivists in appraisal and selection documents for storage remains extremely important. They must ensure the selection and storage of documents reflecting the multitude of life and the development of society in all aspects.

Technological innovations will continuously provide challenges in archives' work and opportunities to improve it. It is worth noting, that the education of archivists today must equip them with profound knowledge of archival methods, principles and techniques, vital skills in records management and information technologies; they must also have a good understanding of the processes dealt with the formation of statehood, identity, historical roots of the country and its citizens.

Taking into account, that user-orientated concept reflects a significant increase and diversification of the categories of users of information, touches fundamental principles of archival theory and practice, and requires archivists to develop new strategies and ways of their interaction with the public, giving access to the information in all forms and formats.

The vital task for surviving and prosperity of archival institutions lies in understanding their importance by the authorities, appropriate financial support and management, as well as public awareness of their essential role in the development of society, in preservation of evidences, social and individual memory, cultural and national heritage.

Archives have a symbolic power over remembering the past. Meanwhile, preserving the past archivists also take responsibility for the future.

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SUMMARY

Records and archives are indispensable in human society, not only for efficient management of states, governments, organizations, but they also play an important role in a life of everyone.

The key target of this article is to analyze the socio-cultural mission of archives, their interactions with the authorities, individuals and society, to determine what role plays history, memory, and information technologies in the formation of the current image of archives, and in the end, try to answer the question about the modern society's expectations from the archives as well as archival management's reactions to society's need.

It is pointed out that institutionally archives established for legal and administrative purposes. They were considered by the authorities as a secure place for storage documents as significant sources of power that had control over them. For a long time archives were seen as the administrative and legal memory of the state, and control of archival records recognised as a meaningful source of power.

National archival traditions were based on a country's individual legal, administrative, cultural developments. However, despite the regional peculiarities, the link between the archives and the state (the authorities) always was extremely powerful. With a significant increase in the number of documents in the second half of 20th century, the importance and role of archives became more and more visible in the life of society.

In the last quarter of the twentieth century the discussion about the philosophy of archives was actualized. Philosophers, sociologists, psychologists, writers offered their look at the archives "from outside the profession". Maurice Halbwachs, Michel Foucault, Jacques Derrida, Pierre Nora have stimulated new ways of thinking about archives among archival theorists in many countries. The debates on social value of archives covered issues of relations between archives and power, archives and society, archives and the policy of memory.

Nowadays in the field of archival studies two discourses continue to coexist: so-called "practical" ("it's all about shelving") and deeply "philosophical" (that considers the archives as a metaphor). The archivists-practitioners raise a logical question: whether postmodern searches bring something new that changes archival methods and techniques? But their opponents argue that the broader multidisciplinary context makes it possible to look at the scope of the profession in a new way.

A dramatic increase in the production of documents over the past decades and rapid development of informational technologies, led to an increase in public expectations of the archives. Among the current challenges for archives and archival management it could be pointed out the following: development of a new archival strategy and strategic thinking in a world that is constantly changing; need to provide authenticity of records and their keeping in the digital age; development of a new model for communication between archives and users that satisfy new social requirements.

Technological and social changes bring a new look at the archives and archivists' competences. Access to information has become a fundamental right of the citizens. It is forcing archivists to develop new skills and rethink the priorities of their activities. The growth of web access and "e-government", increasing demands for online records and services require archivists to learn new skills, to protect records from the time of their creation to transmission to archival storages, ensuring their integrity, authenticity and accessibility for state agencies and the public.

Web 2.0 technologies have created new opportunities for interaction with people and began to affect the relationship between archives and civil society, gradually changing the archival thinking, becoming an essential component of its development. Social media platforms, such as Twitter or Facebook, creating a "more open space", have also given archives new opportunities for a wider promotion of their activity, fonds and collections via new tools such as community sites, blogs, and media sharing, as well as receiving fast feedback from users.

The vital task for surviving and prosperity of archival institutions lies in understanding their importance by the authorities, appropriate financial support and management, as well as public awareness of their essential role in the development of society, in preservation of evidences, social and individual memory, cultural and national heritage. Archives have a symbolic power over remembering the past. Meanwhile, preserving the past archivists also take responsibility for the future.

Acceptance date: 11.08.2019

Typology: 1.02 Review Article

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NEW CHALLENGES FOR THE PRINCIPLE OF PROVENANCE IN THE DIGITAL WORLD?

ABSTRACT

Provenance has been accepted and adopted by most archives, as it allows research and interpretation of data in their genuine context of origin. However new types of interconnected data management systems used in science, administration and by government agencies can transcend the principle of provenance both vertically and horizontally. Digital data pertaining to certain issues may be generated by several agencies and/or on different levels while being combined in a certain data management system. Archival science has to respond to this new challenge.

Keywords: *provenance principle, archives, digital data, archival science*

NUOVE SFIDE PER IL PRINCIPIO DI PROVENIENZA NEL MONDO DIGITALE?

SINTESI

La provenienza è stata accettata e adottata dalla maggior parte degli archivi, in quanto consente la ricerca e l'interpretazione dei dati nel loro vero contesto di origine. Tuttavia, nuovi tipi di sistemi di gestione dei dati interconnessi utilizzati nella scienza, nell'amministrazione e nelle agenzie governative possono trascendere il principio di provenienza sia in senso verticale che orizzontale. I dati digitali relativi a determinati problemi possono essere generati da diverse agenzie e / o a diversi livelli mentre vengono combinati in un particolare sistema di gestione dei dati. La scienza archivistica ha la risposta a questa nuova sfida.

Parole chiave: *principio di provenienza, archivi, dati digitali, scienza archivistica*

NOVI IZZIVI GLEDE NAČELA PROVENIENCE V DIGITALNEM SVETU?

IZVLEČEK

Načelo provenience je sprejela večina arhivov, saj omogoča raziskovanje in interpretacijo podatkov v pristnem kontekstu izvora. Vendar nove vrste medsebojno povezanih sistemov za upravljanje podatkov, ki se uporabljajo v znanosti, upravi in vladnih agencijah, lahko presežejo načelo porekla tako navpično kot vodoravno. Digitalne podatke v zvezi z določenimi vprašanji lahko ustvari več agencij in/ali na različnih ravneh, medtem ko se združijo v določenem sistemu za upravljanje podatkov. Arhivska znanost se mora odzvati na nov izziv.

Ključne besede: *načelo provenience, arhivi, digitalni podatki, arhivska znanost*

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NEUE HERAUSFORDERUNGEN FÜR DAS PROVENIENZPRINZIP IM DIGITALEN RAUM?

ABSTRACT

*Das Provenienzprinzip wird als das Grundprinzip der Archivwissenschaft und wird von Archivar*innen angewandt und akzeptiert. Allerdings stellen neue Arten von Datenbanken und Datenmanagementsystemen mit einem hohen Grad von Datenvernetzung, die in Wissenschaft, Verwaltung und bei Regierungsbehörden im Einsatz sind unser Verständnis von Provenienz und dessen künftige praktische Umsetzbarkeit im Archivbetrieb in Frage. Denn digitale Teilinformationen, die bei verschiedenen Abgabestellen entstanden sind, werden virtuell zu neuen Kontexten kombiniert. Die Archivwissenschaft muss diese neue Herausforderung annehmen und sich vor diesem Hintergrund erneut mit dem Provenienzprinzip beschäftigen.*

Stichwörter: Herkunftsprinzip, Archive, digitale Daten, Archivwissenschaft

Im gesamtgesellschaftlichen Diskurs der letzten beiden Jahrzehnte gewann der schillernde Begriff der „Digitalisierung“ und die damit einhergehenden möglichen Implikationen für alle Facetten der Arbeits- und Lebenswelten international und auch in Deutschland an großer Bedeutung. Auch die Archive widmeten sich in diesem Zeitraum dem Thema, freilich aus einer berufsspezifischen Perspektive. In besonderem Maße gilt dies für die klassischen Archive, die als Behörden in die Digitalisierungsstrategien auf Ebene der Bundes-, Landes- und Kommunalverwaltung einbezogen sind. Dabei gilt es nicht nur die eigenen Geschäftsprozesse im Sinne des eGovernments mit Hilfe von DMS/VBS und modernen Archivinformationssystemen in die digitale Welt zu überführen und durch Tools und elektronische Fachanwendungen für die verschiedenen archivischen Arbeitsbereiche zu unterstützen. Vielmehr sind auch die Archive nach Maßgabe der in den letzten Jahren auf Ebene des Bundes und der Länder verabschiedeten eGovernment-Gesetze und Onlinezugangsgesetze gehalten, ihren Nutzer*innen ihre Dienstleistungen auf elektronischem Wege und über entsprechende Onlineportale zur Verfügung zu stellen. (EGovG, 2013) Dies korreliert mit schon seit längerem von Seiten der Wissenschaft geäußerten Forderungen, Forschungsdaten über das Internet zugänglich zu machen. D.h. Archivalien und die zugehörigen Erschließungsinformationen sollen als archivische Regelaufgabe in möglichst umfassender Weise und orientiert am Nutzerinteresse online einsehbar, recherchierbar und auswertbar gemacht werden. (Hollman, 2017) Nutzer*innen sollen zudem die Möglichkeit haben, hochauflösende Reproduktionen oder Originale zur Vorlage im Lesesaal on demand auf elektronischem Wege zu bestellen und für ihre Bedürfnisse auch die Beratungsleistungen der Facharchivar*innen in Anspruch nehmen können. Die 2019 gestartete Initiative zum Aufbau einer Nationalen Forschungsdateninfrastruktur wird in den kommenden Jahren den Druck archivische Forschungsdaten online bereitzustellen und diese in verschiedenen Kontexten verknüpfen, auswerten und weiter verarbeiten zu können, deutlich erhöhen.

