ATLANTI

International review for modern archival theory and practice
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Volume 31(2021) Number 1

Trieste - Maribor 2021

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Volume 31(2021) Number 1

Archives and Users
Archivi e utenti
Arhivi in uporabniki

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

Trieste - Maribor 2021

International Institute for Archival Science of Trieste (Italy) and Maribor (Slovenia)
Alma Mater Europaea - European Center Maribor (Slovenia)
General Directorate of Archives (Italy)
State Archives of Trieste (Italy)

All the texts have been peer reviewed.

Process of the peer review was lead by:
Peter Pavel Klasinc, Ph.D. (Slovenia)

After six months the publication will be available on the IIAS website: www.iias-trieste-maribor.eu
The edition was finished in April 2022.

The publication was made possible by the support of:
International Institute for Archival Science of Trieste (Italy) and Maribor (Slovenia)
Slovenian Research Agency, Slovenia
Alma Mater Europaea - European Center Maribor, Slovenia

UDC 930.251 ISSN 1318-0134

Published by: Alma Mater Europaea – European Center Maribor (Slovenia)
International Institut for Archival Science of Trieste (Italy) and Maribor (Slovenia)

Printed by: Design Studio

Circulation of 400 copies

Organizing Secretariat: International Institute for Archival Science of Trieste and Maribor
c/o State Archives of Trieste
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www.iias-trieste-maribor.eu

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ATLAS NOUVEAU, Contenant toutes les parties du monde, Ou sont exactement Remarquées les Empires, Monarchies, Royaumes, Etats, Republiques etc. Par Guillame dl'Isle, a Amsterdam, Chez Jean Covens & Corneille Morties, 1733.

KAZALO

Peter Pavel Klasinc[1]

ARCHIVAL SCIENCES BETWEEN USERS AND APPRAISAL

Allow me to dedicate my introductory thoughts to the 31st conference "International Archival Day" to Dr Charles Kecskemeti and Dr Michel Duchein, who left us in 2021. They played a decisive role in the foundation and operation of the Centre for Professional and Technical Issues in Archives, which subsequently renamed itself the International Institute of Archival Science Trieste/Italy – Maribor/Slovenia. They were co-creators of the publication *Sodobni arhivi* (1979–2003) and *Atlanti: The International Journal of Contemporary Archival Theory and Practice* (1990), issue no. 31 of which we are compiling this year.

Their legacy is also evident in both topics of this year's conference: the first, about users of archives, has been dealt with several times since 1985. This year we approached it in a slightly different way, in part due to covid-19, the pandemic that has enveloped the world.

The second topic focuses on the issues of appraisal, prompted mostly by the ever increasing amount of archival material and records preserved on new data carriers.

My view of archive users reaches half a century into the past to when archival sources were consulted by few - mainly historians, architects, art historians, and a handful of researchers from other scholarly disciplines. The rare other users were those looking for data to claim or prove their rights (in relation to educational and professional qualifications, building permits, length of service, etc.).

Today, the figures elicit incomparably more enthusiasm, as the number of people investigating the past in various fields has increased considerably. The majority are still historians, but there are many researchers from other knowledge domains, as well. We archivists are relied upon to help in the research and offer advice on how to obtain information on archival fonds and data from them. Since the researchers' needs increase every year, so does the scope of research areas, and archivists – or "archival consultants," as we are also called – have to make increasingly greater efforts.

I have nothing but the deepest respect for archivists with years of experience, for their job requires of them extensive and often highly specialised knowledge. Much of that knowledge is today defined as archiving and ancillary sciences of history, which encompass fields such as diplomatics, genealogy, chronology, palaeography, sphragistics, vexillology, historical topography, and the like.

Users nowadays, particularly the younger generations, access materials preserved in archives via the internet.

Many years ago, archives approached microfilming projects and later the digitisation of, mainly, archival finding aids, guides, lists of archival material, various inventories and even certain individual categories of archival material, all with the purpose of ensuring accessibility, use, as well as security, of the material. These activities proved especially valuable during the corona crisis: archivists, while being able to provide in this way access to previously processed data, also digitised selected material upon request and forwarded it to users electronically.

1 Peter Pavel Klasinc, PhD, Archival Councillor, Director of the International Institute for Archival Science of Trieste and Maribor, Head of all study programmes offered by the Archival Studies Department at AMEU ECM

Such practices will in future lead to the development of processes of online access to all archival material, from sources originally created in digital form to those which have been professionally digitised later.

Clearly, archival material will never be digitised in full; but it should be equally clear that under no circumstances will original archival material be destroyed after digitisation.

While archivists should be careful not to let information science take over the fields of archival sciences, archival theories and practices, they should also avail themselves of proper IT training and consider the recommendations put forward by information scientists.

The entire spectrum of information technology should, today as well as in the future, work to the benefit of archival sciences and, therewith, archival theory and practice.

With regard to the second topic - appraisal - I have been personally aware since the mid-1960s that the issue of selecting archival material from records represents the central tasks of an archivist - especially with materials of which a competent archive took custody without prior selection, it is a multilevel activity. Creators should therefore be made aware of the necessity of the process of selecting archival material from a body of records. As archivists we are also required to appraise creators - which is a daunting task that bears on the final decision regarding which archival material from an individual creator will actually be acquired by a competent archive.

To do that we can rely on the levels of appraisal related to the territory, importance and legal validity of the source. But not infrequently, the issues of appraisal and selection of archival material from records fail to be properly addressed, especially if the material is originally in digital form.

Records creators should also keep in mind the issues related to the forms and conditions in which original digital materials are required to be preserved for 30 years after their creation. Such archival material should be transferred to competent archives in forms and ways prescribed by the law. In fact, the originators of these sources must be aware of their responsibilities and preserve the selected archival material in digital form in such technical versions and forms that will - even in circumstances of emergency maintenance, migration and the like - allow its immediate use upon submission to the competent archive.

The articles published in the 31st issue of Atlanti come from various milieus and present new knowledge, experience and, most of all, good practices. They will be accessible to the broadest professional public, and, as study literature, to students of archival sciences in Slovenia and around the world.

No typology.

Peter Pavel Klasinc[1]

L'ARCHIVISTICA TRA FRUIZIONE E VALORIZZAZIONE

Dedico questo mio intervento introduttivo alla XXXI edizione della Giornata archivistica internazionale a Charles Kecskeméti e Michel Duchein, che nel 2021 ci hanno lasciati. Entrambi ebbero un ruolo decisivo in fase di istituzione e successiva attività del Centro sui problemi tecnici e professionali negli archivi, in seguito rinominato Istituto Internazionale per la Scienza Archivistica e oggi noto come Istituto Internazionale per la Scienza Archivistica di Trieste e Maribor. A loro va inoltre la paternità della rivista specialistica *Sodobni arhivi* (1979-2003), cui seguì nel 1990 il lancio di *Atlanti – Rivista internazionale di teoria e pratica archivistica moderna*, di cui quest'anno è in preparazione il numero 31.

Il loro lascito traspare anche dai due filoni tematici della conferenza di quest'anno. Il primo riguarda l'utenza degli archivi, un tema già più volte trattato dal 1985 a oggi ma che quest'anno viene affrontato in modo un po' diverso, anche alla luce della pandemia di Covid-19 che ha colpito il mondo intero.

Il secondo tema è incentrato sulla questione della valorizzazione, a maggior ragione in un momento storico che vede una mole sempre più ingente di materiale archivistico e documentario conservato sui supporti di nuova generazione.

Tornando all'utenza degli archivi, il mio punto di vista in merito rimanda a mezzo secolo fa. All'epoca in pochi usufruivano delle fonti archivistiche, per lo più storici, architetti, storici dell'arte e qualche ricercatore di altre discipline, cui si affiancavano pochi altri sparuti frequentatori in cerca di dati che consentissero loro di comprovare o rivendicare determinati diritti (in materia di istruzione e formazione, permessi di costruzione, anzianità lavorativa e quant'altro).

Al giorno d'oggi guardiamo agli utenti degli archivi con grande entusiasmo, perché il numero delle persone che si danno all'indagine del passato nei più svariati campi è notevolmente aumentato e pur trattandosi ancora in gran parte di storici, si rilevano anche molti ricercatori di altri ambiti disciplinari. Il ruolo di archivista impone di assistere gli utenti nelle loro ricerche, consigliandoli su come reperire informazioni sui fondi archivistici ed estrapolarne dati spendibili. Considerato tuttavia che le richieste dell'utenza sono di anno in anno sempre maggiori e i confini degli ambiti di ricerca sempre più ampi, gli archivisti – nella veste parallela di "consulenti" – sono chiamati a uno sforzo non indifferente.

Nutro pertanto un profondo rispetto per gli archivisti che vantano anni di onorato servizio alle spalle, perché ciò presuppone il possesso di vaste conoscenze, spesso anche molto specifiche. Si tratta di saperi oggi in parte confluiti nelle scienze archivistiche o ausiliarie della storia, il cui novero include diplomatica, genealogia, cronologia, paleografia, sfragistica, vessillologia, topografia storica e altre discipline affini.

Gli utenti di oggi, specialmente i più giovani, accedono al materiale archivistico raccolto negli archivi direttamente da internet.

Ormai già da molti anni gli archivi hanno infatti aderito a progetti di microfilmatura e poi di digitalizzazione, soprattutto per quanto riguarda mezzi di corredo, guide, elenchi di materiale archivistico, inventari di vario genere e persino specifiche categorie di materiale archivistico, il tutto allo scopo di garantire non solo l'accessibilità al materiale ar-

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chivistico e la sua successiva fruizione, ma anche la salvaguardia dello stesso. Entrambe le iniziative si sono rivelate preziose, soprattutto in tempi di crisi emergenziale dovuta al coronavirus, perché gli archivisti hanno messo gli utenti nelle condizioni di accedere al materiale archivistico già digitalizzato e si sono anche adoperati per digitalizzare documenti su richiesta, facendoli pervenire ai diretti interessati in via telematica.

In futuro questo modus operandi porterà allo sviluppo di procedure di accesso telematico al materiale archivistico prodotto in formato digitale oppure digitalizzato in un secondo momento a cura dei singoli archivi.

È chiaro che non saremo mai in grado di rendere disponibile in formato digitale la totalità del patrimonio archivistico, ma altrettanto chiaro dev'essere un altro punto, ovvero che i documenti originali non andranno in nessun caso distrutti una volta digitalizzati.

Gli archivisti devono prestare maggiore attenzione affinché gli esperti di informatica non prendano il sopravvento nel campo della scienza archivistica, della teoria e della pratica archivistica, fermo restando che dovranno comunque dotarsi di competenze digitali e attenersi alle raccomandazioni degli informatici.

Tanto nel presente quanto a maggior ragione in futuro, l'intero spettro dei processi connessi alle tecnologie dell'informazione dovrà lavorare a vantaggio delle scienze archivistiche e, dunque, della teoria e pratica archivistica.

Quanto al tema della valorizzazione, personalmente sono ben consapevole sin dagli anni Sessanta del secolo scorso che la più importante in assoluto di tutte le mansioni di un archivista consiste nella selezione delle fonti documentarie a scopo di conservazione permanente in archivio, un'operazione che si svolge a più livelli soprattutto nel caso dei documenti accolti negli archivi competenti senza previa cernita. Per questo è nostro dovere segnalare ai soggetti produttori l'assoluta necessità di mettere in atto processi di selezione del materiale archivistico a partire dalle fonti documentarie a disposizione. Noi archivisti ci occupiamo in tal senso anche di valorizzare i soggetti produttori stessi, compito peraltro non facile perché comporta decidere in ultima istanza quali materiali archivistici di un dato produttore saranno di fatto accolti dall'archivio competente.

A tal fine possiamo tenere conto dei livelli di valorizzazione che rimandano al territorio, alla valenza e alla validità giuridica del soggetto produttore. C'è da dire comunque che non ci si occupa abbastanza spesso né con la dovuta attenzione dei processi di valorizzazione e selezione del materiale documentario a scopo di conservazione permanente in archivio, a maggior ragione quando si tratta di materiale prodotto in formato digitale.

Va poi da sé che i soggetti produttori debbano essere consapevoli anche delle criticità legate alle modalità e condizioni in cui i materiali in formato digitale vanno conservati per i 30 anni successivi alla loro creazione. Materiali archivistici di questo tipo dovrebbero essere affidati agli archivi competenti nelle forme e modalità previste a norma di legge. I soggetti produttori devono prendere consapevolezza delle proprie responsabilità e custodire il materiale archivistico in formato digitale opportunamente selezionato mediante procedure tecniche e in formati tali da renderlo immediatamente fruibile – al di là delle necessarie operazioni di manutenzione, di eventuali migrazioni ecc. – una volta acquisito dall'archivio competente.

I contributi pubblicati nel numero 31 di *Atlanti* provengono da diverse realtà e in quanto tali sono rappresentativi delle più recenti conoscenze, esperienze e, soprattutto, buone pratiche rilevate nel settore. L'intento è di renderli disponibili al pubblico di specialisti nel senso più ampio del termine nonché agli studenti di archivistica, che in Slovenia come nel resto del mondo potranno avvalersene come materiale di studio.

No typology.