Aber auch jenseits der Bereitstellung von Digitalisaten analoger Informationen und zugehöriger Metadaten sind die Archive in zunehmendem Maße mit den Errungenschaften der Digitalen Wende konfrontiert. Gilt es doch Informationen, die bei den Abgabestellen teilweise oder voll-ständig nur mehr elektronisch entstanden sind und nun zur Löschung anstehen zu bewerten, zu übernehmen, dauerhaft aufzubewahren und lesbar zu halten sowie sie für die verschiedenen Nutzungszwecke verfügbar zu machen. Die Notwendigkeit sich mit dieser Thematik zu beschäftigen bestand für die Archive natürlich bereits schon sehr viel länger. Gerade in der Sozial-, Arbeits-, Finanz- und Landwirtschaftsverwaltung sowie in der behördlichen Statistik entstanden bereits seit den 1950er Jahren umfangreiche Daten in Großrechnersystemen. Mit dem Einsatz zunächst einzelner Rechner auf Abteilungsebene begann Mitte der 1970er Jahre die Digitalisierung der Schriftgutverwaltung der öffentlichen Verwaltung in der Breite, die Mitte der 1990er Jahre mit der weitgehend flächendeckenden Versorgung und Vernetzung der Sachbearbeiterarbeitsplätze ihren Abschluss erreichte. (Mechlich, 2002) Mit grundsätzlich archivwürdige Informationen, die nicht mehr papiergebunden, sondern nur mehr auf elektronischen Datenträgern gespeichert wurden, sahen sich die Archive in Deutschland also bereits seit Jahrzehnten konfrontiert, auch wenn ihnen diese Daten nicht oder nur selten im Rahmen üblicher Aussonderungen angeboten wurden.

Seit vielen Jahren sind deshalb elektronische Informationen und die Herausforderungen, die sich bei ihrer Archivierung stellen, wichtiges Thema archivwissenschaftlicher Tagungen in Deutschland. Alleine die 20 Archivwissenschaftlichen Kolloquien, die die Archivschule Marburg zwischen 1994 und 2019 veranstaltete, beleuchteten, von wenigen Ausnahmen abgesehen, stets dieses Thema in mindestens einem Teil der Beiträge.² Ähnliches gilt für die Tagesordnungen der Deutschen Archivtage und der jährlichen regionalen Tagungen der Archivcommunity in den letzten beiden Jahrzehnten, wie etwa des Bayerischen Archivtages.³ Auch hier spielte die Archivierung elektronischer Informationen eine gewichtige Rolle. Dabei wurden in verdienstvoller Art und Weise Veränderungsprozesse im records management der Abgabestellen beschrieben, Einzellösungen für die Archivierung bestimmter Unterlagengruppen, neue Anforderungen an die Bereitstellung von Informationen im Rahmen der Archivbenützung – zusammengefasst also – insbesondere best practices für die Bewältigung der mit dem digitalen Wandel einhergehenden Herausforderungen vorgestellt. Eine grundlegende Diskussion zentraler Begrifflichkeiten und die Prüfung, inwieweit diese angesichts der mit dem Medienwechsel einhergehenden fundamentalen Veränderungen ihre Gültigkeit behielten, blieben jedoch weitgehend aus.⁴ Deutlich wird dies etwa am Provenienzprinzip. Seit seiner Durchsetzung im deutschsprachigen Raum am Ende des 19. Jahrhunderts⁵ hat sich die Provenienz zur essentiellen Richtschnur für die Ordnung von Informationen in klassischen Archiven, zum „Grund-

2 vgl. <https://www.archivschule.de/DE/forschung/archivwissenschaftliche-kolloquien> (zuletzt abgerufen: 18.07.2019)

3 Vgl. die Tagungsdokumentation die für die Deutschen Archivtage seit 1994 als Beibände zum Archivar erscheinen zuletzt VdA - Verband deutscher Archivarinnen und Archivare (Hg.), Massenakten – Massendaten. Rationalisierung und Automatisierung im Archiv. 87. Deutscher Archivtag in Wolfsburg (= Tagungsdokumentationen zum Deutschen Archivtag, Band 22), Fulda 2018.

4 Vgl. als erfreuliches Gegenbeispiel die Tagungsbeiträge zum Fachgespräch Archive in Zeiten digitaler Transformation der Generaldirektion der Staatlichen Archive Bayerns vom 22.11.2018, in: Archivalische Zeitschrift 97 (2020), in press.

5 Zur Durchsetzung des Provenienzprinzips im Laufe des 19. Jahrhunderts, vgl. Bodo Uhl, Die Bedeutung des Provenienzprinzips für Archivwissenschaft und Geschichtsforschung, in: Zeitschrift für bayerische Landesgeschichte 61 (1998) S.97-121, hier S. 98-107.

gesetz des Denkens und Leitprinzip des Handelns“ (Leidel, 2004) der Archivar*innen entwickelt. Generationen von Kolleg*Innen haben sich v.a. in der zweiten Hälfte des 20. Jahrhundert bei den staatlichen Archiven in Deutschland mit der Analyse und provenienzreinen Wiederherstellung ehemaliger Pertinenzbestände beschäftigt. Noch bis wenige Jahrzehnte zuvor waren die Urkunden und Akten von Klöstern, Ämtern und Herrschaftsträgern des Mittelalters und des Alten Reichs nach Orts-, Sach- und Personenbetreffen geordnet worden, um deren Auffindbarkeit und Benützung zu erleichtern. Nun erfolgte die auch bis heute nur für wenige Bereiche abgeschlossene, bei vielen Landesarchiven in Deutschland bereits aufgegebene Rückordnung von Einzeldokumenten in ihren Entstehungskontext. Die auf Papier oder Pergament gebundenen Informationen sollen in den Archiven möglichst so vorliegen, wie sie in den Amtsstuben komponiert wurden. Dem lag die Erkenntnis zugrunde, dass nur aus der Zusammenschau aller zu einem Sachverhalt bei einer Stelle erwachsenen Inhalte der ursprüngliche Entstehungszweck, die „Gezieltheit“ (Leidel, 1992) der Information sowie die einzelnen Schritte des Geschäftsgangs der Verwaltung nachvollziehbar sind. Damit bietet die monohierarchische Zuordnung der Informationen zu ihrem Ursprungs- und Bearbeitungskontext bei einem Provenienzbildner ein eindeutiges Kriterium für die Recherche. Bei Zugrundelegung des Registraturprinzips besteht damit eine logische Verbindung zwischen der Entstehung der Information in der Registratur zum heutigen Archivbestand, der über entsprechende verwaltungsgeschichtliche Kenntnisse eindeutig ermittelt werden kann. V.a. aber bietet das Provenienzprinzip die Grundlage für einen Mehrwert an wissenschaftlicher Erkenntnis. Die Wiederherstellung einst nach Pertinenzen verunordneter Informationen zu provenienzreinen Beständen kann damit zweifellos als historische Grundlagenforschung sui generis bezeichnet werden.

Es mag deshalb nicht verwundern, dass kaum eine Archivar*in an der grundsätzlichen Bedeutung des Provenienzprinzips als Erschließung und -Ordnungskriterium zur Bestandsbildung zweifeln würde. Kritik wurde lediglich hinsichtlich der behörden-geschichtlichen Vorkenntnisse geäußert, die für Recherchen bei einer Ordnung archivi-scher Informationen nach Provenienzen notwendig sind. (Beck, 2005) Als Ordnungsprinzip hat die Provenienz dagegen seine Stellung bis heute bewahrt. Der Einstellung der Arbeiten zur Analyse und Rückordnung der Altbestände lagen folgerichtig keine grundsätzlichen Bedenken an der Sinnhaftigkeit und dem Nutzen des Provenienzprinzips zugrunde, sondern vielmehr ökonomische Zwänge und Priorisierungen angesichts schwindender oder stagnierender Personalstände. Für die Beständeformierung aktu-eller Behördenabgaben scheint seine Anwendung schon aus Gründen der Arbeitsökonomie alternativlos.

Mit der zunehmenden Digitalisierung der öffentlichen Verwaltungsprozesse stellt sich aller-dings die Frage, inwieweit eine monohierarchische Zuordnung der Infor-mationen zu einem Provenienzbildner noch geeignet ist, die Verwaltungswirklich-keit abzubilden und den oben skizzierten Mehrwert für künftige Forschungen auch zu realisieren. Elektronische Fachverfah-ren, die heute in vielen Bereichen der öf-fentlichen Verwaltung zum Einsatz kommen, werden verstärkt zu Verbundsystemen ausgebaut. Die den Systemen zugrundeliegenden Datenbanken erlauben behörden-übergreifende Rückgriffe und Auswertungen gemeinsamer Datenpools. In Bayern etwa sind Systeme dieser Art jeweils für den ganzen Verwaltungszweig bei der Lebens- und Futtermittelüberwachung oder der Gewerbeaufsicht im Einsatz. In der Arbeits- und Fi-nanzverwaltung sowie bei den Sicherheitsbehörden aber auch z.B. bei auf den ersten Blick we-niger naheliegenden Bereichen wie etwa der Ausstellung von Pflanzengesundheitszeugnissen für den Im- und Export hat die gemeinsame Daten-

haltung auch die Landesebene bereits längst verlassen. Vielmehr werden die im Zuge der Erledigung der Verwaltungsaufgaben entstehenden Informationen bundesweit bei einer beauftragten Stelle gehostet, wobei die Verantwortung für die Pflege der Einzelinformationen bis zu ihrer Löschung über eine differenzierte Verwaltung der Zugriffsrechte meist bei der einspeichernden Stelle verbleibt. Die Informationen lassen sich zudem meist dem jeweiligen Einzelfall, etwa dem kontrollierten Betrieb, dem Antragsteller oder Ermittlungsfall zuordnen. Auf den ersten Blick scheint damit weiterhin eine Archivierung der Daten nach dem bewährten Gleichklang von Fallbearbeitung und Provenienzbildner plausibel.

Allerdings ermöglicht die gemeinsame Datenhaltung auch eine differenzierte Regelung von Zuständigkeiten und Arbeitsprozessen. So sind etwa in Bayern zwar grundsätzlich die Gewerbeaufsichtsämter bei den Bezirksregierungen für die Betriebe im jeweiligen Regierungsbezirk zuständig. Für einzelne Sonderbereiche, wie dem Onlinehandel von Chemikalien ist aber für ganz Bayern die Regierung von Unterfranken verantwortlich. Eine monohierarchische Zuordnung der Daten im Archiv zum jeweils verantwortlichen Provenienzbildner führt damit zu einer zunehmenden Zersplitterung in Teilinformationen. Noch deutlicher wird diese Problematik bei sogenannten bundesweiten Wissensnetzen und Verbunddateien, bei denen jeweils Einzelinformationen, d.h. im Extremfall Inhalte einzelner Datenfelder, der Datenverantwortung verschiedener Abgabestellen unterliegen. Für die Bewertung und Übernahme dieser Splitterinformationen sind in Deutschland die jeweiligen Landesarchive bzw. das Bundesarchiv zuständig, in dessen Sprengel die jeweilige Behörde fällt. Dort wäre der Einzeldatensatz dann dem entsprechenden Provenienzbildner zuzuordnen. Die Folge wäre eine völlige Fragmentierung der zur Bearbeitung eines Sachverhalts, also in „funktionalem Anfall“ (Zimmermann, 1966), virtuell zusammengeführten Informationen und damit ein Verlust des gemeinsamen Entstehungskontextes. Die Möglichkeiten die „Realität des Registraturbildners“ (Leidel, 1992:266) nachzuvollziehen und wie durch die Anwendung des Provenienzprinzips intendiert, mit der „Realität der dargestellten Welt“ (Leidel, 1992:266) zusammenzuführen, lösen sich damit weitgehend auf. Die Alternative wird künftig freilich die Archivierung der Daten auf übergeordneter Ebene einer Superprovenienz sein, was allerdings dem föderalen Aufbau der staatlichen Archivverwaltungen in Deutschland zuwiderläuft und bei anhaltender Zentralisierungstendenzen zu einem Schwinden der Überlieferung in den Landesarchiven und resp. der Regionalarchive in den Ländern führen wird. Was aber tun, wenn nicht nur die Entstehungsbezüge der Einzelinformationen untereinander dem herkömmlichen Verständnis von Provenienz zuwiderlaufen, sondern die Verbindung der Information zu einem klar zu bestimmenden Registraturbildner sich noch weiter entkoppelt? In der bayerischen Landwirtschaftsverwaltung ist bereits ein Fachverfahren im Einsatz, bei dem eingehende Förderanträge bereits ohne Mitwirkung eines Sachbearbeiters von einer KI beschieden werden. Weitere werden sicherlich bald folgen. Auch die bloße Identifikation der für die Entstehung von Informationen zuständigen Stellen, also der Produzenten der abzubildenden Geschäftstätigkeiten wird sich dadurch weiter erschweren. In vielen Fällen dürften dann die Verfahrenspflegerstellen als postulierte Provenienzbildner sekundieren müssen.

Sofern das Provenienzprinzip weiterhin die entscheidende Richtschnur für ihr Handeln und Denken bilden soll, werden sich die Archivar*innen künftig intensiver mit dessen Bedeutung, Gültigkeit und Anwendbarkeit unter den Bedingungen einer immer stärker vernetzten und virtuellen Behördenwirklichkeit beschäftigen müssen. Auf internationaler Ebene wurde bereits 2001 von verschiedenen Kollegen ein Ver-

ständnis von Provenienz diskutiert, dass verschiedene Kon-texte berücksichtigt.⁶ Mit dem von internationalen Archivrat anerkannten Erschließungsstandard ISAAR (CPF) wurde die Möglichkeit der polyhierarchischen Beschreibung einzelner Archiva-lien gegeben, indem Inhalt und Kontext getrennt voneinander beschrieben werden können.⁷ In den folgenden Jahren wurde mit den Standards ISDF und ISDIAH auch auf eine gesonderte Beschreibung von Funktionen ausgedehnt.⁸ Inwieweit damit auch die grundsätzlichen Werk-zeuge bereitstehen, elektronische Archivalien mit Teildaten verschiedener Abgabestellen im Ent-stehungskontext hinreichend zu beschreiben und losgelöst vom jeweiligen Inhalt miteinander in Verbindung zu setzen, bleibt zu prüfen. Von Seiten der deutschen Archivar*innen wurden diese Entwicklungen aber bislang kaum rezipiert und dringen erst langsam in die Archivwissenschaft vor.⁹ Angesichts der komplexen Datenstrukturen und Entstehungskontexte der Informationen, die bereits heute zur Archivierung anstehen, ist es höchste Zeit diese Herausforderungen zu reflektieren.

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8 Vgl. ISDF: *International Standard for Describing Functions* <https://www.ica.org/en/isdf-international-standard-describing-functions> sowie ISDIAH: *International Standard for Describing Institutions with Archival Holdings* <https://www.ica.org/en/isdiah-international-standard-describing-institutions-archival-holdings> (zuletzt abgerufen: 18.07.2019).

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SUMMARY

Some of the groundbreaking changes in the wake of digitalization have widely been acknowledged by archives and archivars, so as to provide new ways of digital accessibility for archive data as well as managing newly generated digital data. But it has not yet been generally acknowledged that the changes brought about by digitalization challenge long-standing archival concepts, such as the principle of provenance as the basic principle of data organization. This principle has been accepted and adopted by most archives, as it allows research and interpretation of data in their genuine context of origin. However new types of interconnected data management systems used in science, administration and by government agencies can transcend the principle of provenance both vertically and horizontally. Digital data pertaining to certain issues may be generated by several agencies and/or on different levels while being combined in a certain data management system. This precludes a straightforward, monohierarchical identification of any one particular generator of data as provided by the principle of provenance and poses multiple questions, i.e. whether it is possible and expedient to attribute data thus generated to any one of the generators or a superordinate generating agency. While on the one hand this might solve the administrative (and political) question which archive should be responsible for the data thus attributed, this could lead to a fragmentation of data and, in a German federal context, might diminish the data stored and accessible through non-central federal archives. Moreover, while research might benefit from clearly attributed sets of data from these management systems, open disclosure of the diverse generating agencies is also necessary in a kind of reverse application of the principle of provenance. Responding to this new challenge posed by digital data systems, the international council of archives (internationaler Archivrat) has already implemented a mode of separate specification of content and context with the ISAAR (CPF) standard, while ISDF and IS-DIAH standards are projected to provide specification of functions as well. Whether these standards will enable archives to properly describe, analyze and attribute digital data from diverse generators remains to be seen.

Acceptance date: 11.08.2019

Typology: 1.02 Review Article

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PROJECT E-ARH.SI 2016 - 2020: SOLUTIONS FOR VULNERABLE GROUPS

Abstract

The inspiration and motivation for the development of e-ARH.si in the period 2016 - 2020 is the vision that all interested users will be able to access from any place the best electronic solutions in order to preserve and use electronic archival records. Access to electronic archival records is also one of the priority strategic goals of the development of e-ARH.si for the period 2016 - 2020 and at the same time represents the implementation of various regulations that also require Slovenian public archives to provide access to their services to vulnerable groups (Hajtnik, 2018 , pp.91-101). The author presents some solutions for the realization of this vision, which will enable access to electronic archival records for vulnerable groups (persons with disabilities) and particularly emphasizes the adaptations of film archives and documents.

Keywords: e-ARH.si, electronic archives, accessibility, vulnerable groups

IL PROGETTO E-ARH.SI 2016-2020: SOLUZIONI PER GRUPPI VULNERABILI

Sintesi

L'ispirazione e la motivazione per lo sviluppo di e-ARH.si nel periodo 2016 - 2020 è la visione del fatto che tutti gli utenti interessati saranno in grado di accedere da qualsiasi luogo alle migliori soluzioni digitali al fine di preservare e utilizzare i documenti archivistici digitali. L'accesso ai registri di archivio elettronici è anche uno degli obiettivi strategici prioritari dello sviluppo di e-ARH.si per il periodo 2016 - 2020, ed allo stesso tempo rappresenta l'attuazione di varie normative che richiedono anche agli archivi pubblici sloveni di fornire l'accesso ai loro servizi ai gruppi vulnerabili (Hajtnik, 2018 , pp.91-101). L'autore presenta alcune soluzioni per la realizzazione di questa visione, che consentirà l'accesso ai documenti archivistici digitali ai gruppi vulnerabili (persone con disabilità), e sottolinea in particolare gli adattamenti degli archivi cinematografici e dei documenti.

Parole chiave: e-ARH-si, archivi digitali, gruppi vulnerabili

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PROJEKT E-ARH.SI 2016 - 2020: REŠITVE ZA RANLJIVE SKUPINE

IZVLEČEK

Navdih in motivacija razvoja e-ARH.si v obdobju 2016 - 2020² predstavlja vizija, da bo vsem zainteresiranim uporabnikom omogočen dostop s kateregakoli mesta do najboljših elektronskih rešitev z namenom ohranjanja in uporabe elektronskega arhivskega gradiva. Dostop do elektronskega arhivskega gradiva je tudi eden izmed prioritetenih strateških ciljev razvoja e-ARH.si za obdobje 2016 - 2020 in hkrati predstavlja tudi uveljavitev različnih predpisov, ki nalagajo tudi slovenskim javnim arhivom, da zagotovijo dostop do svojih storitev ranljivim skupinam³ (Hajtnik, 2018, str.91-101). Avtorica v prispevku predstavi nekatere rešitve za realizacijo te vizije, ki bodo omogočale dostop do elektronskega arhivskega gradiva ranljivim skupinam (invalidom). Izpostavi predvsem prilagoditve filmskega arhivskega gradiva in listine.