Peter Pavel Klasinc[1]

ARHIVSKA ZNANOST MED UPORABNIKI IN VALORIZACIJO

Uvodne misli k 31. konferenci Mednarodni arhivski dan posvečam dr. Charlesu Kecskemetiju in dr. Michelu Ducheinu, ki sta se leta 2021 poslovila od nas. Imela sta odločujočo vlogo pri ustanavljanju in delovanju Centra za strokovna in tehnična vprašanja v arhivih, ki se je kasneje preimenoval v Mednarodni inštitut arhivskih znanosti, danes Mednarodni inštitut arhivskih znanosti Trst/Italija, Maribor/Slovenija. Bila sta kreatorja publikacije Sodobni arhivi (1979-2003) in v letu 1990 ustanovljene Revije za sodobno arhivsko teorijo in prakso Atlanti, katere 31. številko ustvarjamo letos.

Njuna izročila zasledimo tudi v obeh temah letošnje konference. Prvo temo o uporabnikih v arhivih smo od leta 1985 naprej večkrat obravnavali. Letos smo se te teme lotili nekoliko drugače, tudi zaradi Covida-19, torej pandemije, ki je zajela cel svet.

Druga tema je posvečena vprašanjem valorizacije – vrednotenja, predvsem zaradi vedno večjih količin arhivskega in dokumentarnega gradiva na novih nosilcih informacij.

Moj pogled na uporabnike v arhivih sega kar pol stoletja nazaj. Takrat je arhivske vire koristilo le malo uporabnikov. V glavnem so bili zgodovinarji, arhitekti, umetnostni zgodovinarji in nekateri drugi raziskovalci iz različnih področij. Nekaj je bilo tudi uporabnikov, ki so potrebovali podatke za dokazovanje svojih pravic (izobrazba, gradbena dovoljenja, delovna doba in drugo).

Na uporabnike gledamo danes z velikim navdušenjem, saj se je število tistih, ki raziskujejo preteklost na različnih področjih zelo povečalo. V večini so to še vedno zgodovinarji, vendar je veliko tudi raziskovalcev iz mnogih drugih strok. Dejstvo je, da moramo arhivisti uporabnikom pri njihovih raziskavah pomagati in jim svetovati, kako pridobiti informacije o arhivskih fondih in podatke iz le-teh. Glede na to, da so zahteve raziskovalcev, uporabnikov iz leta v leto večje, obširnejša pa so tudi raziskovalna področja, se morajo arhivisti, ki jih imenujemo »svetovalci«, zelo potruditi.

Globoko spoštujem arhiviste, ki že vrsto let opravljajo to dejavnost, saj za to potrebujejo obširna in pogosto zelo specialna znanja. Del teh znanj danes opredeljujemo kot arhivske pomožne vede ali zgodovinske pomožne vede in obsegajo področja, kot so diplomatika, genealogija, kronologija, paleografija, sfragistika, veksilologija, historična topografija in podobno.

Danes uporabniki, predvsem mlajši, dostopajo do arhivskega gradiva, ki ga hranijo arhivi, preko interneta.

V arhivih so že pred mnogimi leti pristopili k projektom mikrofilmanja in kasneje digitalizaciji predvsem arhivskih informativnih pomagal, vodnikov, seznamov arhivskega gradiva, raznih inventarjev in celo nekaterih posameznih kategorij arhivskega gradiva, vse z namenom, da zagotovijo dostopnost, uporabo pa tudi varnost gradiva. Te aktivnosti so arhivistom koristile predvsem v času korona krize. V arhivih so v tem času uporabnikom omogočali dostop do sedaj že digitaliziranega arhivskega gradiva. Pomagali pa so tudi tako, da so izbrano gradivo na željo uporabnika digitalizirali in jim ga posredovali preko interneta.

Tovrstna praksa v bodočnosti vodi k razvoju formiranja procesov internetnega dostopanja do arhivskega gradiva, ki je že nastalo v digitalni obliki oziroma do tistega arhivskega gradiva, ki so ga v profesionalnih arhivih že digitalizirali.

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Jasno je, da celotnega arhivskega gradiva ne bomo nikoli digitalizirali, prav tako nam mora biti popolnoma jasno, da originalnega arhivskega gradiva po izvedeni digitalizaciji v nobenem primeru ne bomo uničevali.

Arhivisti moramo posvečati večjo pozornost temu, da informatiki ne bi prevzeli iniciative na področju arhivske znanosti, arhivske teorije in prakse, morajo pa pravilno usposobljeni arhivisti upoštevati njihova priporočila.

Celoten spekter procesov informacijskih tehnologij mora danes in tudi v bodoče delovati v korist arhivskih znanosti torej arhivske teorije in prakse.

Glede vprašanj o valorizaciji se osebno že od sredine 60. let prejšnjega stoletja zavedam, da je problematika odbiranja arhivskega gradiva iz dokumentarnega gradiva najpomembnejša dejavnost arhivistov. Ta se odvija na več nivojih predvsem pri gradivu, ki so ga pristojni arhivi sprejeli v svoje prostore brez predhodno izvedenega odbiranja. Zato moramo ustvarjalce opozarjati na nujnost procesov odbiranja arhivskega gradiva iz dokumentarnega. Arhivisti se med drugim na tem področju ukvarjajo tudi z vrednotenjem ustvarjalcev, kar ni lahka naloga, saj gre za končno odločitev o tem, katero arhivsko gradivo posameznega ustvarjalca bo dejansko prevzel pristojni arhiv.

Pri tem lahko upoštevamo nivoje vrednotenja, ki so povezani s teritorijem, pomembnostjo in pravno veljavnostjo ustvarjalca. S vprašanji vrednotenja in odbiranja arhivskega gradiva iz dokumentarnega se arhivisti prav pogosto ne ukvarjajo v zadostni meri, predvsem, če gre za gradivo, ki je nastalo v elektronski obliki.

Ustvarjalci se morajo seveda tudi zavedati problemov v zvezi z oblikami in pogoji s katerimi se mora gradivo, nastalo v digitalni obliki, hraniti 30 let od njegovega nastanka. To arhivsko gradivo morajo ustvarjalci predati v pristojne arhive v oblikah in načinih, ki jih predpisuje zakon. Dejstvo je, da se morajo ustvarjalci zavedati svoje odgovornosti in hraniti odbrano arhivsko gradivo v digitalni obliki v takšnih tehničnih izvedbah in oblikah, da bo, kljub nujnemu vzdrževanju, migracijam in podobnim, ob predaji v pristojni arhiv v funkciji takojšnje uporabe.

Prispevki, ki jih objavljamo v 31. številki Atlanti 2021, prihajajo iz mnogih sredin ter predstavljajo nova znanja, izkušnje, predvsem pa dobre prakse. Dosegljivi bodo najširši strokovni javnosti in kot študijsko gradivo študentom arhivistike doma in po svetu.

No typology.

Grazia Tatò[1]

LET US CHALLENGE THE FUTURE TODAY

ABSTRACT

Purpose: Purpose of this paper is demonstrating how in recent decades, the use of archives has totally changed both in type, quantity, and manner.

Method: It was verified how the study rooms have gradually become just one of the ways by which scholars have approached the documentation.

Results: This change has also involved the archivists' way of working in the communication phase of the inventory: standards, networks, sites are born, both the research tools and the documents themselves have been increasingly digitized. The demand from users who are no longer just traditional scholars is more and more pressing.

Conclusions: Finally, the need to find new ways of communication imposed by the pandemic and by the limitations on the movement of users and the opening of archives was not irrelevant. New scenarios are thus being prepared that will certainly affect both the future work of archivists and the ways of studying the archives. To us all, the task of taking up this challenge.

Key words: archives, web, standard, users, communication

SFIDIAMO OGGI IL FUTURO

SINTESI

Scopo: Lo scopo di questo testo è quello di mostrare come in questi ultimi decenni l'utenza degli archivi sia cambiata in modo radicale sia nella tipologia che nella quantità che nei modi.

Metodo: si è verificato come le sale di studio siano via via diventate solo uno dei modi nei quali gli studiosi si sono andati approcciando alla documentazione.

Risultati: Questo mutamento ha coinvolto anche il modo di lavorare degli archivisti nella fase di comunicazione della inventariazione: nascono gli standard, le reti, i siti, sono stati sempre più digitalizzati sia gli strumenti di ricerca che i documenti stessi.

In questa direzione si è fatta sempre più pressante la richiesta dell'utenza che non è più solo composta da studiosi tradizionali.

Conclusioni: Non ininfluente è stata la necessità di trovare nuovi modi di comunicazione imposti dalla pandemia e dalle limitazioni al movimento degli utenti e all'apertura degli archivi. Si stanno così preparando scenari nuovi che incideranno sicuramente sia sul lavoro futuro degli archivisti che sui modi di studiare gli archivi. A tutti noi il compito di raccogliere questa sfida.

Key words: archivi, web, standard, utenza, comunicazion

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SPREMENIMO PRIHODNOST ZDAJ

POVZETEK

Namen: Namen članka je predstavitev kako se je uporaba arhivskega gradiva spremenila po vrsti, kvantiteti in načinu v zadnjih desetletjih.

Metoda: Preverili smo, kako so študijske sobe postopoma postale le eden od načinov pristopa raziskovalcev k gradivu..

Rezultati: Ta sprememba je vključevala tudi način dela arhivistov v komunikacijski fazi: vzpostavljeni so standardi, omrežja, spletna mesta, prav tako so raziskovalna orodja in sami dokumenti vse bolj digitalizirani. Povpraševanja uporabnikov, ki niso več le tradicionalni učenci, so vse bolj pereča.

Zaključek: Potreba po iskanju novih načinov komuniciranja, ki jih nalaga pandemija z omejitvami gibanja uporabnikov in odpiranja arhivov, ni bila nepomembna. Pripravljajo se novi scenariji, ki bodo zagotovo vplivali tako na prihodnje delo arhivistov kot na načine preučevanja arhivskega gradiva. Naloga vseh nas je, da sprejmemo ta izziv.

1. PURPOSE

Once upon a time there was the study room ... there were swamped and titled users, there were archivists who dispensed competent advice, there were inventories and paper research keys ... there were, but are they still there? And if so, how did they change? In recent decades, the use of archives has changed dramatically both in terms of typology, quantity, and methods.

2. METHOD

Let us briefly examine these points.

Type, quantity, and methods.

In the past, the study rooms were frequented mainly by university professors, students engaged in the drafting of degree theses, some users who dedicated themselves to genealogical research, and some rare alternative characters in search of "strange" and fruitful things of sometimes disturbed fantasies. Users were in any case identified and identifiable, it was possible to talk to them, to deepen the motivations and purposes of the research. Today? Users are certainly much more varied and respond to different objectives, they are probably less prepared to face archival research, they are sometimes moved by curiosity and wandering around websites.

They will not find on-line an archivist ready to help, and they will find themselves alone in front of a screen.

The paths and indications that the archivists will be able to offer in this way, will be generic, not personalized as in the study room, and will often remain difficult to understand despite the commitment of those who worked to prepare the sites.

3. RESULTS

If inventory and rearrangement continue to respond to consolidated scientific criteria, those of communication have changed considerably.

The latter has increasingly become the key word around which the contemporary archivist must try his hand.

Standards, networks and sites, as well as the inevitable pressure of digitization have changed the rules of the game.

The archival description is traditionally conceived as an activity for archivists only, through which it is possible to develop useful representations for research and access to the documentation.

To carry out this activity they adopt a specific disciplinary technique: the description of the documentation and its sedimentation contexts is in fact modeled on the basis of a formal language of representation, that not only rests on the locally present archival tradition, but increasingly appeals to an articulated series of standards internationally set.

It could thus be argued that the result of this descriptive activity is the elaboration of highly codified archival information, with important consequences: the complexity of the aggregate information and the methodologies for their presentation lead to the production of research tools that need, in order to be fully understood and used, the mediation of the archivists, who thus undertake their decoding in favor of the users, a work that requires the archives to reveal themselves gradually, through successive phases, all however managed by the archivists who not only produce the tools access, but also guide their use by users.

However, the idea of extended archival mediation have recently to deal with the exponential development of web services, giving rise to a problematic encounter.

The traditional resources for accessing archives are in some ways inadequate for online management, especially in the concept of information as a dynamic phenomenon and in non-hierarchical ways. Furthermore, the scenario is made even more complex by the presence of web agents, since users do not always directly access archival information resources, but use automatic intermediation services offered by the network, such as search engines.

Archives on the web must once again be a sort of two-faced Janus: on one hand for the use of traditional users who are as free as possible from the mediation of archivists, on the other hand they must work properly for machine users using information retrieval algorithms.

All this involves difficulties in terms of language, hierarchical structure, search functions and ways of presenting information.

4. CONCLUSIONS

If the description of the documentation and its sedimentation and conservation contexts increasingly appeal to a series of international standards, the complexity of the information requires the mediation of archivists to decode it and to allow full understanding by the users.

On this already complex scenario, the pandemic has broken down, imposing the need to find new ways of remote communication due to the limitations on the movement of users, and the opening of Archives.