Ključne besede: e-ARH.si, elektronsko arhivsko gradivo, dostopnost, ranljive skupine

1 UVOD

Javno arhivsko gradivo ima trajen pomen za zgodovino, druge znanosti in kulturo ali trajen pomen za pravni interes pravnih in fizičnih oseb, je kulturni spomenik (ZVDAGA, člen 2). Kulturni spomeniki predstavljajo vrhunske dosežke ustvarjalnosti oziroma ključne ali redko ohranjene dokumente nekega razvojnega obdobja in jih kot take varuje strog varstveni režim, ki se nanaša na lastnosti, zaradi katerih je enota dediščine razglašena ali predlagana za razglasitev za kulturni spomenik in varuje spomenik kot celoto (Internet 1). Na žalost pa je ta kulturna dediščina delu prebivalstva nedostopna, saj do nje zaradi svoje fizične oviranosti ne more dostopati ali je uporabljati. 26. oktobra 2016 je bila sprejeta Direktiva (EU) 2016/2102 Evropskega parlamenta in Sveta o dostopnosti spletišč in mobilnih aplikacij organov javnega sektorja. Ta določa, da morajo države članice do 23. septembra 2018 uveljaviti zakone in druge predpise, potrebne za uskladitev s to direktivo (12. člen). V letu 2017 so tudi v Republiki Sloveniji potekale aktivnosti na tem področju, katerih rezultat je osnutek Zakona o dostopnosti spletišč in mobilnih aplikacij, ki je bil sprejet v letu 2018. Za prilagoditev spletišč, objavljenih pred 23. septembrom 2018, se zakon začne uporabljati 23. septembra 2020, za druga spletišča 23. septembra 2019, za mobilne aplikacije 23. junija 2021 in za vsebino na ektranetu in intranetu, objavljeno pred 23. septembrom 2019, se začne uporabljati po bistveni prenovi teh spletišč. Namen zakona je zagotoviti dostopnejša spletišča in mobilne aplikacije organov javnega sektorja v Republiki Sloveniji za uporabnike, zlasti za uporabnike invalide. V 3. členu so opredeljene izjeme, za katere se ta zakon ne uporablja. Med izjemami so predvidene tudi reprodukcije kulturne dediščine, ki »ne morejo

2 Nadaljnji razvoj e-ARH.si v obdobju 2016–2020 predstavlja uresničitev strategije in izvedbenega načrta razvoja e-ARH.si v obdobju 2016–2020, ki predvidevata nadaljevanje razvoja varnega, dolgoročnega, centraliziranega, standardiziranega in zaupanja vrednega sistema za dolgoročno ohranjanje eAG, izvaja se v okviru projekta e-ARH.si: ESS 2016–2020. Financiran je iz Operativnega programa za izvajanje evropske kohezijske politike v obdobju 2014–2020, prednostna os 11. (Pravna država), izboljšanje institucionalnih zmogljivosti, učinkovita javna uprava, podpora razvoju NVO ter krepitev zmogljivosti socialnih partnerjev, specifični cilj 11.1.3 Izboljšanje upravljanja in večja transparentnost v javni upravi z uvedbo novih orodij metod in interoperabilnih rešitev.

3 S terminom ranljive skupine v projektu e-ARH.si 2016 – 2020 označujemo senzorno (vid, sluh) in gibalno ovirane osebe.

biti v celoti dostopne, ker zahteve glede dostopnosti niso združljive bodisi z ohranitvijo bodisi s kvaliteto reprodukcije del kulturne dediščine (na primer kontrast) ali ni avtomatiziranih in stroškovno učinkovitih rešitev, s katerimi bi brez težav ustvarili izveček besedila rokopisa ali druge kulturne dediščine in ga preoblikovali v obliko, združljivo z zahtevami glede dostopnosti« (Zakon o dostopnosti spletišč in mobilnih aplikacij, 2018). Po predlogu omenjenega zakona javni arhivi niso zavezani k prilagajanju vseh tipov gradiv, vendar imajo še vedno moralno in strokovno zavezo, da prilagodijo čim več različnih tipov gradiv, še zlasti takrat, ko uporabnik ranljivih skupin izrazi željo ali potrebo po njih in še zlasti, če poznamo tehnike in metode, s katerimi to lahko dosežemo. Če morda nekako še lahko razumemo izgovor, da invalidne osebe tudi kljub prilagoditvam ne morejo enakopravno dostopati do celotne kulturne dediščine, izgovorov ne more biti, ko gre za pravno varnost te iste skupine prebivalstva.

2 NAČINI PRILAGODITEV

Eden od ciljev pri razvoju slovenskega elektronskega arhiva v projektu e-ARH.si je omogočanje dostopnosti elektronskega arhivskega gradiva ranljivim skupinam s pomočjo sodobnih tehnologij. Smernice WCAG 2.1 za omogočanje dostopnosti arhivskega gradiva ranljivim skupinam so bile upoštevane pri sami zasnovi virtualne arhivske čitalnice, kar pa ne zadošča, saj je treba arhivsko gradivo pred tem ustrezno pripraviti ali prilagoditi za uporabo ranljivim skupinam. V nadaljevanju bomo predstavili različne tehnike in metode, s katerimi lahko omogočimo dostopnost elektronskega arhivskega gradiva ranljivim skupinam (Hajtnik, Kosi in Merič, 2018).

Pri načrtovanju nalog v projektu smo najprej poiskali primere dobrih praks iz Slovenije in tujine na področju prilagoditev različnih zvrsti gradiva npr. muzealije, film, fotografije, slike, gledališke predstave, spisovno gradivo. Ugotovili smo, da arhivi, razen redkih izjem, v svetovnem merilu ne posvečajo posebne pozornosti prilagoditvam arhivskega gradiva ranljivim skupinam. V okviru različnih projektov se s to problematiko ukvarjajo sorodne inštitucije s področja kulture npr. muzeji, umetnostne galerije, knjižnice, gledališča. Ugotovitve teh področij smo smiselno prenesli na prilagoditve arhivskega gradiva.

V nadaljevanju izvajanja projekta smo pripravili specifikacije za prilagoditev posameznih zvrsti arhivskega gradiva. Delovna skupina je določila naslednje zvrsti arhivskega gradiva za prilagoditev: filmsko arhivsko gradivo, listina s pečatom, spisovno in slikovno arhivsko gradivo (fotografije, plakati, letaki), zvočni posnetki. Osnovne metode prilaganja različnih tipov arhivskih gradiv za ranljive skupine so:

- zvočni opis (avdiodeskripcija),
- pretvorba pisnega besedila v zvok,
- digitalizacija gradiva s prepoznavo besedila (OCR),
- replike,
- kopije,
- pretvorba v brajico,
- pretvorba zvoka v tekst.

V nadaljevanju bomo predstavili posamezne metode prilaganja različnih zvrsti arhivskega gradiva, ki smo jih v projektu e-ARH.si 2016 – 2020 že izvedli in s tem omogočili dostopnost ranljivim skupinam.

3 PRILAGODITEV FILMSKEGA ARHIVSKEGA GRADIVA

Ljudje z motnjami vida so pogosto kulturno prikrajšani, saj zaradi odsotnosti ali zmanjšanja vida ne morejo sprejemati vseh informacij, ki jih z vidom zajamejo videči. To se še posebej izrazito pokaže pri spremljanju gledaliških predstav, ogledu filmov, muzejskih razstav, zaznavanju slik, fotografij ipd. Da bi lahko te informacije zaznali vsaj približno na podoben način kot videči, potrebujejo dodaten opis oziroma razlago. Opis elementov, ki jih ljudje z motnjo vida ne morejo zaznati, se imenuje *zvočni opis ali avdiodeskripcija*. Pionir na področju avdiodeskripcije je Joel Snyder, ki avdiodeskripcijo definira kot »*zvočni opis vizualne podobe; pripovedovanje vseh vizualnih podob, kostumov, scen tako v gledališču kot v filmu, muzejskih razstav in drugih dogodkov. Na tak način lahko slepi in slabovidni doživljajo vse vizualno privlačne elemente kulturnih dogodkov: bogato paleto barv, svetlobnih učinkov, gest, izrazov obraza, ki jih videči pogosto vzamejo za samoumevne.*« (Internet 2V Sloveniji je začetnik avdiodeskripcije dr. Marko Prpič, nekdanji dolgoletni sodelavec RTV Slovenije (Lavrenčič, 2016). V intervjuju z Vesno Milek (2011) je dr. Prpič nazorno pojasnil, v katerih situacijah je avdiodeskripcija v filmskem gradivu nujna: »Tako jem, da opis prizora s kočijo, v katero so vpreženi konji, ni potreben, ker slepi in slabovidni to lahko slišijo, ne slišijo pa, da so v prizoru lipicanci sive barve. Torej, treba je povedati tisto informacijo, ki je ne dobiš.« Prvi slovenski celovečerni film z zvočnim opisom je bil Petelinji zajtrk (Internet 3). Takrat se je seveda pojavilo vprašanje, kako v tem filmu opisati Severino, saj mora biti opis čimbolj objektivni in ne sme sugerirati osebnih mnenj zvočnega opisovalca ali njegovih lastnih interpretacij filma ali zgodbe.

3.1 Izbira filma za prilagoditev ranljivim skupinam

V našem primeru smo se odločili, da bomo za prilagoditev izbrali film iz bogate filmske arhivske kulturne dediščine, ki jo hrani Slovenski filmski arhiv pri Arhivu Republike Slovenije (v nadaljevanju SFA). V evidenci SFA je bilo do konca leta 2016 vpisanih 11.577 naslovov filmov na 37.605 filmskih kolutih in v drugih elektronskih oblikah in formatih. SFA skrbi tudi za zbirko videokaset in zbirko zvočnih zapisov, poleg tega je skrbnik fondov spisovnega arhivskega gradiva (scenariji, snemalne knjige in drugo gradivo, povezano s produkcijo posameznega filma) in obsežnih zbirk fotografij in diapozitivov (Internet 4).

Odločili smo se, da bomo iz bogate zbirke SFA izbrali en celovečerni film in ga prilagodili. Vendar katerega? Med številnimi filmskimi naslovi je bilo treba izbrati film, ki je zanimiv za širšo publiko in ima pomembno umetniško in kulturno vrednost. Kot ključni dejavnik izbora se je izkazalo pridobivanje avtorskih in sorodnih pravic. Brez pridobitve avtorskih pravic in pravic za prilagoditev filma se naloge nismo smeli lotiti. Izbrali smo film režiserja Jožeta Bevca iz leta 1977 z naslovom *To so gadi* (SI AS 1086/1219). *Film To so gadi je bil v ljubljanskem kinu Union premierno prikazan 23. decembra 1977. Film se je slabih 15 let ponašal tudi z rekordom, da si ga je samo v ljubljanskih kinih ogledalo okoli 112.000 gledalcev, po Sloveniji pa okoli 280.000* (Internet 4). Film je bil leta 2016 restavriran in digitaliziran. Sodelovanje z nosilci avtorskih in sorodnih pravic je bilo pri restavraciji in digitalizaciji filma uspešno, zato smo jih prosili tudi za pravice za prilagoditev filma za ranljive skupine, kar smo brez težav pridobili in tako smo se lahko lotili naslednjih faz prilagoditve filma. Izbrati je bilo treba zvočnega opisovalca, tolmača slovenskega znakovnega jezika, izdelovalca podnapisov, snemalni studio in montažerja, ki bo izdelal končni izdelek. Film smo želeli prilagoditi za vse ciljne ranljive skupine, torej slepe, slabovidne, gluhe in naglušne uporabnike. Pripraviti smo želeli projekcijo za javnost, na kateri bi lahko uživali vsi gledalci ne glede na morebitno invalidnost, kar je našo nalogo še otežilo. Tako smo potrebovali tri različice filma namesto ene:

- različica filma za slepe in slabovidne, opremljena z zvočnim opisom;
- različica filma za gluhe in naglušne, opremljena s tolmačem slovenskega znakovnega jezika in podnapisi;
- različica filma z zvočnim zapisom (zvok na ločenem kanalu, da ga lahko preko slušalk spremljajo samo tisti, ki si to želijo ali potrebujejo), tolmačenjem v slovenski znakovni jezik in podnapisi.



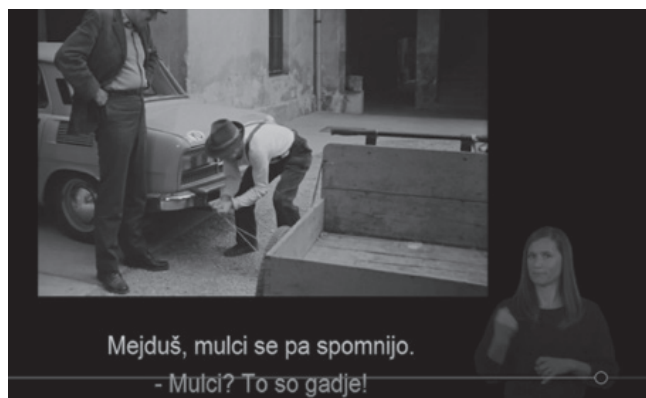
Fotografija 1: Največja težava pri slepih gledalcih je, da brez opisa ne morejo zaznati prostora/prizorišča dogajanja v filmu. Zato jim te podatke poda zvočni opisovalec. V primeru prilagoditve filma *To so gadi* je zvočna opisovalka Maja Šumej začetni prizor opisala tako: »Nad portalom, ki vodi na dvorišče je tablica s hišno številko 15.«

3.2 Izbira izvajalca zvočnega opisa

Prvi izziv je bil najti primerne izvajalca zvočnega opisa. V Sloveniji, podobno kot v večjem delu sveta, poklicni profil zvočnega opisovalca ne obstaja, ampak to delo opravljajo posamezniki, ki so se za to specializirali v okviru drugih delovnih nalog pri svojem radijskem ali televizijskem delu. V Sloveniji bi tako naj bili v času izvajanja naše naloge samo štiri zvočni opisovalci z referencami na področju zvočnega opisovanja celovečernih filmov; med temi štirimi smo izbrali zvočno opisovalko z najbolj odmevnimi referencami. Z izbrano zvočno opisovalko smo podpisali pogodbo in ji izročili film na DVD-ju, ki si ga je večkrat ogledala, da se je lahko poglobila v zgodbo in pripravila zvočne opise. Svoje delo je odlično opravila, saj je to bil, kot je sama navajala, film njenega otroštva in se je vanj zlahka potopila in ga začutila. Film je po njenih besedah zelo iskrov, gostobeseden, dinamičen, kar predstavlja izziv za zvočnega opisovalca. Da je lahko čim bolj zgoščeno zajela konkretno dogajanje in pa tudi priklicala na nek način duha tistega časa, je izraze in besedišče (veliko je besed s humorno konotacijo, frazemov, ekspresivnega izražja) poskušala približati žanru filma.

3.3 Izbira tolmača v slovenski znakovni jezik

Sočasno z izbiro zvočnega opisovalca je potekal tudi izbor tolmača v slovenski znakovni jezik. Za tolmača slovenskega znakovnega jezika je bilo prav tako ključno, da izberemo tolmača z referencami in ki se bo lahko vživel v film ter ga ustrezno interpretiral. Tudi s samim posnetkom tolmačke slovenskega znakovnega jezika smo poskušali minimalno posegati v umetniški izdelek. Zato je bil film zmontiran na tak način, da se je posnetek tolmačke slovenskega znakovnega jezika prikazal samo takrat, ko je bilo to nujno potrebno zaradi tolmačenja besedila, v vseh drugih primerih je posnetek izginil iz posnetka.



Fotografija 2: Izbira tolmača slovenskega znakovnega jezika je bila odgovorna naloga, saj je je od kvalitete tolmačenja odvisno kako bodo film doživeli gluhi gledalci.

3.4 Izbira studia za izvedbo snemanja in montiranja različnih verzij filma

Izbrati je bilo treba tudi studio, ki bo posnel in ustrezno zmontiral različne verzije filma. Tudi tukaj smo sledili usmeritvi, da izberemo studio in montažerja z ustreznimi referencami. Po naših informacijah se do tedaj še nihče v Sloveniji (a tudi za tujino nismo našli informacij) prilagoditve filma ni lotil na tak način, da sta zvočni opis in tolmačenje v slovenski znakovni jezik posneta vnaprej. Zvočni opis se ponavadi predvaja na ločenem kanalu, s čimer v izbrani kino dvorani na tak način še niso imeli izkušenj. Tolmačenje v slovenski znakovni jezik pa ponavadi poteka v živo, kar za nas ni bila ustrezna izbira, saj je tveganj preveč (npr. tolmač zbolí na dan dogodka, en tolmač ne more v živo tolmačiti celovečernega filma), razen tega smo potrebovali posnetek tolmačenja v slovenski znakovni jezik tudi zaradi ogledne kopije v arhivski čitalnici.

3.5 Preverjanje kvalitete končne različice prilagojenega filma

Po snemanju in montaži smo preverili kvaliteto opravljenega dela v kinodvorani, kjer je bila predvidena javna projekcija. Za ta namen smo izbrali ponudnika konferenčne opreme, s katero smo člani delovne skupine, v kateri je bil tudi predstavnik ranljivih skupin, skupaj s ponudnikom konferenčne opreme in montažerjem preverili končni izdelek. Z izdelkom smo bili zadovoljni. Nato smo z vsemi izvajalci podpisali pogodbo o prenosu avtorskih pravic na arhiv in prevzemni zapisnik končnih izdelkov v Arhiv Republike Slovenije.

3.6 Priprava brezplačne projekcije prilagojenega filma

Potem smo se lahko posvetili pripravi brezplačne projekcije v Slovenski Kinoteki. Javna projekcija je bila zamišljena kot uvod v dvodnevno konferenco projekta e-ARH.si in je potekala na predvečer prvega dne konference⁴. Projekcijo smo si zamislili kot kulturni dogodek, na katerem bi lahko v filmu uživali vsi gledalci ne glede na morebitno fizično ali senzorično oviranost. Potekala je v dvorani, ki je dostopna tudi za gibalno ovirane. Ker pa je zvočno opis lahko moteč za gledalce, ki ga ne potrebujejo oz. ne želijo, smo zvočni opis predvajali na ločenem kanalu, da so ga lahko s sluškami spremljali samo tisti gledalci, ki so to želeli. Projekcija je bila dobro obiskana, saj si je projekcijo ogledalo 94 gledalcev od 120 prostih mest. Večino publike so predstavljale ciljne skupine, torej gluhi in naglušni ter slepi in slabovidni obiskovalci. Slepi so lahko uživali v detajlih, ki so jim do sedaj bili brez zvočnega opisa nedosegljivi, gluhi so pa lahko prvič uživali v filmski predstavi s svojci, ki se niso rabili ukvarjati s tolmačenjem.

⁴ Projekcija je potekala v torek, 06. novembra 2018 ob 20. uri.

4 PRILAGODITEV LISTINE S PEČATOM

V okviru projekta e-ARH.si: ESS 2016-2020 smo se odločili, da bomo prilagodili tudi listino s pečatom. Želeli smo izdelati kopijo listine, ki bo čim bolj podobna originalu in bi bila namenjena obiskovalcem s posebnimi potrebami, predvsem slepim in slabovidnim, ki jo lahko tudi potipajo brez bojazni, da bi uničili arhivsko gradivo. Kopija listine je iz tega vidika zanimiva tudi za vse ostale obiskovalce. Delovna skupina je v sodelovanju s pristojnim arhivistom za prilagoditev izbrala ustanovno listino cistercijskega samostana Kostanjevica na Krki (SI AS 1066, Zbirka listin, št. 7) iz leta 1249. Originalna listina velikosti 57cm x 45 cm je izdelana iz pergamenta. Na njo je z rumeno-rdečo svileno vrvico pritrjen pečat iz rdečega voska koroškega vojvode Bernharda Spanheimskega. Na hrbtni strani pečata je odtis elipsastega pečatnika. (Volčjak, 2014).



Fotografija 3: Ustanovna listina cistercijskega samostana Kostanjevica na Krki. Foto: Lucija Planinc.