It was a strong push which, however, must not lead us to hasty and approximate solutions, but must engage the archival community to take up the challenge with seriousness and scientific rigor, in order not to offer a multiplicity of generic and "random" answers, letting oneself be carried away by the modus mare magnum of the web, or on the other hand from cryptic paths for professionals only, but striving to find the right scientific language, rigorous but understandable and aimed at what the user requests.

Hard? For sure, and quite a lot!

But archivists are not holding back and will face the challenge by creating mediation tools for archives that meet the needs of all users, even those with little or no experience, without betraying and debasing archival work.

It is a matter of moving from diversified points of view and from distinct disciplinary and cultural approaches, with the aim of promoting archival values in a substantially distracted society, bringing out the public, social, civic, and civil role, and of a democratic guarantee of archives.

Finally, the rapidly accelerating dematerialization does not allow us to consider archives only as a historical question. In all this, the archival science must necessarily have a central and decisive role, also making up for its delays.

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No typology.

Aliya Mustafina[1]

VIRTUAL READING ROOMS IN KAZAKHSTAN'S ARCHIVES

ABSTRACT

The adaptation of information technologies into archives is associated with a wide range of works. Apart from automating the main processes of activity, solving the tasks of preserving electronic documents and records, creating various databases and search engines, one of its main directions is to provide the possibility of remote work with archival documents, including via the Internet. The article discusses the organization of virtual reading rooms in the archives of Kazakhstan.

In this contribution, the upcoming directions and new forms of using documents are analyzed, including the necessity of expanding the possibilities of users' remote access to archival funds through virtual reading rooms. At the same time, problems related to their creation, successful implementation and effective use were identified.

It is concluded that in most cases the system of the "virtual reading room" operates in an introductory mode and provides mainly free access to the scientific reference apparatus of the archive and to the annotations of the funds.

Keywords: virtual rooms, archive, electronic document, electronic archive, archives of Kazakhstan, long-term storage, information system.

SALE DI LETTURA VIRTUALI NEGLI ARCHIVI DEL KAZAKISTAN

SINTESI

L'adattamento delle tecnologie dell'informazione negli archivi è associato a un'ampia gamma di opere. Oltre ad automatizzare i principali processi di attività, risolvere i compiti di conservazione di documenti e record elettronici, creare vari database e motori di ricerca, una delle sue direzioni principali è quella di fornire la possibilità di lavorare a distanza con documenti d'archivio, anche tramite Internet. L'articolo discute l'organizzazione delle sale di lettura virtuali negli archivi del Kazakistan. Vengono analizzate le direzioni imminenti e le nuove forme di utilizzo dei documenti. È motivata la necessità di ampliare le possibilità di accesso remoto degli utenti ai fondi archivistici attraverso sale di lettura virtuali. Contestualmente sono state individuate le problematiche relative alla loro realizzazione, implementazione di successo e uso efficace. Si conclude che nella maggior parte dei casi il sistema della "sala di lettura virtuale" opera in modalità introduttiva e prevede principalmente il libero accesso all'apparato scientifico di riferimento dell'archivio e alle annotazioni dei fondi.

Parole chiave: stanze virtuali, archivio, documento elettronico, archivio elettronico, archivi del Kazakistan, conservazione a lungo termine, sistema informativo.

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VIRTUALNE ČITALNICE V ARHIVU KAZAHSTANA

POVZETEK

Vključevanje informacijskih tehnologij v delo arhivov je povezano s širokim naborom del. Poleg avtomatizacije glavnih procesov dejavnosti, reševanja nalog hrambe elektronskih dokumentov in zapisov, ustvarjanja različnih zbirk podatkov in iskalnikov je ena njegovih glavnih usmeritev zagotavljanje možnosti oddaljenega dela z arhivskimi dokumenti, tudi prek interneta. Članek obravnava organizacijo virtualnih čitalnic v arhivih Kazahstana.

Analizirane so prihajajoče usmeritve in nove oblike uporabe dokumentov. Utemeljuje se potreba po razširitvi možnosti oddaljenega dostopa uporabnikov do arhivskega fonda prek virtualnih čitalnic. Hkrati so bile ugotovljene težave v zvezi z njihovim ustvarjanjem, uspešno izvedbo in učinkovito uporabo.

Ugotavljamo, da sistem »virtualne čitalnice« v večini primerov deluje v osnovnem načinu in omogoča predvsem brezplačen dostop do znanstveno-referenčnega aparata arhiva in do opomb fondov.

Ključne besede: virtualne sobe, arhiv, elektronski dokument, elektronski arhiv, arhiv Kazahstana, dolgoročno shranjevanje, informacijski sistem.

АННОТАЦИЯ

Внедрение информационных технологий в деятельность архивов связана с широким спектром работ. Помимо автоматизации основных процессов деятельности, решения задач сохранения электронных документов и записей, создания различных баз данных и поисковых систем, одним из его основных направлений является обеспечение возможности работы с архивными документами в удаленном режиме, в том числе посредством сети «Интернет». В статье рассмотрены вопросы организации виртуальных читальных залов в архивах Казахстана. Анализируются перспективные направления и новые формы использования документов. Обосновывается необходимость расширения возможностей удаленного доступа пользователей к архивным фондам через виртуальные читальные залы. Вместе с тем, выявлены проблемы, связанные с созданием, успешным внедрением и эффективным их использованием.

Сделан вывод о том, что в большинстве случаев система «виртуального читального зала» действует в ознакомительном режиме и предоставляет главным образом бесплатный доступ к научно-справочному аппарату архива и также к аннотациям фондов.

INTRODUCTION

Based on developing information technologies, there is a transformation of the information environment of society and, naturally, the behavior of archival services users. Over the last years, according to statistics, the need for archival documents has been increasing, access to which in most cases can be obtained in the reading rooms of archives. In this regard, users of reading rooms often have difficulties in obtaining the necessary information. Moreover, during the pandemic Covid-19, the situation was further aggravated due to the restriction imposed on physical visits to archives. Now, there is a situation where archives cannot fully meet the needs of citizens and organizations in obtaining archival information in traditional forms. Therefore, at present, the most promising areas of expanding access to archival information and improving the quality of information services are the organization of remote access, the improvement of automated information retrieval systems, the integration of archival information resources, increasing the volume of electronic use fund and the adaptation of new usage forms of documents. In addition, the modern development of information technology provides users with the ability to quickly search for information using simple and "friendly" interfaces.

THE CONCEPT OF A "VIRTUAL READING ROOM"

Among modern services (electronic document delivery, virtual certificate, virtual legal information center, etc.), virtual reading rooms have been actively developed. The development of new services requires a theoretical justification of their specifics, disclosure of functioning features. The theoretical aspects of this problem include the formation of definitions of virtual archive services concepts.

The concept of "virtual reading room" is actively included in everyday practice in the context of the informatization process of archives and libraries. By providing remote access to archival collections, virtual reading rooms are becoming increasingly popular, expanding the information field of archives. But the concept of "virtual reading room" is not reflected today either in national standards or in regulatory legal acts of the Republic of Kazakhstan.

For example, the Dictionary of Archives Terminology gives the following definitions of the concept of "virtual reading room":

- «an online research environment in which the discoverability and/or downloading of materials is deliberately limited, and/or access is restricted to researchers who have created a limited-term account and agreed to terms of use similar to those that apply in a physical reading room of archives»;
- «an online environment in which digital materials are made freely available» (Dictionary of Archives Terminology, 2021).

In other cases, the concept of a "virtual reading room" is revealed based on the form of its practical implementation in a particular organization. For example, the Regulation on the Virtual Reading Room of the National Library of Belarus provides the following definition: "A virtual reading room is an online information resource (database), including electronic publications, databases and services created by the National Library of Belarus and lawfully acquired for use". ("The Virtual Reading Room Regulations of the National Library of Belarus", 2021). The interpretation of the term in the normative documents of the Russian State Library differs significantly". The virtual reading room of the Russian State Library is a room of a public library with installed workstations equipped with personal computers with permanent IP addresses that have access to the Internet, allowing them to serve virtual readers" *(*Launching a Virtual Reading Room of the Russian State Library, 2021).

On its website, Research Libraries UK (RLUK) has published a major research report "New Frontiers of Digital Access: The development and delivery of Virtual Reading Rooms and Virtual Teaching Spaces amongst collection-holding institutions". It explores the development and delivery of Virtual Reading Rooms (VRRs) and Virtual Teaching Spaces (VTSs) amongst archives, special collections, and museums and presents the results from a major international survey of libraries, archives, and museums, conducted by RLUK in May-June 2021.

As noted in the report "Virtual Reading Rooms and Virtual Teaching Spaces are emerging services which have largely grown out of the coronavirus pandemic. Although a pragmatic response to the closure, or partial closure, of buildings during various local, regional, and national lockdowns, VRRs are becoming established as bespoke research services and VTSs as valuable routes through which archives, special collections, museums and galleries can engage with diverse groups through virtual learning sessions".

The report presents the experiences of 32 institutions which have created, or intend to create, VRR and VTS services and explores the impact of these and their potential contribution to original research and learning across a range of disciplines. It explores issues in relation to the technological, spatial, and staffing requirements of these services, their potential scalability and sustainability, and the potential for collaborative and collective approaches between institutions in their development and discovery.

The report will provide the foundation for a series of events and cross-sector discussions, led by RLUK, to explore the continued development and delivery of these exciting services nationally and internationally (Greenhall, 2021).

OVERVIEW OF VIRTUAL READING ROOMS IN KAZAKHSTAN'S ARCHIVES

The analysis of the implementation forms of virtual reading rooms in Kazakhstan archives allows us to define them in the most general way as an online service designed to organize remote users' access to information resources of archives.

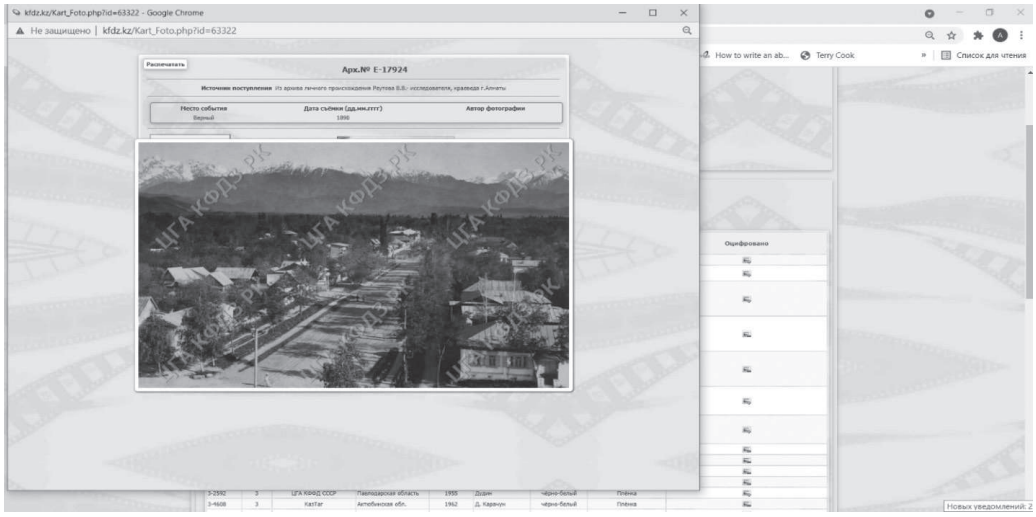
In the vast majority of regions of Kazakhstan, the "virtual reading room" system operates in an introductory mode and provides mainly free access to the scientific reference apparatus of the archive and the annotations of the funds. Access to digitized copies of archival documents in most regional archives that have implemented the "virtual reading room" system is not carried out, with rare exceptions, which include the Archive of the President of the Republic of Kazakhstan, the state archives of Nur-Sultan city and the West Kazakhstan region. The main limiting factor in this direction is the low rate of digitization of archival documents. As of January 1, 2020, this figure reached only 4% of the total volume of the National Archival Fund.

In this regard, the experience of the Republic of Kazakhstan's Presidential Archive on the creation of an electronic fund for use is indicative. 25,000 storage units (about 2.5-3 million) are digitized here annually. pages). As of January 1, 2021, the archive has created electronic copies of more than 165,000 storage units, which is about 35% of the total volume of archival documents. In parallel, work is underway to translate the scientific reference apparatus into digital format. All these data are entered into the Unified Information Retrieval System "Electronic Archive" (EIPSEA), which is remotely accessed by registered users through a personal account on the archive's website. Online access can be organized to the entire array of digital copies or electronic documents, to separate categories of these documents, or to a separate document. The time period for which access is granted may also be limited.

Two web resources are also available on the website of the Presidential Archive: tutkyn.kz and asharshylyq.kz. The first of them is a database "Prisoners of war-Kazakhstanis in World War II", posted on the official website of the archive. It is formed by searching for documentary materials about the military and post-war fates of former prisoners of war of the Second World War in the archives and libraries of Kazakhstan and foreign countries; studying statistical and analytical publications, periodicals, visual (graphic) materials and other sources. Currently, it contains information and documents about more than 35 thousand persons.

As part of the second project, an Internet resource has been created sharshylyq.kz, which is a single republican database of victims of the mass famine of the 30s in Kazakhstan. It consists of three sections: victims of hunger, victims of hunger in orphanages and migration. In addition to the lists, the site contains materials of domestic and foreign researchers on the topic of the famine of the 30s, as well as photo, video, and audio materials.

In 2019, the Government of Kazakhstan adopted a Comprehensive development plan "Archive-2025", according to which the key areas of development are computerization, as well as the transfer to electronic form of at least 50% of archival funds, including audiovisual documents. For example, in the Central State Archive of Film and Photo Documents and Sound Recordings of Kazakhstan (CGA KFDZ), priority was given to digitizing film documents on combustible nitrocellulose and non-combustible triacetate bases, numbering 4 thousand units of xp., to create a fund for use on electronic media. Today it already occupies a volume of over 400 TB, or about 6096 film documents. Total digitization of the film required the most productive, high-quality, and modern equipment.



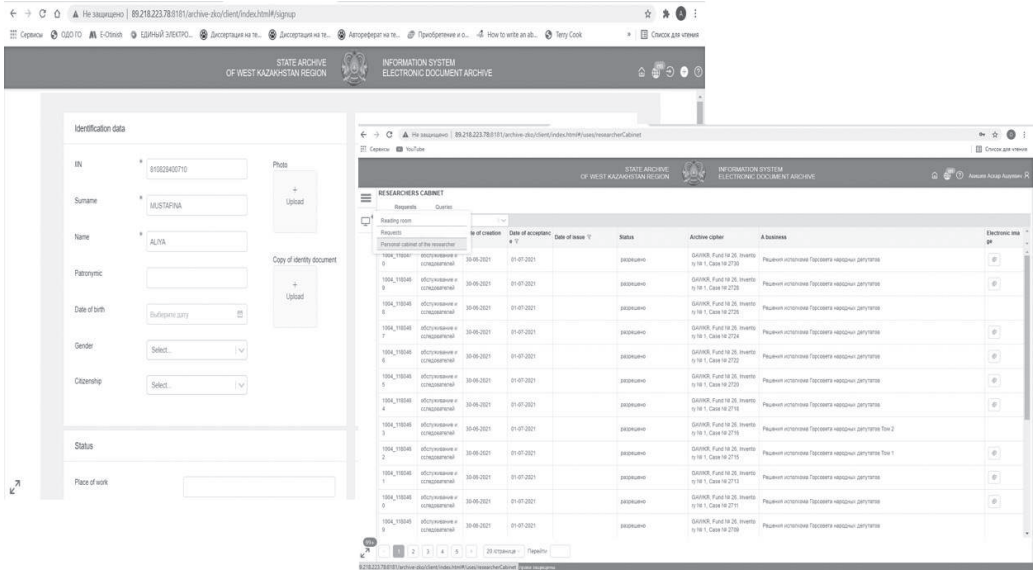
As a result of the translation of documents into digital format, it became possible to provide services more effectively to users of state archives for remote access to images of archival documents. Thus, access to copies of documents with low resolution can be carried out through a virtual reading room on the Internet.

The electronic images of audiovisual documents posted on the website are provided with brief annotations, and most of the newsreels are editing sheets with a frame-by-frame description. The search is conducted by keywords with highlighting of the found words in the accompanying information. You can set up a search by the names of directors, screenwriters or cameramen, as well as by year of release, genre and region. The

search engine is implemented in Russian and English, the results are displayed on the screen automatically as you type. Thanks to the portal, interest in archival audiovisual documents have increased, and the attendance of the archive has also increased. The creation of its own portal with access to electronic copies of archival audiovisual documents, the ability to order copies, arrange their delivery, as well as pay for copying online through paid online services will allow the archive to increase the efficiency and quality of providing information services in an electronic environment.

The traffic to the site of the KFDZ archive has increased, as interest is increasing not only among those whose interests are related to professional activities but also among history lovers.

Among the regional ones, the experience of the archive of the West Kazakhstan region is indicative. On its website, the user has the opportunity to register online and gain access to the information search engine through his personal account. Registration involves filling out a standard questionnaire, similar to the questionnaire of the user of the reading room. In the system, the user has the opportunity to get acquainted with the composition of the archive funds, inventories. The search is possible up to the title level both directly from the fund and the inventory and by keywords. It is possible to access digitized copies of archival documents.



In general, the use of a virtual reading room allows remote access:

1) to conduct a review of archival funds.

2) ensure equal access to archival documents for all users;

3) to create more comfortable conditions in working with archival documents for users;

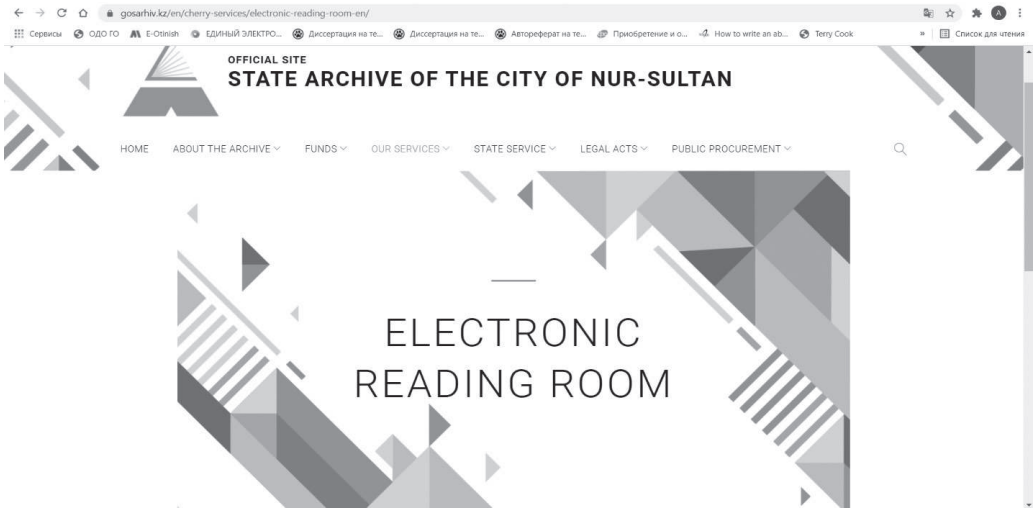
4) provide access to users for the archive databases in order to meet their information needs;

5) provide additional services to users, such as obtaining digital copies of documents, printing documents, etc.; (Khorunzhiy, 2012).

Access to the virtual reading room is provided via the Internet, as well as from computers located in the archive's reading room.

A significant increase in traffic to the Nur-Sultan city archive website since the creation of the "virtual reading room" allows us to judge the demand for this service among users.

In this connection, it seems relevant to create a special unified information system for the remote use of archival documents, which in the future will be a national electronic archive. Such an information system will be a virtual reading room of archives, which will allow you to remotely use inventories and digitized copies of archival documents. The presence of such a system will make it possible to expand the circle of users of archival information resources, simplify the order of their use and reduce the workload of reading rooms.



It is more difficult to monitor users' compliance with the established rules for working with electronic documents and preventing unauthorized copying of electronic documents with online access. Copying in such cases may be restricted by issuing users in their personal accounts in different formats and with different permissions, protecting against the misuse of documents in the future. First of all, this is relevant for documents to which access is allowed, but copying is not, in particular, for electronic documents that are objects of intellectual property.

The issue of the procedure for providing copies of electronic documents at the request of users needs to be resolved. Copies can be provided to users in electronic form, while the characteristics of the copy may differ from the characteristics of the electronic document stored in the archive (format, resolution, size, etc.). It should be possible for the archive to certify copies of electronic documents with an electronic signature.

It should be noted that the development and improvement of the work of virtual reading rooms take place empirically, as well as during the comparative study of the accumulated experience of other archives, which is why it is so important to have an idea and constantly monitor the overall experience.

SUMMARY:

A characteristic feature of our time is the widespread use of information and telecommunication technologies. Electronic document management systems are being developed and implemented at the state level, specialized systems for providing service regarding requests or handling requests of the population and organizations are becoming popular. In the contemporary context of societal informatisation, archival institutions perform several important public and state functions for the development of electronic record keeping and document management, ensuring equal access to in-

formation resources using information and telecommunication technologies, the formation of digital content. Archival information becomes an independent factor of the social and economic development of society. A huge amount of information arising in modern society is concentrated in modern archives, forming a social information potential. In the current circumstances, traditional methods of information dissemination lose their effectiveness.

Virtual Reading Rooms are emerging services which have largely grown out of the coronavirus pandemic. Although a pragmatic response to the closure, or partial closure, of buildings during various local, regional, and national lockdowns, virtual reading rooms have become established as bespoke research services through which archives can engage with diverse groups of researchers. The majority of archives have created these services utilising affordable hardware and readily available software. Therefore the growing number of such services, would suggest that virtual reading rooms will continue to develop as valuable research services into the future.

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Typology: 1.04 Professional article

Mikhail V. Larin[1]

INFORMATION TECHNOLOGY AS A TOOL FOR INTERACTION BETWEEN ARCHIVES AND USERS

ABSTRACT

The article deals with the main methods of enhancing the interaction of archives and their users in the process of obtaining the necessary information. The aim is to consider the legal basis for such interaction and the fulfillment of socio-legal and thematic requests of users. The main forms of using archival records (the Russian Archives portal, the central fond catalog, guidebooks to Russian archives, electronic inventories of federal archives, online exhibition projects, and electronic services for users) are concerned. The project is presented in the article the Storage Center of Electronic Records of Federal Archives. According to the scope of this project, it is planned to provide online access for users to archival records, including electronic copying. These projects significantly expand the possibilities of users in accessing archives by using modern information technologies

Keywords: information technologies, access to archives, a virtual reading room, interaction of archives and users, usage of archival records

L'INFORMATICA COME STRUMENTO DI INTERAZIONE TRA ARCHIVI E UTENTI

SINTESI

L'articolo affronta i principali metodi per migliorare l'interazione degli archivi e dei loro utenti nel processo di ottenimento delle informazioni necessarie. L'obiettivo è considerare la base giuridica di tale interazione e l'adempimento delle richieste socio-giuridiche e tematiche degli utenti. Riguardano le principali forme di utilizzo dei documenti d'archivio (il portale degli archivi russi, il catalogo centrale dei fondi, le guide agli archivi russi, gli inventari elettronici degli archivi federali, i progetti di mostre online ei servizi elettronici per gli utenti). Nell'articolo viene presentato il progetto Centro di archiviazione dei registri elettronici degli archivi federali. Secondo lo scopo di questo progetto, si prevede di fornire agli utenti l'accesso online ai documenti d'archivio, inclusa la copia elettronica. Questi progetti ampliano notevolmente le possibilità degli utenti di accedere agli archivi utilizzando le moderne tecnologie dell'informazione

Parole chiave: tecnologie dell'informazione, accesso agli archivi, una sala di lettura virtuale, interazione di archive ed utenza, uso dei documenti archivistici

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INFORMACIJSKA TEHNOLOGIJA KOT ORODJE ZA INTERAKCIJO MED ARHIVI IN UPORABNIKI

POVZETEK

Članek obravnava glavne metode krepitve interakcije arhivov in njihovih uporabnikov v procesu pridobivanja potrebnih informacij. Cilj je preučiti pravno podlago za takšno interakcijo in izpolnjevanje družbeno-pravnih in tematskih zahtev uporabnikov. Gre za glavne oblike uporabe arhivske dokumentacije (portal Ruski arhiv, osrednji katalog fondov, vodniki po ruskih arhivih, elektronski popisi zveznih arhivov, spletni razstavni projekti in elektronske storitve za uporabnike). V članku je predstavljen projekt Skladišče elektronskih zapisov zveznih arhivov. Glede na obseg tega projekta je predvideno, da se uporabnikom omogoči spletni dostop do arhivske dokumentacije, vključno z elektronskim kopiranjem. Ti projekti z uporabo sodobnih informacijskih tehnologij bistveno širijo možnosti uporabnikov pri dostopu do arhivov.

Ključne besede: informacijske tehnologije, dostop do arhivskega gradiva, virtualna čitalnica, interakcija arhiva in uporabnikov, uporaba arhivskega gradiva.

Modern information technologies play the role of a tool that allows us to solve the problem of improving the relationship between archives and the outside world due to the greater openness of archives. Archivists from different countries see in this tool a mean for activating the processes of using archival records for various purposes, thereby increasing the social status of archives and ensuring their functioning as the most valuable information resource of the nation's documentary memory. In this report, we would like to focus on the analysis of a number of information technologies that act as a tool for interaction between archives and its users.

First of all, it should be stated that any archive, addressing the use of information technology, inevitably directs its efforts to turn both archival records and archival finding aids into electronic form. The main tool for such transformation is the so-called digitization (digitalization). Digitizing archival records is the task of the archival services in different countries.

For example, the National Archives and Records Administration (NARA) in its Strategic Plan 2018–2022 (National Archives, 2021) outlined the following goal: to deliver archival records to the public online. In order to achieve this goal, it is planned to digitize 82% of NARA traditional holdings by FY 2021 and to develop an online catalog that will help users find the records they need. By 2024, NARA plans to digitize 500 million pages of records and make them available through the National Archives Catalog.

Archivists from other countries are working in approximately the same direction. For example, the so-called Digital Archive operates in the German Federal Archives (Bundesarchiv, 2022), containing digitized records from various permanent holdings and collections. A similar example can be presented by the UK National Archives (TNA), which also has an archive of electronic records (The National Archives of the United Kingdom, n.d.).