Želeli smo izdelati repliko listine, ki bo čim bolj podobna originalu in bi bila namenjena obiskovalcem s posebnimi potrebami, predvsem slepim in slabovidnim, ki jo lahko tudi potipajo brez bojazni, da bi uničili arhivsko gradivo. Replika listine je iz tega vidika zanimiva tudi za vse ostale obiskovalce. Izdelava replike je bila zelo zahtevna, saj smo morali pridobiti pergament, prepisovalca besedila in izdelati pečat. Vse naloge so se izkazale za zelo zahtevne. Velik izziv je bil najti strokovnjake, ki se ukvarjajo z izdelavo pergamenta, kaligrafijo in izdelavo replik pečatov ter da bodo nalogo lahko opravili skladno z našimi zahtevami in pričakovanji. Ker si napak pri izdelavi nismo smeli (in seveda tudi ne želeli) privoščiti, smo te strokovnjake iskali izključno glede na njihove reference.

4.1 Izbira pergamenta in prepis besedila

Pergament iz kozje kože je izdelal strokovnjak, ki pergament izdeluje po postopkih, ki se v osnovi niso spremenili že tisoč let (Internet 6). Njegov pergament uporabljajo slovenske in tuje inštitucije, med drugim je bil dobavitelj za prof. Christopherja Clarksona iz Oxforda in Getty-jev inštitut v Los Angelesu. Pri izdelavi pergamenta je bilo ključno, da smo se izdelave lotili v primernem letnem času in da je bilo možno izdelati pergament v velikosti kot smo jo potrebovali. Ko je bil pergament izdelan, smo ga predali svetovno priznani kaligrafinji, ki je pripravila prepis besedila.

4.2 Izdelava replike pečata

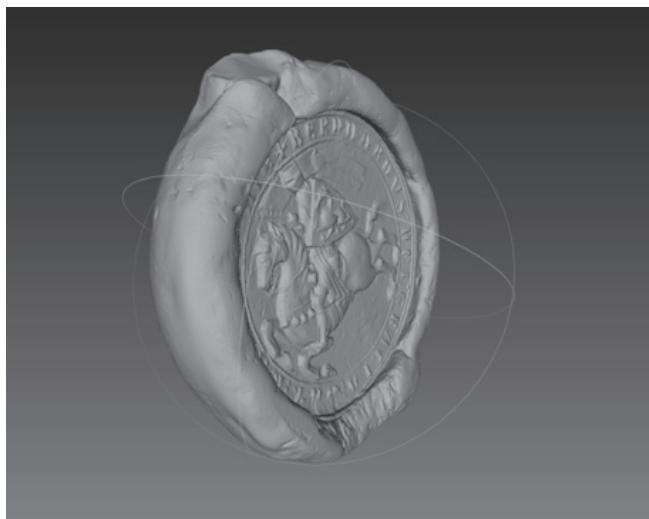
V naslednjem koraku se je delovna skupina projektne naloge intenzivno ukvarjala z vprašanjem, na kakšen način izdelati repliko pečata, da bi bilo varno in brez poškodb za originalni listino in še zlasti za originalni pečat. Informacije smo iskali pri muzejih, ki so že izdelali nekaj replik pečatov. Za najbolj primerno rešitev se je izkazala uporaba moderne tehnologije – tridimenzionalnega posnetka in tiskanja pečata. Za izvedbo te naloge smo poiskali izvajalca, ki ima ustrezno opremo, znanje in izkušnje (strokovne reference).

Izbrani izvajalec je snemanje opravil v prostorih Arhiva Republike Slovenije, saj je bilo tako za originalni listino najbolj varno. *»Originalni pečat je bil skeniran s 3D skenerjem, ki deluje na principu projiciranja strukturirane svetlobe na objekt. Gre za statični stereo 3D skener, ki za natančen popis predmeta uporablja dve CCD kameri proizvajalca PoinGray, ločljivosti 4,1 MP. Pri uporabljenem merilnem območju (diagonala merilnega območja je 15 cm) je povprečna razdalja med dvema zajetima točkama (ločljivost merilnega sistema) 0,1 mm. Pri skeniranju so bili za lažjo poravnavo posnetkov uporabljeni markerji. V prvem delu je bil posnet zgornji del pečata, nato še spodnji. Zgornji in spodnji posnetek sta bila nato pravilno orientirana in združena v končni skenogram.«* (Interno poročilo, 2017). Snemanje je trajalo pol ure. S samim posnetkom (fotografija 4) smo bili izjemno zadovoljni, saj so bili zajeti vsi detajli pečata.

»Iz končnega skenograma je bila z uporabo 3D tiskanja narejena kopija originalnega pečata. Kopija je bila izdelana na 3D tiskalniku 3D Systems Projet 3510 SD. Uporabljen je bil material Visijet M3-X, ki je dober približek ABS polimeru. Pri tiskanju je bila uporabljena najboljša možna natančnost tiska, kjer znaša debelina ene natisnjene plasti le 32 μm .« (Interno poročilo, 2017). Žal pa 3D tiskalnik še ni tako izpopolnjen, da bi lahko vse detajle tudi natančno natisnili. Posledično so se pri tisku (ki je trajal 16 ur) detajli izgubili in je bilo pri končni obdelavi potrebnega še precej ročnega dela.

4.3 Izdelava pečatnikov

Izdelali so tudi dva pečatnika (za zgornji in spodnji del pečata, fotografija 5). *»Za izdelavo dveh pečatnikov je bil končni skenogram uporabljen za izdelavo računalniškega 3D modela. Končni modeli pečatnikov so bili narejeni v programskem paketu Solidworks. Na podlagi računalniških 3D modelov sta bila z uporabo CAD/CAM tehnologij in CNC obdelave izdelana pečatnika. Obdelava se je vršila na visoko hitrostnem obdelovalnem centru Sodick MC 430L. Uporabljena so bila frezalna orodja različnih premerov (6 mm, 4 mm, 2 mm, 1 mm, 0,6 mm in 0,4 mm). Za dosego čim boljše natančnosti pečata in izdelavo manjših detajlov je bilo pri zadnjem finem rezu uporabljeno krogelno frezalo premera 0,4 mm. Za izdelavo velikega pečatnika je bilo porabljenih približno 12 ur, za izdelavo manjšega pa 4 ure.«* (Interno poročilo, 2017).



Fotografija 4: Tridimenzionalni posnetek pečata. Avtor fotografije: Luka Čerče



Fotografija 5: Pečatnika. Avtor fotografije: Luka Čerče

4.4 Izdelava silikonskega kalupa

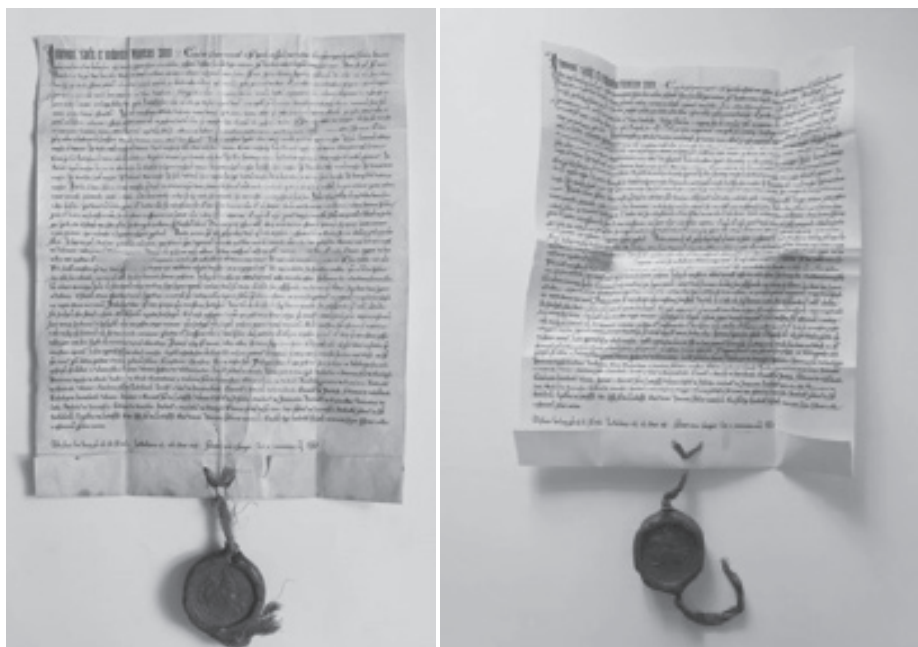
Naslednji korak po izdelavi 3D modela pečata je bila izdelava silikonskega kalupa. Odtisi v vosek s kovinskima pečatnikoma so se namreč pokazali kot neuspešni zaradi temperature, ki bi omogočala optimalen odtis pečatnika, da se vosek ne stopi preveč ali premalo. Zato je delovna skupina sprejela odločitev, da bomo repliko pečata poskusili izdelati s kalupi. Zaradi zagotavljanja čim večje podobnosti, je bilo treba izdelati več kalupov, da smo uspeli zajeti največ detajlov s pečata. Izdelal jih je priznani konservator-restavrator in kopist, ki je med drugim izdelal kopije vaške situle in najstarejše na slovenskem najdene piščali na svetu. Pripraviti je bilo treba tudi vosek, kar se je izkazalo za nov izziv, da smo dobili pravi barvni/rdeči odtenek in ustrezno temperaturo voska, ko se ga vlije v kalup. Pri vzorčnih odlitkih pečata v različne kalupe se je pokazalo več težav npr. umestitev vrvice pri odlivanju, uhajanje voska ob odprtini, nastajanje zračnih mehurčkov, zato je izdelava replike pečata zahtevala natančno in počasno delo z veliko potrpežljivosti, da smo ob izbranem ustreznem kalupu dobili optimalni odlitek pečata.

Pomembna naloga je bila tudi izbor vrvic, s katerimi je pečat pritrjen na listino. Originalne vrvice rumenih, rjavih in rdečih odtenkov so svilene, ki jih je danes težko dobiti na trgu, zato smo izbrali bombažne vrvice skoraj enakih odtenkov. Uporabili smo enako število rdečih, rumenih in rjavih vrvic kot jih ima originalna listino.