Digitization technology is widely used in the state archives of the Russian Federation. In this context, several directions can be identified:

- digitization of the archival records themselves;
- digitization of the inventories of archival records;
- digitization of the archival finding aids (catalogs, indexes, guidebooks).

In accordance with the digital transformation departmental program of the Federal Archival Agency, by the end of 2023, Rosarchiv plans mainly to provide users with electronic copies of archival records instead of paper originals in the reading rooms of federal archives.

For example, the State Archives of the Russian Federation (GARF) carries out intensive scanning of records. More than 6.5 million digital copies of records consisting more than 48 thousand fully digitized files have been made and are available in the reading room. It does not only greatly facilitate the work of researchers, but also makes it possible to "extend the life" of the archival original records (Bondareva, 2020). The same work is being done by other state archives.

Moreover, until recently, within the framework of the Federal Target Program "Archivy Rossii" (Russian archives) annual budgetary funding was provided for the digitization of archival records both at the federal and regional levels. Digitization of paper records of the Archival Fund of the Russian Federation stored in federal archives is one of the key indicators of the Federal Archival Agency Informatization Program (2011–2020).

However, the preparation of archival records for their use in electronic form is only a part of the problem concerning the interaction between archives and users. Another part of the problem is linked with the development of tools with which the users can

access electronic records. The most important tool is the electronic inventory of archival records. The Federal Archival Agency sets the task to complete the digitalization of all the inventories in federal archives by 01.01.2024 (Decision of the Board of the Federal Archival Agency, 2021). The process of digitizing archival inventories itself started more than a decade ago. However, not all federal archives immediately recognized the need not only to digitize inventories, but also to develop databases with search capabilities on their basis which, naturally, required significant additional efforts of archivists and computer scientists.

In a number of cases, archivists had to face problems of fading of inventory texts, insufficient information content in the description of archival records, and inaccuracies in the description. In these cases, it was necessary to deal with the so-called "improvement" of the archival description to form a full-fledged database. However, these efforts were not taken in vain. Currently, a thematic search against electronic inventories presented in the form of databases is available in almost all federal archives' websites.

For example, users of the State Archives of the Russian Federation can use the information retrieval system "GARF Elektronnye Opisi" (GARF Electronic Inventories), where more than 6.5 million captured file descriptions are stored. Almost 1.5 million Russian and foreign users have applied to this resource since it has been functioning, i.e. over 10 years.

The digitization of the archival finding aids (catalogs, indexes, guidebooks) also plays an important role in the interaction between users and archives. These finding aids are additional, but at the same time they present a very important element of archival information systems. In conjunction with thematic information resources presented on the archive's website, they provide great opportunities for users to access archival information resources.

The state policy of the Russian Federation envisages the creation of organizational, technical and other conditions in order to ensure the provision of services for the remote use of archival records and the finding aids for them on the Internet regardless of the geographical location of both users and archives, and also to balance the level of the so-called "information inequality" of the citizens. The benefits of using archival records remotely are particularly significant in the context defined by a new type of coronavirus.

Regulation of remote access at the federal level will ensure a unified approach to organizing this process in terms of the content and quality of the corresponding service. The implementation of remote use is planned to be solved by putting into operation the state information system for the remote use of archival records and the finding aids for them (GIS UIKAD).

It will be convenient for users that information about all archival holdings of both federal archives and regional and municipal archives integrated with the system, will be available for use on a single portal with a joint search engine and the finding aids. GIS UIKAD will increase the efficiency and quality of information services, expand the range of archival services and user audience by ensuring the centralization and availability of archival information resources on the Internet.

At the same time, such a system will reduce the load on the reading rooms of archives and on their employees, which will allow in the future to reduce the costs of traditional forms of serving citizens in archives. As a perspective direction for the development of GIS UIKAD, it is envisaged to integrate artificial intelligence into archival information search engine. It is planned that as soon as the corresponding data sets are generated, the search for archival information will be able to be carried out directly at the level of archival records (Zulkarnaev, 2021).

There we should mention the characteristics of some other information technologies that are used in Russian archives in the course of interaction between citizens and archives and can serve as a kind of bridges between them. It is known that all archives of the Russian Federation, without exception, are obliged to fulfill social, legal and thematic requests. Federal Law of 27.07.2010 No. 210-FZ on the government and municipal services determines that services are provided at the request of applicants.

The necessary information resources are formed in order to improve the work. For example, the reference and information system "Personnel Records Storage Places Database", which should include information about records stored in state, municipal and departmental archives of the Russian Federation.

This service provides the fulfillment of social and legal requests, received by archives at the personal appeal of citizens, by post, e-mail, through official websites, special portals, electronic channels of interaction with other institutions (the Pension Fund of the Russian Federation (PFR), Multifunctional centers for providing public services, etc.). Their amount has been greatly increased recently. In 2020 the country's archival institutions fulfilled more than 3.5 million social and legal inquiries. In these circumstances archives of all levels take a set of administrative and technological measures to ensure timely and qualitative fulfillment of requests. Manuals, directories, databases, the newest information technologies, mechanisms of cooperation with other organizations, involved in the provision of services, are developed, and work with users via the Internet is introduced.

In order to improve the effectivity of Rosarchiv and the federal archives in this sphere a Reference and information Center of the federal archives was created. The objectives include: information support of the applicants, including information about the places of records storage; fulfillment of requests, received in person, by post, e-mail, facsimile, from public authorities, the Pension Fund of the Russian Federation, multifunctional centers for providing public services, through the Public Services Portal of the Russian Federation (EPGU), Reference center of the Presidential Executive Office of Russia. The necessary information resources are being formed to improve this work. The All-Russian reference and information system "Personnel Records Storage Places Database", including information about the records stored in state, municipal and departmental archives of the Russian Federation, should play an important role in this case. Its creation will provide:

- compliance with all necessary standards, regulating the presentation of data in the system;
- completeness and integrity of data as the information search will be carried out not only within an archive or an entity of the Russian Federation but in all the archives - participants of the project;
- opportunity to work with new information system in archives, in which due to the lack of human and material resources, directories are maintained in the form of a simple list of organizations.

Rosarchiv and the Center have already started creating this system, and its software has been developed. Nowadays the combined information base includes data only from the federal archives and contains more than 27 thousand entries. Since 2016 the work on filling the database by the information from the archives of the entities of the Russian Federation has been carrying on. It is planned to put the open part of the database on the storage places of personnel records into the portal "Archivy Rossii" (Russian archives), which will increase the efficiency of work with social and legal inquiries, reduce the quantity of non-profile requests (now it is in average of 20%) and it will greatly help citizens.

In 2015 the Unified automated informational system of registration and control for requests fulfillment (AIS "Requests") was introduced and registered by Rosarchiv for optimization of the work with citizens and organizations. Now it includes all users' requests received by Rosarchiv, the Center and the federal archives located in Moscow. This system allows:

- to establish a single standard service procedure from the receipt of request till its fulfillment;
- to increase efficiency and effectiveness of service provision;
- to ensure openness and "transparency" of the incoming requests fulfillment, the opportunity to control the quality and terms at all stages;
- to monitor activities of Rosarkhiv, the Center, the federal archives concerning the fulfillment social and legal and thematic inquiries;
- to maintain centralized functioning of the system, including its management, information security, modernization;
- to make necessary management decisions promptly.

The transfer of public and municipal services into electronic form leads to improvement of their quality and accessibility. According to the Federal Law "On Archives in the Russian Federation" (2004), users' requests can be received electronically, including via the Internet. The official website of Rosarchiv contains the detailed information about the agency and its activity, including public services provided by the agency and subordinate federal archives. In the special section "Applications of citizens" everyone can fill in an electronic form to apply to Rosarchiv. At present such requests compose more than half of overall amount of requests. Today social and legal requests in electronic form are accepted almost by all archival institutions in the country. They are sent via e-mail, through official websites, or portals of archival institutions and authorities, through the Public Services Portal of the Russian Federation.

Another aspect of the transfer of archives to the provision of services in electronic form is introduction of electronic interaction with the Pension Fund of the Russian Federation, from the territorial offices of which from 30 to 70% of social and legal requests are received by archives. The provision of public and municipal services through multifunctional centers for providing public services is carried out on the basis of appropriate agreements. Such practice is useful for users as it has significantly reduced the time for processing requests by the archives' employees owing to the information technology. Nowadays the municipal archives actively cooperate with multifunctional centers for providing public services. The lists of services provided by various archives through these centers, are substantially different. Cooperation of archival institutions with multifunctional centers is complicated by the absence – in some regions – of electronic interaction between them as well as the electronic interaction between multifunctional centers and different entities of the Russian Federation.

The creation of the Electronic Records Storage Center as a branch of the State Archives of the Russian Federation is also a perspective, innovative and ongoing project that can radically change the quality of interaction between state archives and users. This Center is expected to provide:

- centralized acquisition, storage and use of electronic records from federal ministries, departments and other organizations which transfer their records to state archives;
- centralized storage of digitized copies of inventories and records of the Archival Fund of the Russian Federation stored in federal archives.

It will significantly reduce the financial costs for the acquisition, storage and use of electronic records in comparison with the decentralized storage. In addition, the Center will ensure the development of search systems and provide access to digital resources for all users of archives, including via the Internet, exchange of information between archives on the use of electronic resources, as well as coordination of joint work in the field of informatization carried out by federal archives.

Therefore, the tools, processes and technologies presented in the report significantly expand the opportunities for citizens to interact with archives and create a solid base for providing access to archives using modern information technologies.

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Typology: 1.04 Professional article

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THE SERVICE TO THE TEACHING OF THE GENERAL ARCHIVE OF THE UNIVERSITY OF NAVARRA

ABSTRACT

Purpose:

To present the actions of Spanish university archives to support the teaching activities.

Methodology:

- *To describe the actions that appear in the latest monograph on Spanish university archives.*
- *To report on those, carried out by the General Archive of the University of Navarra.*
- *To present two successful cases, two teaching innovation projects based on documentation from the archive of this institution.*
- *To evaluate the efficiency of such actions for the archive and for the institution.*

Results:

- *State the main benefits for teaching.*
- *To list some of the benefits for the archive itself by conducting such activities.*

Conclusions:

- *A university archive can provide valuable support to teaching, one of the main functions of its institutions.*
- *The role of the archive in teaching is unique and irreplaceable and appropriate with its tasks.*
- *In the context of a precarious budget, the extraordinary effort involved in these actions is an efficient investment because it enhances the role of the archive in its university.*
- *Two issues have favoured the implementation of these actions at the University of Navarra: the availability of more than three hundred personal, family and company archives, and the strong weight that the service has in its corporate culture.*

Keywords: university archives, user services, teaching resources, value of the archives, University of Navarra.

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IL SERVIZIO ALL'INSEGNAMENTO DELL'ARCHIVIO GENERALE DELL'UNIVERSITÀ DI NAVARRA

SINTESI

Scopo: Presentare le azioni degli archivi universitari spagnoli a sostegno dell'insegnamento.

Metodologia: - Descrivere le azioni che compaiono nell'ultima monografia sugli archivi universitari spagnoli. - Relazionare su quelli realizzati dall'Archivio Generale dell'Università di Navarra.-Per presentare due casi di successo, due progetti di innovazione didattica basati sulla documentazione dell'archivio di questa istituzione. -Valutare l'efficienza di tali azioni per l'archivio e per l'istituzione.

Risultati:-Indicare i principali benefici per l'insegnamento.-Elencare alcuni dei benefici per l'archivio stesso nello svolgimento di tali attività.

Conclusioni: -Un archivio di Ateneo può fornire un valido supporto all'insegnamento, una delle principali funzioni delle sue istituzioni.-Il ruolo dell'archivio nell'insegnamento è unico e insostituibile e commisurato ai suoi compiti. -Nel contesto di un bilancio precario, lo sforzo straordinario coinvolto in queste azioni è un investimento efficiente perché rafforza il ruolo dell'archivio nella sua università.-Due questioni hanno favorito l'attuazione di queste azioni presso l'Università di Navarra: la disponibilità di oltre trecento archivi personali, familiari e aziendali, e il forte peso che il servizio ha nella propria cultura aziendale.

Parole chiave: archivi di Ateneo, servizi all'utenza, risorse didattiche, valore degli archivi, Università di Navarra.

STORITVE SPLOŠNEGA ARHIVA UNIVERZE V NAVARRI ZA NAMEN POUČEVANJA

POVZETEK

Namen:

Predstaviti aktivnosti španskih univerzitetnih arhivov za podporo poučevanju..

Metodologija:

- *Opisati aktivnosti, ki se pojavljajo v najnovejši monografiji o španskih univerzitetnih arhivih.*
- *Poročanje o aktivnostih, ki jih izvaja Splošni arhiv Univerze v Navarri.*
- *Predstaviti dva uspešna primera dobre prakse, dva pedagoška inovativna projekta na podlagi dokumentov iz arhiva te ustanove.*
- *Ovrednotiti učinkovitost tovrstnih aktivnosti za arhiv in institucijo.*

Rezultati:

- *Navesti glavne prednosti uporabe arhivskega gradiva za namen poučevanja.*
- *Našteti nekaj koristi za sam arhiv z izvajanjem tovrstnih dejavnosti.*

Zaključki:

- *Univerzitetni arhiv lahko nudi dragoceno podporo poučevanju, kar je ena glavnih aktivnosti omenjene institucije.*
- *loga arhiva pri poučevanju je edinstvena in nenadomestljiva ter sorazmerna z njegovimi nalogami.*
- *V kontekstu negotovega proračuna je izjemen trud, vključen v te aktivnosti, učinkovita naložba, saj povečuje vlogo arhiva na univerzi.*
- *Dve zadevi sta bili v prid izvajanju teh ukrepov na Univerzi v Navarri: razpoložljivost več kot tristo osebnih, družinskih arhivov ter arhivov podjetij, in velik pomen, ki ga ima ta storitev pri korporativni kulturi.*

Ključne besede: univerzitetni arhivi, uporabniške storitve, učna sredstva, vrednost arhivov, Univerza v Navarri.

EL SERVICIO A LA DOCENCIA DEL ARCHIVO GENERAL DE LA UNIVERSIDAD DE NAVARRA

ABSTRACT

Objetivo:

Presentar acciones de apoyo a la docencia de los archivos universitarios españoles.

Metodología:

- *Describir las acciones que aparecen en el último monográfico de archivos universitarios españoles.*
- *Informar de las llevadas a cabo por el Archivo General de la Universidad de Navarra.*
- *Presentar dos casos de éxito, dos proyectos de innovación docente basados en documentación del Archivo de dicha institución.*
- *Valorar la eficiencia para el Archivo y para la institución de tales acciones.*

Resultados:

- *Enunciar los principales beneficios para la docencia.*
- *Enumerar algunos de los beneficios que supone para el Archivo realizar tales actividades.*

Conclusiones:

- *Un archivo universitario puede prestar un valioso apoyo a la docencia, una de las principales funciones de su institución.*
- *El papel que desempeña el archivo en la docencia es único e insustituible y acorde con sus cometidos.*
- *En el marco de un presupuesto precario, el esfuerzo extraordinario que suponen estas acciones es una inversión eficiente pues revaloriza el papel del archivo en su Universidad.*
- *Dos cuestiones han favorecido la realización de esas acciones en la Universidad de Navarra, disponer de más de trescientos fondos personales, familiares y de empresas, y el fuerte peso que el servicio tiene en su cultura corporativa.*

Palabras Claves: archivos universitarios, atención a usuarios, recursos para la docencia, valor de los archivos, Universidad de Navarra.

1. INTRODUCCIÓN

Resulta de permanente utilidad tener presentes algunos de los beneficios que una correcta gestión de documentos facilita a las instituciones:

"realizar sus actividades de manera ordenada, eficaz y responsable; prestar servicios de un modo coherente y equitativo; respaldar y documentar la creación de políticas y la toma de decisiones a un nivel directivo; proporcionar coherencia, continuidad y productividad a la gestión y a la administración; facilitar la ejecución eficaz de actividades en el seno de la organización; garantizar la continuidad en caso de catástrofe; cumplir con los requisitos legislativos y reglamentarios, incluidas las actividades archivísticas, de auditoría y de supervisión; proporcionar protección y apoyo en los litigios; incluyendo la gestión de riesgos en relación con la existencia de evidencias de las actividades realizadas por la organización; proteger los intereses de la organización y los derechos de los empleados, los clientes y las partes interesadas presentes y futuras; apoyar y documentar las actividades de investigación y desarrollo presentes y futuras, las realizaciones y los resultados, así como la investigación histórica; proporcionar evidencia acerca de actividades personales, culturales y de las organizaciones; establecer una identidad personal, cultural y de la organización; y mantener la memoria corporativa, personal y colectiva" (UNE-ISO 15489-1:2016, n. 4).

Por otro lado, tal como aparece reflejado en sus estatutos, las dos principales funciones de toda universidad son la investigación y la docencia[4]. Arriba acaba de recordarse que además de contribuir a la eficiencia de la gestión, todo archivo institucional es fuente de investigación histórica. Cabe plantearse en qué medida pueden colaborar los archivos universitarios para mejorar la docencia, principal función de su institución.

En los comienzos de la Conferencia de Archiveros de las Universidades españolas (CAU)[5] un grupo de trabajo elaboró unas Recomendaciones con el objetivo de ofrecer unas pautas mínimas para la creación y/o dotación de los archivos universitarios. En ellas se afirmaba que "la misión de un archivo universitario es planificar, implantar y evaluar un sistema de gestión de la documentación administrativa y de archivo, así como conservar, preservar, organizar, describir y hacer accesibles todos los fondos documentales, administrativos e históricos, de la universidad" (Moreno et al., 1997, p. 19). Detallando esto último, dichas recomendaciones especificaban que una de sus funciones generales es "contribuir a la difusión del patrimonio documental de la universidad a través del servicio de consulta e investigación de sus fondos, o de actividades para dar a conocer estos fondos a todos los miembros de la comunidad universitaria" (Moreno et al., 1997, p. 20). Huelga decir que los estudiantes forman parte -y parte esencial- de dicha comunidad.

Por lo tanto, cumpliendo su responsabilidad de hacer accesibles sus fondos documentales, los archivos universitarios pueden apoyar a su institución en el desempeño de la principal función de esta, la docencia.

En una reciente publicación, la responsable del Archivo de la Universitat Jaume I, Castellón, anunciaba "la importancia del archivo universitario dentro de la institución y en su doble rol como apoyo a la gestión administrativa y como apoyo a la docencia y a la

4 A modo de ejemplo, cabe señalar que los estatutos de la Universidad Complutense de Madrid, en su artículo 3.1, afirman que esta "realiza el servicio público de la educación superior mediante la docencia, el estudio y la investigación" (BOE n. 285, p. 42416). Por su parte, el artículo 1 de los estatutos de la Universidad de Navarra, igualmente, afirma que esta "se dedica a la enseñanza y a la investigación de las distintas ramas del saber" (https://www.unav.edu/conoce-la-universidad/organizacion/normativa-basica consultado el 09.08.2021).

5 Sobre la CAU, cfr. Mínguez (2014) y Comité ejecutivo de la CAU (2019).

investigación" (París, 2019, p. 397). Al mismo tiempo, afirmaba que "como soporte a la administración universitaria y como soporte a la docencia y la investigación, el archivo contribuye a la mejora de la eficiencia y prestigio de la universidad, lo que muestra su eficacia y rentabilidad" (París, 2019, 405). Por lo tanto, a un archivo universitario no sólo no le es ajeno utilizar sus fondos para apoyar la docencia, sino que puede suponer una estrategia que contribuya a revalorizar su papel ante su propia institución.

2. ESTADO DE LA CUESTIÓN EN LAS UNIVERSIDADES ESPAÑOLAS

Cada diez años, la CAU elabora un monográfico sobre archivos universitarios que es publicado en el Boletín de la Federación Española de Asociaciones de Archiveros, Bibliotecarios, Arqueólogos, Museólogos y Documentalistas (ANABAD). El último tuvo lugar en 2019 y en él participaron 20 universidades[6]. De ellas, tres (15%) aludieron explícitamente a alguna acción de apoyo a la docencia. Sin que eso signifique que el resto no realice acciones de este tipo, sino que simplemente optaron por tratar otras cuestiones en sus artículos.

Las archiveras de la Universidad de Granada aludían a los trabajos fin de grado (TFG) realizados con documentación de su archivo; es de suponer que tras una difusión previa de sus fondos entre profesores y alumnos, y con la ayuda -a la hora de la consulta- de cierto asesoramiento por su parte (Jiménez et al, 2019).

Por otro lado, la Universitat Jaume I, de Castellón, afirmaba que "los profesores utilizan el Archivo como apoyo a sus clases y talleres" (París, 2019, p. 402), y que los estudiantes realizan prácticas de formación en dicho Archivo, lo que les permite introducirse en este mundo profesional y descubrir "la utilidad y el valor de los documentos y archivos" (París, 2019, p. 403).

Por último, la Universidad de Zaragoza daba noticia de un caso de éxito. Informaba de la "participación en seminarios dirigidos a alumnos de másteres universitarios" (Gascón, 2019, 542) como una acción llevada a cabo para mejorar la visibilidad del fondo documental de las antiguas escuelas profesionales[7]. También informaba que, como resultado de las diversas acciones, "se han comenzado varios trabajos fin de máster" (Gascón, 2019, 546). De un modo claro concluía: "estamos convencidos de que, con las acciones dirigidas a la formación de usuarios, en especial al alumnado universitario, se obtienen resultados muy satisfactorios, ya que estimulan su interacción con el servicio del Archivo, les da a conocer el valor del patrimonio documental de la Universidad, al tiempo que les dota de herramientas para realizar trabajos futuros de investigación" (Gascón, 2019, 546).

3. EL APOYO A LA DOCENCIA DEL ARCHIVO GENERAL DE LA UNIVERSIDAD DE NAVARRA

Desde 2008, uno de los objetivos de los sucesivos planes estratégicos del Archivo General de la Universidad de Navarra es el apoyo a la docencia. Con la experiencia, se han ido concretando nuevas acciones y mejorando algunas de las ya existentes.

6 Se trataba del tercer monográfico publicado. Anteriormente, en 1997 y en 2008, se habían publicado otros dos, cfr. *Boletín ANABAD*, 47 (3-4) y *Boletín ANABAD*, 58 (1).

7 Otras de las acciones eran "la realización de un plan de difusión a través del catálogo en línea ubicado en la página web del archivo; la firma del convenio con DARA, Documentos y Archivos de Aragón, con el fin de difundir el fondo del Archivo Universitario en dicho portal y a través de éste a Hispana y Europeana; el uso de redes sociales, esencialmente Facebook; incorporación de contenidos en Wikipedia; organización de exposiciones temporales de los fondos" (Gascón, 2019, p. 542).

El precedente se remonta al año 2007. Para la realización de su tesis doctoral, Natalia Rodríguez, una profesora de Publicidad y Relaciones Públicas de la Facultad de Comunicación había consultado -en casa del propietario- el archivo empresarial de S.A.E., de R.P. (Sociedad Anónima Española de Relaciones Públicas), primera empresa dedicada íntegramente a prestar servicios de relaciones públicas en España. Fue dicha profesora la que propuso y obtuvo la donación de ese archivo para la Universidad. El fondo Joaquín Maestre Morata tiene un volumen de 540 cajas, sus fechas extremas abarcan los años 1955-2002 y es de libre acceso. Desde que se finalizó su descripción, cada curso académico ha sido consultado por estudiantes de dicha Facultad para realizar diversos trabajos de clase sobre campañas de publicidad realizadas por esa empresa.

Al poco tiempo, se realizó un desarrollo de la base de datos utilizada para los fondos personales, familiares o de empresa donados a la Universidad de Navarra -REDONDOC- para que pudiera consultarse a través de la intranet en cualquier lugar de todos los campus de la Universidad[8]. En ella se cuelgan las descripciones de los fondos según se van realizando y, cuando es el caso, junto con una descripción a nivel documental también se suben las imágenes digitalizadas. La búsqueda y descarga de los documentos que contiene dicha base de datos resulta una ayuda muy fácil de utilizar. Con tiempo suficiente, los profesores realizan una selección de aquella documentación que más les interesa como apoyo para sus clases. El Archivo se compromete a describir, digitalizar y subir a la base de datos aquella documentación seleccionada en el caso de que no estuviera ya en Redondoc. Como se tendrá ocasión de ver, los facultades y escuelas que más han demandado este servicio han sido la Facultad de Comunicación, la Escuela Técnica Superior de Arquitectura y la Facultad de Filosofía y Letras. También "se ofrecen cursos de formación a los profesores interesados en este recurso a través del Servicio de Innovación Educativa" (Cagigas et al., 2016, p. 1226).

Otra de las acciones habituales del Archivo es ofrecerse a determinados departamentos para impartir un seminario a sus profesores, dándoles a conocer aquellos fondos que podrían estar más relacionados con los contenidos de sus asignaturas y las posibilidades para la docencia que ofrece la base de datos.

Como consecuencia de las acciones anteriores, en los tres últimos años se han realizado más de un centenar de trabajos de clase, TFG, TFM y tesis doctorales. Dentro de la atención a los usuarios, el asesoramiento personalizado a los alumnos es prioritario para el Archivo.

"Se ofertan prácticas tuteladas para los alumnos de últimos cursos que contribuyen a su formación en investigación y que son canjeables por los créditos que considere cada Facultad" (Cagigas et al., 2016, p. 1226). También, desde 2005, "se oferta cada curso un Postgrado de Iniciación a la Empresa, un curso online y un contrato en prácticas que contribuye a la formación de los graduados en su iniciación en el mundo laboral, ofreciéndoles nuevas perspectivas profesionales en el campo de la archivística" (Cagigas et al., 2016, p. 1227).

Otra acción dentro del mismo objetivo de apoyo a la docencia es ofrecer, a los profesores que lo deseen, el servicio de Alertas del Archivo, de tal manera que siempre que se obtiene una donación o se finaliza la descripción de un fondo relacionado con sus materias, reciben puntual información en sus correos electrónicos.