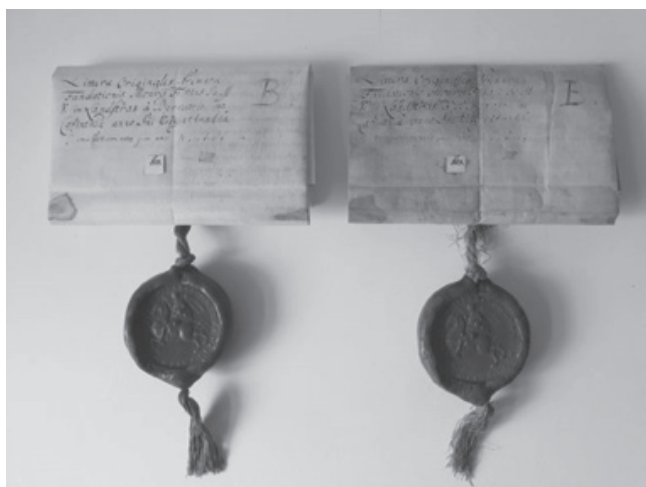
4.5 Izdelava in pritrjevanje visečega pečata in prepogibanje listine

Ko smo imeli vse potrebne izdelke (prepisano listino na pergamentu, repliko pečata in vrvice), se je pričel še zadnji proces – prepogibanje replike listine, izdelava in pritrjevanje visečega pečata. Pergamentna replika listine je prepognjena na istih delih kot originalna, skozi zareze so vstavljene vrvice. Te je bilo potrebno namestiti v ustrezen kalup in vanj vlitii pripravljen vosek, ko se je strdil je bil kalup odstranjen.

Za repliko listine smo izdelali enako zaščitno škatlo iz trajno obstojne lepenke, papirja in naravnega platna, kot je zaščitna škatla, v kateri se hrani originalna listina.



Fotografija 5, fotografija 6: Originalna listina in replika listine (prednja stran). Pri izdelavo replike listine je bil uporabljen kozji pergament, obstojni tuši črnila za zapis, naravni vosek in parafin v razmerju 2: 1, bombažna preja Ljubica, št: 455, 24, 320 in 352. Foto: Lucija Planinc.



Fotografija 7: Originalna listina in replika listine (hrbta stran). Foto: Lucija Planinc.

Originalna listina je digitalizirana, zato je uporaba originala možna le ob predhodni odobritvi skrbnika zbirke listin. Replika listine pa je vedno možna za ogled ne samo slepim in slabovidnim, ampak tudi ostalim zainteresiranim, ki jo lahko brez skrbi proučujejo z vsemi svojimi čustvi.

Ob tem, da smo prišli do željenega rezultata, pa je za nas pomembna še ena izkušnja. Izdelek je nastal s timskim delom različnih strokovnjakov – informatikov, arhivistov, tehnikov, umetnikov, obrtnikov, inženirjev strojništva, konservatorjev-restavratorjev ter različnih inštitucij. Poiskati in združiti v skupno nalogo toliko raznovrstnih strokovnjakov ni bila enostavna naloga, je pa danes, ob uspešno zaključeni nalogi, enostavno odličen občutek..

5 ZAKLJUČEK

V prispevku sta predstavljena dva ključna izdelka, ki smo ju izdelali v času izvajanja projekta e-ARH.si: ESS 2016 - 2020. Nekaj izdelkov je v času priprave tega prispevka še vedno v nastajanju. Tako med drugim urejamo, popisujemo in prilagajamo zbirko fotografij Zavoda za slepo in slabovidno mladino Ljubljana (fond SI AS 1630, približno 1800 fotografij). Pri prilagoditvah uporabljamo metodo po vzoru zvočnega opisa, s katero skušamo potencialnim slepim uporabnikom nazorno in objektivno predstaviti vsebino fotografije ter mu na tak način ponuditi dodatne informacije, ki jih ne more dobiti iz informacijskega sistema ali na drug način.

Prilagajamo pa tudi zvočne zapise, saj so zvočni posnetki nedostopni za gluhe, delno tudi za naglušne uporabnike. Odločili smo se za prilagoditev avdio-video gradivo Urada Vlade RS za komuniciranje in njegovih predhodnikov, fond SI AS 2057 Urad Vlade Republike Slovenije za informiranje, 1991-2005.

Zvočne posnetke lahko pretvorimo v tekst na dva načina, avtomatizirano ali tako, da nekdo posluša zvočni zapis in slišano zapiše. Tak postopek je dolgotrajen, zato bi bilo zaželeno, da bi zapise iz zvoka v tekst opravljali na čim bolj avtomatiziran način. Prva orodja za pretvorbo zvoka v tekst so bila razvita že pred več desetletji, vendar ta orodja ne podpirajo slovenskega jezika, zato so pretvorbe zaradi velikega števila napak nepriemerne. Uspeli smo najti eno orodje, ki podpira slovanske jezike, med drugim tudi slovenskega in je na preizkusu pokazalo dobre rezultate, vendar je zaenkrat to orodje cenovno neugodno, zato prepise izvajamo ročno. To delo izvaja oseba iz ciljne skupine, ki svetuje tudi pri ostalih prilagoditvah ranljivim skupinam, saj želimo biti tudi družbeno odgovorni in ponuditi možnost zaposlitve vsaj eni osebi iz skupine, za katero izvajamo prilagoditve elektronskega arhivskega gradiva/kulturno dediščino.

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SUMMARY

This article presents two key products we produced during the implementation of the e-ARH.si project: ESS 2016 - 2020; film archives and charters with hanging seal. People with visual impairments are often culturally disadvantaged, because of their lack of or reduced vision, they are unable to accept all of the information captured by vision. This is especially pronounced when watching theater shows, watching movies, museum exhibitions, sensing pictures, photographs, etc. In order to be able to perceive this information in at least approximately the same way as it looks, they need additional description or explanation. The description of items that people with visual impairments cannot detect is called audio description or audio descriptor. With this method, we adapted the feature film *These are Nasty* and made the film accessible to blind viewers. We also added subtitles and interpreting in Slovene sign language, thus making it accessible to deaf users and those of hard hearing. The projection was conceived as a cultural event where all viewers could enjoy the film, regardless of their physical or sensory disability. It took place in a hall that is also accessible to the disabled. However, since the audio description can be annoying for viewers who do not need it or. They didn't want it, we played the audio description on a separate channel so that only the viewers who wanted it could listen with the headphones. The majority of the audience was made up of target groups, ie the deaf and hard of hearing and the blind and partially sighted. The blind could enjoy details that were unattainable until now, but the deaf could enjoy a movie show for the first time with relatives who did not need to be interpreted.

We also performed a very demanding task of making a copy of the charter with a hanging seal. The product was created by the team work of various experts - computer scientists, archivists, technicians, artists, craftsmen, mechanical engineers, conservators-restorers, and various institutions. Finding and integrating so many diverse professionals into a common task was not an easy task, but today, when successfully completed, it is simply a great feeling.

A few products are still in the making at the time of writing. Thus, among other things, we edit, inventory and adjust the collection of photographs of the Institute for the Blind and Visually Impaired Youth Ljubljana (SI AS 1630 Fund, approximately 1800 photographs). We make adjustments using the audio description method, which tries to present the content of the photo clearly and objectively to potential blind users, thus providing additional information that cannot be obtained from the information system or otherwise.

We also customize the audio tracks, since the audio recordings are inaccessible to the deaf, and partially to those of hard hearing. We have decided to adapt the audio-video archival records of the Government Communication Office and its predecessors, the fond SI AS 2057, Government Office for Information, 1991-2005.

We carry out all these tasks with the desire to bring the rich Slovenian cultural heritage, which is kept in the archives, to the members of vulnerable groups.

Acceptance date: 11.08.2019

Typology: 1.01 Original scientific research

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CREATION OF THE E-ARCHIVE IN KAZAKHSTAN

ABSTRACT

The article describes the current state and the main directions of Kazakhstan's archives development in "digital state" formation conditions. The problems of ensuring the long-term storage of electronic documents and databases with the subsequent possibility of their management, including through the use of BigData technologies, are considered. A description of a project being implemented in Kazakhstan to create a "Unified Electronic Archive of Documents" is given.

Key words: Kazakhstan, archives, electronic archive, archival records

CREAZIONE DELL'ARCHIVIO ELETTRONICO IN KAZAKISTAN

SINTESI

L'articolo descrive lo stato attuale e le direzioni principali dello sviluppo degli archivi del Kazakistan nelle condizioni di formazione dello "stato digitale". Sono presi in considerazione i problemi di garantire la conservazione a lungo termine di documenti e banche dati elettronici con la conseguente possibilità della loro gestione, anche attraverso l'uso delle tecnologie BigData. Viene fornita una descrizione di un progetto in corso di attuazione in Kazakistan per creare un "Archivio elettronico unificato di documenti".

Parole chiave: Kazakistan, archivi, archivio elettronico, archivi

OBLIKOVANJE E-ARHIVA V KAZAHSTANU

IZVLEČEK

Članek opisuje trenutno stanje in glavne smeri razvoja arhivov v Kazahstanu v razmerah "digitalne države". Upoštevani so problemi dolgoročne hrambe elektronskih dokumentov in baz podatkov z naknadno možnostjo njihovega upravljanja, tudi z uporabo tehnologij BigData. Podan je opis projekta, ki se izvaja v Kazahstanu za oblikovanje "Enotnega elektronskega arhiva dokumentov"

АННОТАЦИЯ

Статья посвящена основным направлениям развития архивов Казахстана в условиях формирования «цифрового государства». Рассматриваются проблемы обеспечения долговременного хранения электронных документов и баз данных с последующей возможностью их управления, в том числе путем использования технологий БигДата. Автор описывает реализуемый в настоящее время государственный проект по созданию информационной системы «Единый электронный архив документов», его задачи и ожидаемые результаты. Раскрываются имеющиеся проблемы по обеспечению сохранности и управлению электронных документов.