8 Sobre los archivos personales, familiares y de empresa que custodia el Archivo General de la Universidad de Navarra, nos hemos ocupado en un artículo publicado en el mencionado monográfico de 2019. En él se "describe los procedimientos que se emplean en su tratamiento documental, desde su ingreso por donación, pasando por la identificación, ordenación, clasificación, descripción, valoración y acceso de los mismos; hasta las actividades realizadas para su difusión. También se analizan las estadísticas sobre los usuarios realizadas en los últimos años" (Cagigas et al., 2019, p.460).

Durante los cursos 2018-19 y 2019-20 tuvo lugar el seminario titulado "El Palacio Chávarri de Bilbao, objeto de investigación de los alumnos". Fue un proyecto conjunto entre Mª Angélica Martínez Rodríguez, profesora de la asignatura de Teoría e Historia IV, del Grado de Arquitectura, y la archivera encargada de los fondos de arquitectos, Esther Eslava Ochoa. Para esta actividad se utilizó el proyecto de remodelación del Palacio Chávarri de Bilbao, de Eugenio Aguinaga Azqueta, cuyo fondo custodia el Archivo.

No es el momento de mencionar otras acciones, como los cursos de archivística realizados por el Archivo dirigidos a alumnos (Cagigas, 2021), o la asignatura de Archivística y Gestión Documental que, en parte gracias a todas las acciones anteriores, se ha logrado implantar como optativa en los diferentes grados de la Facultad de Filosofía y Letras. El objetivo es detallar dos casos de éxito de apoyo a la docencia.

4. DOS CASOS DE ÉXITO: PROYECTOS DE INNOVACIÓN DOCENTE

Desde el curso académico 2009-2010 el Servicio de Calidad e Innovación de la Universidad abre anualmente una convocatoria para la presentación de nuevos proyectos de innovación docente. El objetivo es la mejora continua de la docencia y del aprendizaje de los alumnos. Estos proyectos son una manera de impulsar propuestas innovadoras que permitan seguir avanzando para que los estudiantes adquieran un aprendizaje cada vez mejor[9]. En las últimas convocatorias, el Archivo General ha participado en dos de ellos.

4.1. ESCUELA TÉCNICA SUPERIOR DE ARQUITECTURA (ETSA)

Uno de los proyectos de innovación docente presentados en la ETSA se denominaba "Introducción a la investigación". Su directora era María Angélica Martínez Rodríguez, profesora de la asignatura de Teoría e Historia IV, del Grado de Arquitectura.

Previamente se ha mencionado el seminario "El Palacio Chávarri de Bilbao, objeto de investigación de los alumnos". El buen resultado obtenido durante dos cursos (2018-19 y 2019-20) animó a Martínez a presentarlo como un proyecto de innovación docente, tras hacer algunas modificaciones y aplicar algunas mejoras basadas en las experiencias percibidas. Así, el principal cambio que se acometió fue el del número de proyectos presentados: en lugar de un solo proyecto, común a todos los grupos, fueron ocho los proyectos seleccionados para el curso 2020-2021.

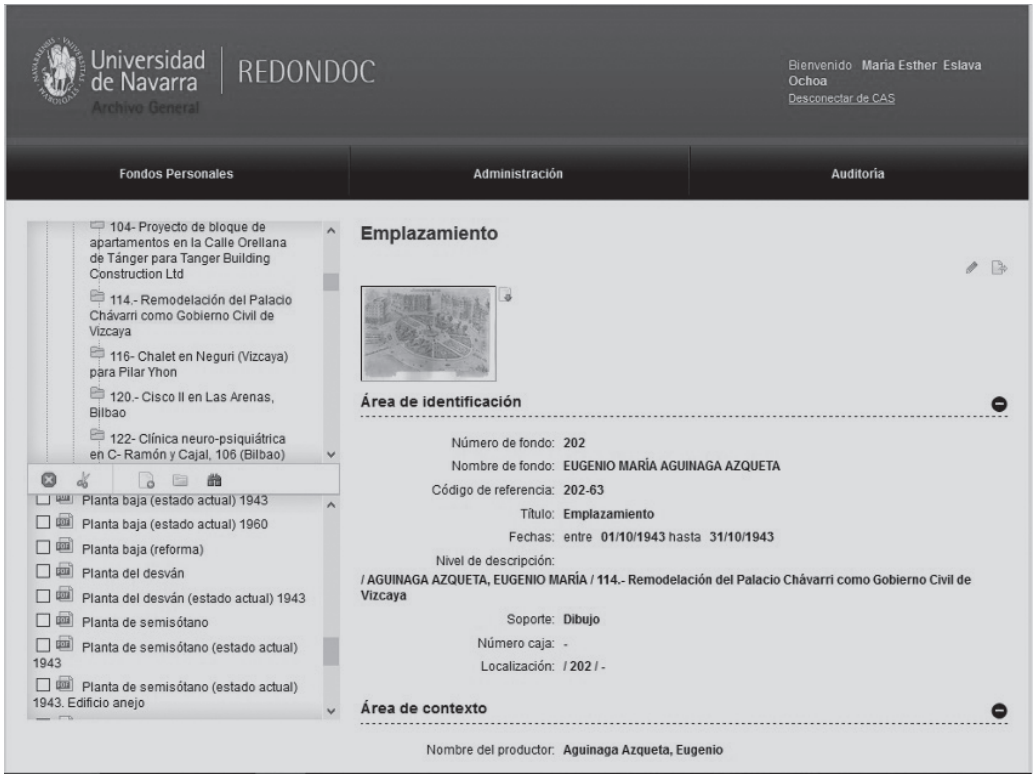
El objetivo del proyecto era que los estudiantes conocieran el funcionamiento de los archivos tanto para investigaciones como para posibles trabajos en su futuro profesional.

Las actividades realizadas por el Archivo fueron cuatro. En primer lugar, identificación y selección de ocho proyectos y de un conjunto de documentos de cada uno de ellos, de los arquitectos Eugenio Aguinaga, Carlos Sobrini, Fernando Redón y José Yárnoz[10]. Después, la catalogación y digitalización de todos los documentos seleccionados. También, la introducción en la base de datos Redondoc de las imágenes con su respectiva descripción. Como puede observarse en Figura 1 cada registro de la base de datos describe el documento según la norma ISAD-G y presenta una imagen en miniatura que permite ver en un primer golpe de vista el plano y después descargarlo.

9 Toda la información sobre dichos proyectos, así como la publicación de las memorias de los del último años, cfr. https://www.unav.edu/web/calidad-e-innovacion/proyectos-de-innovacion-docente (Consultado el 10.08.2021)

10 Los archivos de todos los arquitectos mencionados son fondos del Archivo de la Universidad de Navarra, sus instrumentos de descripción puedes consultarse en sus correspondientes páginas web, alojadas en https://www.unav.edu/web/fondos-personales (Consultado el 10.08.2021)

Figura 1



Por último, se impartió una sesión sobre el Archivo para explicar la misión y el funcionamiento de los archivos y en concreto el de la Universidad de Navarra, incidiendo en sus fondos de arquitectos[11], exponer una selección de planos que muestren los diferentes tipos de papel que se utilizaban para dibujar planos, las distintas técnicas, variadas encuadernaciones, así como fotografías en diversos formatos; y enseñar a los alumnos a realizar la búsqueda de los documentos en la base de datos.

Respecto a las incidencias que la pandemia del COVID-19 ocasionó en la realización de este proyecto, hay que destacar que fueron mínimas, ya que todos los alumnos pudieron acceder igualmente a la base de datos. Sólo hubo que lamentar que la visita presencial al Archivo se sustituyó por una sesión en un aula con mayor aforo en la que se proyectaron diferentes imágenes y, lamentablemente, los alumnos no pudieron ver directamente los distintos tipos de soportes.

11 Sobre los archivos de arquitectos en la Universidad de Navarra, cfr Eslava Ochoa, E. & Cagigas Ocejo, Y. (2021). Architects' archives at the service of research: the case of the Archive of the University of Navarra. International Congress on Architectural Archives: Professional Experiences in a Cultural Diversity, pp. 231-239. [Recurso electrónico] Disponible en http://hdl.handle.net/1822/70577 (Consultado el 10.08.2021)

4.2. FACULTAD DE FILOSOFÍA Y LETRAS

Otro proyecto de innovación docente fue el llamado "Descubrir y construir el relato histórico por parte de los alumnos". El director del mismo fue el profesor Francisco Javier Caspistegui Gorasurreta y por parte del Archivo participó Inés Irurita Hernández, técnica superior de archivos y subdirectora del Archivo General. La asignatura era Historia de España del siglo XX, impartida en 4º curso de los grados tanto de Historia como del doble de Historia y Periodismo. Los cursos lectivos en los que se realizó el proyecto fueron 2018-2019, 2019-20 y 2020-2021[12].

Los objetivos del proyecto eran facilitar el acceso a las fuentes documentales; mostrar la diversidad y complejidad de las mismas; exteriorizar la pluralidad de elementos que confluyen en el relato histórico y la multiplicidad de vías para su presentación con rigor; diversificar los modos de presentación del pasado facilitando la divulgación de la investigación; posibilitar la implicación de los alumnos en la construcción del relato del pasado haciendo que, además de receptores pasivos de información, se conviertan en creadores de la misma; estimular el uso de la imaginación como plataforma para el acercamiento al pasado; apoyar el uso de documentos de archivo por parte de los estudiantes; impulsar el uso y conocimiento de los fondos del Archivo General de la Universidad de Navarra; favorecer el aprendizaje de la materia mediante el contacto con su realidad básica; y advertir sobre la complejidad del pasado mediante su reconstrucción desde el punto de partida en las fuentes hasta su exposición pública.

Las actividades realizadas por el Archivo General fueron tres. En colaboración con el profesor de la asignatura, se preparó una selección de temas para la realización de los trabajos, proporcionando breves conjuntos documentales con cierta unidad y de diversas características, tanto formales como de contenido. En total se elaboraron 48 temas[13]. En segundo lugar, realización de una visita guiada al Archivo General e impartir una sesión para dar a conocer a los estudiantes qué es un archivo; qué fondos se conservan; las diferentes tipologías documentales con la muestra de distintos documentos de archivo; el funcionamiento del Servicio para poder realizar la búsqueda de los materiales de su interés, la realización de la petición, la correcta utilización de los documentos solicitados para asegurar su adecuada manipulación, consulta e instalación en las correspondientes cajas de conservación permanente, el modo adecuado de citar cada documento, etc...; y finalmente, después de que cada estudiante hubiera concretado con el profesor el tema de su elección, acompañar a cada alumno en la consulta de la documentación.

12 Toda la información referida a este proyecto se ha obtenido del informe final que presentó el director del mismo, cfr. https://www.unav.edu/documents/5522204/33275249/Pid+8.Descubrir+y+construir+el+relato+histo%CC%81rico+de+una+asignatura+por+los+alumnos.pdf/ (Consultado 11.08.2021).

13 Los fondos personales, familiares o de empresas utilizados fueron: Alejandro Rodríguez de Valcárcel, Antón de Irala, Antonio Fontán, Camilo Meléndez Tolosa, Diego Salas Pombo, Domingo Ariz Armendáriz, Félix Huarte, Fernando Suárez de Tangil (Conde de Vallellano), Francisco Javier de Arvizu, Jaime Ignacio del Burgo, Javier Lizarza, Joaquín Garrigues Walker, Joaquín Maestre, José Ibáñez Martín, José Javier Nagore, José Luis Arrese, José Manuel Garrido, José María Iribarren, José María Riaza, José Pedro Pérez Llorca, Josep Capmany, Juan Antonio Bravo y Díaz Cañedo, Juan Pablo Villanueva, Julio Danvila, Julio Feo, Luis de Eleizalde, Manuel Fal Conde, Mariano Navarro Rubio, Martínez Madrid, Pablo Beltrán de Heredia, Pedro Gómez Aparicio, Pedro Jaime Matheu, Valdés Larrañaga. Los instrumentos de descripción de aquellos fondos descritos totalmente se encuentran disponibles en https://www.unav.edu/web/fondos-personales (Consultado 11.08.2021).

Respecto a las posibles incidencias de la pandemia COVID-19 en el proyecto, en lo que corresponde a las acciones del Archivo no hubo ninguna durante el curso 2019-2020, dado que la fecha de entrega de los trabajos se había fijado en el 13 de marzo, el último día de clase antes de la orden gubernamental de cerrar las aulas en todas las universidades. Durante el curso 2020-2021, con previsión, se procedió a digitalizar la documentación seleccionada para cada tema y a enviar a cada estudiante la correspondiente al tema que hubiera elegido.

El profesor Caspistegui elaboró y realizó una encuesta de valoración a los estudiantes de la asignatura que nos ha resultado de gran interés. Se ofrecen los resultados de aquellas preguntas más relacionados con el Archivo. Las siguientes figuras (de la 2 a la 9) han sido realizadas por el director del proyecto e incluidas en su informe.