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Global informatization has become one of the determining factors in the development of the civilization of the 21st century. First of all, this was promoted by the rapid development of information and telecommunication technologies. A qualitative characteristic of this are an increasing importance of information, and, accordingly, increases of amount of information transmitted and speed of its transmission. Information technologies are intensively used in absolutely all spheres of public life: economics, politics, culture, etc.

Under these conditions, Kazakhstan, as a young sovereign state, has identified the formation of a "Digital State" as one of the key directions of strategic development, involving a large-scale digital transformation in order to organize effective interaction between society and the state.

The history of digital transformation of Kazakhstan began in 2005. At that time a formation of so-called "electronic government" began. One of the steps to create an information society was the State Program "Information Kazakhstan 2020", approved in 2013, focused on improving government administration. In 2017, its key provisions were revised and in order to digitally transform the basic sectors of the economy, to develop a "mobile state" and create a society and create a new infrastructure, the State Program "Digital Kazakhstan" was approved in 2017. The introduction of information technologies in the public sector brings to a new level all key aspects of citizen life - from the payment of utilities to the execution of important legal documents.

For 10 years the country has been running an e-government portal (eGov). During this period, the legal framework, architecture and infrastructure of the "electronic government" was formed. Today, eGov uses more than 50% of the economically active population of the republic, which are about 5 million people. The ecosystem of the "Open Government" is also developing: there are already 3333 publicly accessible data sets of various levels of public authorities on the open data portal that can be easily found, downloaded and used. It contains descriptions of government data sets, as well as information on how to access data sets and additional tools.

The process of digitization of the public sector has certainly affected the automation of the processes of working with documents. In the Republic at the state level, the Unified Electronic Document Management System of the Government was introduced. The transfer to the electronic form of state accounting activity is carried out, with the purpose of rendering state services to individuals and legal entities, new specialized information systems are being created and constantly developing. In state bodies, the amount of information that exists only in digital form is increasing.

According to the data of 2018, the volume of paperless electronic document flow between government agencies amounted to 73.4%.

These priorities of informatization of society entail the need to form a modern information and telecommunication infrastructure of the archival institutions of country. Under these conditions, an urgent task is to form and implement a complete cycle of paperless workflow into the state management system, creating a system of work on organizing the reception of archives for permanent storage of electronic documents and their intensive use.

Today, the archival industry of the Republic of Kazakhstan is a system of archival bodies and institutions, organizing the formation of the National Archival Fund of the Republic of Kazakhstan, its storage, use, as well as implementing the state policy in the field of office work.

As at 1st January, 2018, there are 217 state archives function in the republic. Of these, 4 republican archives - republican state institution: "Central State Archive"; "Central State Archive of film-photo documents and sound recordings" "Central State Archive of Scientific and Technical Documentation"; "National Archive of the Republic of Kazakhstan".

The network of regional archives is represented by 213 state archives (regional, city, district), including 153 hectares, 60 branches and regional departments.

The volume of the National Archival Fund and documents on personnel over the past 25 years has increased from 11.6 million to 23.8 million units of storage. On average, annually state archives accept about 400 thousand files and documents related to the composition of the National Archival Fund and personnel.

The information structure of the archives and documentation sector of Kazakhstan is characterized by an intensive transition from traditional paper documents to electronic ones, which is beginning to cover documents of a long and permanent shelf life. So, if earlier electronic documents with a wound term of more than 10 years were formed in electronic document management systems with the obligatory creation of a paper analogue, since January 1, 2018, this requirement has been abolished and a limited list of types of documents that need to be issued on paper is approved by regulations. This measure allowed to increase the volume of electronic documents in public administration (in 2018, this figure amounted to 74% of the total document flow).

Accordingly, the main issue for the archives of Kazakhstan today is to ensure the long-term storage of electronic documents.

As a result of a comprehensive analysis of the state and development of the archival sector in our republic, the following issues were highlighted.

- The state stock catalog and other information retrieval, as well as accounting systems, in most state archives are not automated and are kept in magazines or cards. At the same time, the available examples of automation are local in nature; in general, information contained in information retrieval systems remains inaccessible to users remotely;
- there is no methodological and program base for coordinated and purposeful regulation of archives informatization processes, there are no departments / staff units in state archives, whose functions would include the use and implementation of new technologies;
- state archives are not suitable for storing electronic documents and electronic databases - there is no relevant equipment that could ensure the safety and use of arrays of electronic documents, electronic images of documents and databases, in addition, 36% of even existing computer equipment is physically outdated, maintenance of which is extremely expensive;
- there is a significant gap in the provision of computer equipment to structural divisions and reading rooms of archives - 845 computers were installed in structural divisions (43% of the total number), 37 computers in the reading rooms (1.9% of the total number), only 18 were accessible to readers - of them (0.9%), which leads to the impossibility of implementing one of the main tasks facing archives - improving the quality of information support for users based on documents from the National Archival Fund of the Republic;
- it is necessary to modernize the activities of archival institutions, including the construction of new buildings, modern archives (the lack of specialized archives with high durability of the main structures of the building, its fire resistance, possession of technical strength can lead to loss and physical damage to archival documents);
- The annual growth of the volume of documents accepted by the state for storage of the National Archival Fund and by personnel influences the increase in labor costs of state archives, as well as the occupancy of archives, which leads to a shortage of storage sites;
- an increase in the number of requests for the provision of public services to the public "Issuance of archival certificates" (an increase in the number of citizens' requests for the provision of information services by state archives with a continuing staff number leads to an increase in labor costs, as well as a reduction in the quality and increase in the time required to fulfill requests).

On the basis of this, priority areas for informatization of the industry were identified.

First of all, this is the creation of the necessary regulatory frameworks. To this end, in May 2018, amendments were made to the main legislative acts, documents, electronic documents and electronic digital signatures.

Secondly, the development throughout the republic of a unified access system "The Unified Archive of Electronic Documents of the Republic of Kazakhstan", designed to streamline, ensure the safety and management of electronic documents and databases formed in government systems. This project was launched in 2018.

Interaction with archives in the implementation of their functions. Accordingly, its architecture is a collection of individual modules:

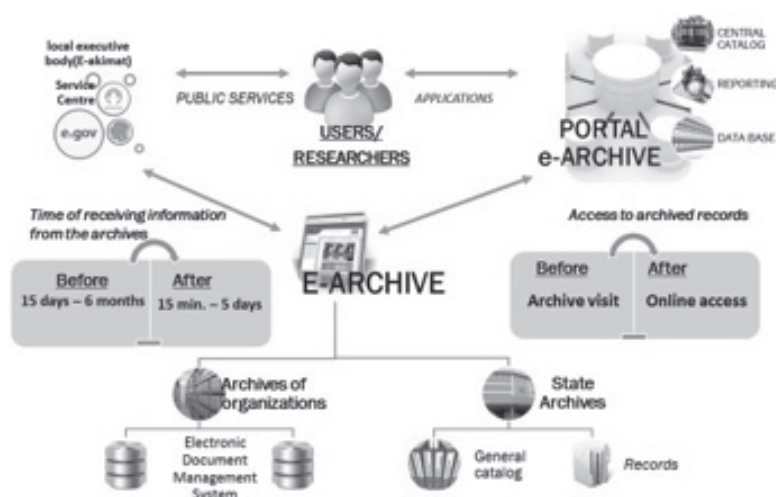
"State Archives";

"Departmental archive";

"Integration";

"Monitoring and Administration";

"Reporting".



In general, the state system of storage and provision of long-term storage of electronic documents and digital information with accompanying documentation (metadata).

Secondly, automated basic data of state archives, operational collection and analysis of administrative data, maintenance and updating of databases, including the state archive of documents from the archive fund, database of sources of components and others.

Thirdly, the procedure for the provision of public services, archives and quality control of services provided, access to reference information and archive documents in a remote mode has been significantly simplified.

Fourth, it is planned to create a single portal for the entire archival industry of Kazakhstan.

To date, only the first phase of the project has been implemented. Namely, an automated State stock catalog was created containing information about documents and funds of the National Archival Fund of the Republic of Kazakhstan. Also, the Departmental Archive module was implemented, which allows to receive and transmit electronic documents from electronic document management systems, streamline them, automatically generate the necessary accompanying documentation, as well as perform full-text search and retrieval of documents from the electronic archive.

The project is scheduled for completion by 2020. A lot of work lies ahead not only in solving technological problems, but in regulatory and methodological support of this sector. This is the first experience of Kazakhstan in creating a single information platform for all state archives of the country. The future development of the archival industry of Kazakhstan as a whole depends on the success of this project. The rapid introduction of digital technologies in all sectors of the economy poses the archival task of the early resolution of the issue of management, storage and effective use of vast array of information created in society.

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SUMMARY:

The rapid introduction of digital technologies in all sectors of the economy and the countrywide transition to paperless workflow set the overarching task for archives to ensure the continuity of the life cycle of electronic documents with their subsequent transfer to storage and use. The separate information systems developed by the state archives appeared to be autonomous, had lack of integration functions and hence did not yield the expected results. In addition, the archives of Kazakhstan were not ready either technically or methodologically to address these issues. Under these conditions, at the state level, it was decided to develop a unified information system providing archival storage of electronic documents. In 2016, the Concept of the project "A Single Archive of Electronic Documents of the Republic of Kazakhstan" was developed, the implementation of which was launched in 2018. Project priorities include: ensuring the long-term storage of electronic documents and its metadata; automation and optimization of the main activities of the state archives; maintaining databases, including the State stock catalog of documents of the National Archival Fund; simplification of the procedure for providing archives of public services; creation of a single portal for the entire archival industry of Kazakhstan, combining information resources and databases of all state and departmental archives.

At the same time, a lot of work is still needed to develop a methodology for working with electronic documents, regulatory consolidation of methodological decisions, as well as conceptual modernization of the work of state archives.

Acceptance date: 11.08.2019

Typology: 1.04 Professional Article



International Institute for Archival Science of Trieste and Maribor
State Archives of Trieste

ALMA MATER EUROPAEA - ECM

ATLANTI, VOLUME 29(2019), NUMBER 2

ISSN 2282-9709