Quizás lo más destacable sea lo mucho que les ha gustado trabajar con fuentes documentales, el 88,2% lo puntúa con 8 o más, cfr. Figura 2. Es altísima su valoración de haber realizado un trabajo para una asignatura con material del Archivo, el 95,2% lo califica de 9 y 10, cfr. Figura 3. Finalmente, consideran que les ha servido mucho para comprender cómo trabaja un historiador, el 88,2% le dan una nota de 8 o superior, cfr. Figura 4. Ya solamente por estos datos, podemos concluir que la actividad ha sido un caso de éxito.

Figura 2

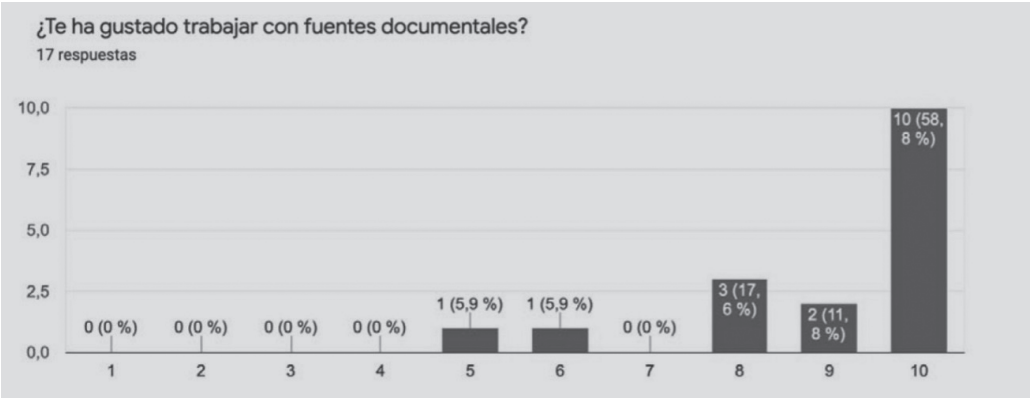


Figura 3

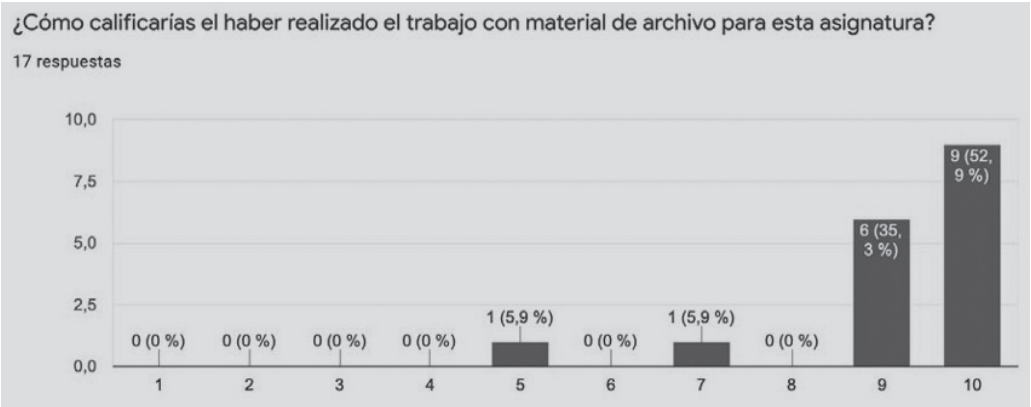


Figura 4

El 82% dice no haber trabajado anteriormente con documentos de archivo, tal como se ve reflejada en la Figure 5. Teniendo en cuenta que se trata de alumnos de último curso y dada –como acabamos de ver- su alta valoración de la actividad, es lógico que cuando se les pregunta si piensan que el trabajo con archivos debería ser un aprendizaje más temprano en el grado de Historia, un 94,1% respondan con valores de 8 y más, cfr. Figure 6. Al igual que cuando se les pide su opinión sobre qué más añadirían para sacar más provecho, todas las respuestas apuntan a realizar trabajos similares en cursos anteriores, en otras asignaturas y tener acceso a más fuentes, cfr. Figure 7. Como consecuencia de todo ello, el Archivo se plantea para su próximo plan estratégico, realizar acciones semejantes con otras asignaturas de Historia en cursos anteriores. Todos estos datos no sólo confirman lo anterior, que la actividad constituye un caso de éxito, sino que en el apoyo a la docencia, al menos en este caso, el archivo universitario desempeña un papel clave.

Figura 5

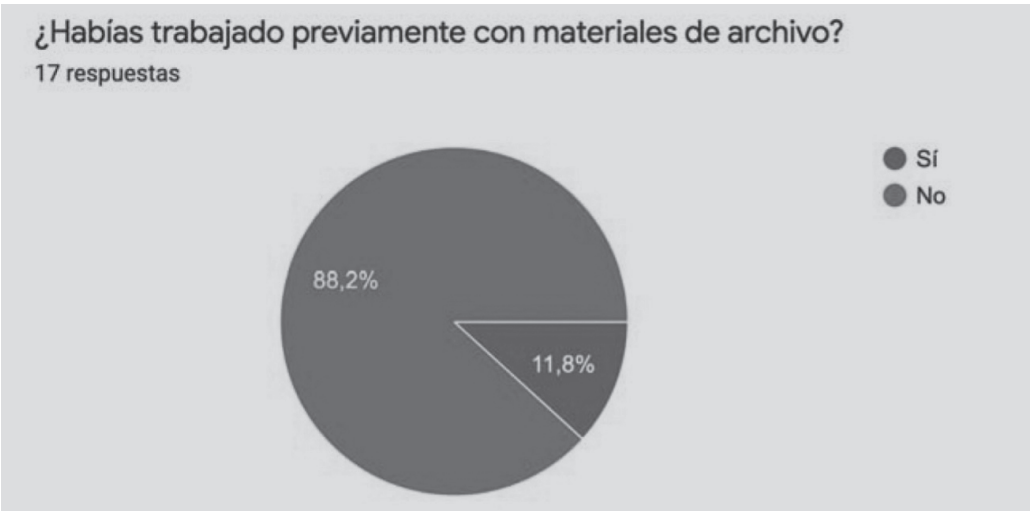


Figure 6

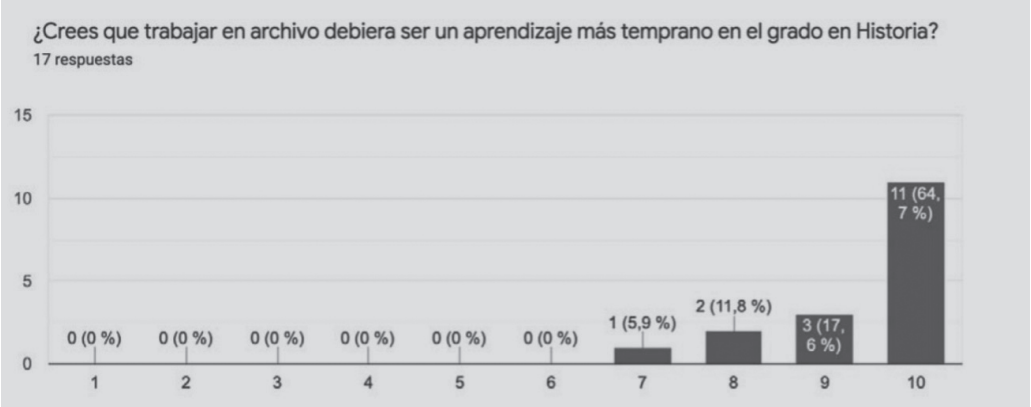
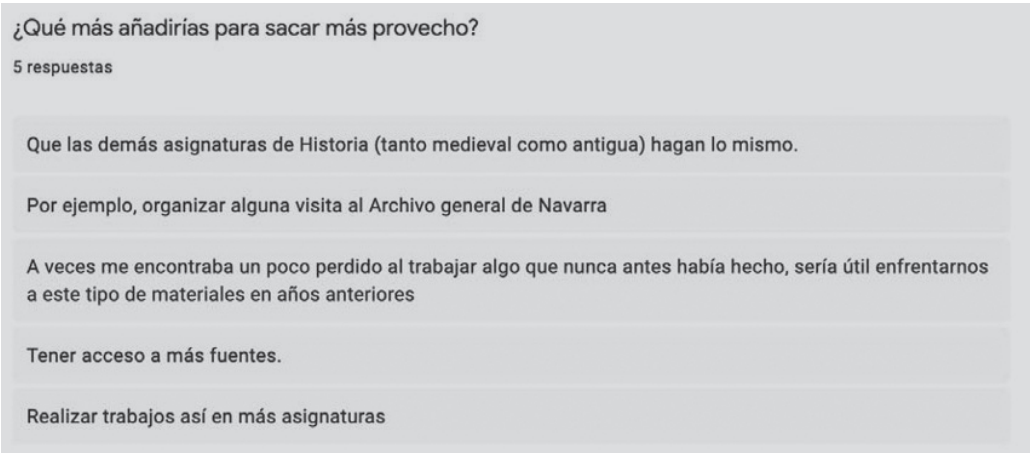


Figura 7



Respecto al trato, ayuda y consejos recibidos por parte del Archivo, el 100% lo puntúa con 8 ó más, cfr. Figura 8.

Figura 8

Por último, no cabe duda que ha sido una acción muy positiva para animar a los alumnos a volver a un archivo para realizar otras investigaciones, el 82,3% lo puntúa con 8 ó más, cfr. Figura 9.

Figura 9

De las conclusiones que el profesor de la asignatura presentó en su informe, queremos destacar cinco, en las que alguien ajeno al Archivo pone de manifiesto el cualificado apoyo que éste ha prestado a la docencia de la asignatura.

"Se planteaba, en la propuesta del proyecto, facilitar el acceso a las fuentes documentales y familiarizarse con ellas. [...] este objetivo se ha logrado ampliamente, despertando en la mayoría de los alumnos el interés por repetir la experiencia".

"Se buscó indagar sobre la implicación de los alumnos en la construcción del relato del pasado, haciendo que además de receptores pasivos de información, se convirtieran en creadores de la misma. Este objetivo se ha conseguido plenamente, porque los estudiantes han apreciado el proceso de elaboración de la historia y las dificultades que implica".

"Se trataba de estimular el uso de la imaginación como plataforma para el acercamiento al pasado, y el hecho de enfrentarse a temas muy concretos a partir de unas fuentes no siempre habituales ha obligado a los alumnos a buscar acercamientos que se salían de lo acostumbrado, generando una sensación de incomodidad que, en este caso, ha resultado de utilidad para formular soluciones novedosas".

"Otro de los objetivos básicos era favorecer el aprendizaje de la materia mediante el contacto con su realidad básica. También ha sido un logro, pues los alumnos han apreciado el componente más teórico en las clases y su dimensión práctica mediante el trabajo con las fuentes".

"Se buscaba advertir sobre la complejidad del pasado mediante su reconstrucción desde el punto de partida en las fuentes hasta su exposición pública. Los alumnos han sido muy conscientes de la complejidad del relato histórico y de la necesidad de ajustar con cuidado la información, la opinión y la reflexión sobre el pasado" (Caspistegui, 2021).

5. VALORACIÓN DE LA EFICIENCIA DE ESTE TIPO DE ACCIONES

Por todo lo expuesto hasta el momento, resulta evidente que un archivo universitario puede prestar un apoyo cualitativo a la docencia.

Basados en la encuesta realizada a los alumnos de la asignatura de Historia, se puede concluir que con dicho proyecto se ha logrado:

1. Facilitar el acceso a las fuentes documentales a los estudiantes y que se familiaricen con ellas.
2. Mostrar la diversidad y complejidad de las fuentes.
3. Despertar en gran parte de los alumnos el interés por el uso de los archivos. No solo la mayoría de ellos acudiría de nuevo a un archivo, sino que incluso reclaman el uso de fuentes en otras asignaturas del Grado.
4. Impulsar el uso y conocimiento de los fondos del Archivo General de la Universidad de Navarra.
5. Capacitar a los alumnos para que aprecien la utilidad y las posibilidades que presentan los fondos del Archivo, especialmente de los fondos personales, familiares y de empresas donados a la Universidad.
6. Aprendizaje de la materia mediante el contacto con su realidad básica, convirtiéndoles en creadores de la información del pasado
7. Toma de conciencia de la complejidad del relato histórico y de la necesidad de combinar con cuidado los datos obtenidos de los documentos con la reflexión sobre el pasado.

Por todo ello, se piensa que el rol desempeñado por el Archivo en la docencia de algunas asignaturas es un papel único y acorde con sus funciones. Cabe preguntarse acerca de la eficiencia de este tipo de acciones para el propio Archivo.

El esfuerzo invertido en las acciones es patente. Para ello no se ha contado con un presupuesto extraordinario. Dada la precariedad económica y de personal, que parece connatural a todo archivo, cabe preguntarse: ¿merece la pena el esfuerzo realizado? La respuesta es sin duda afirmativa y a continuación se argumentará.

Incluso, se podría plantear, ¿no sería preferible esperar a tener el 100% de los fondos descritos? En nuestra opinión, no; no solamente porque quizás esa idílica situación no se dé nunca, no hay que olvidar que en el caso de la Universidad de Navarra los ingresos por donación de nuevos fondos son constantes, sino que parece más probable obtener financiación a proyectos archivísticos si siempre se está aportando valor al Archivo. Sin duda, es recomendable guardar cierta proporcionalidad entre los esfuerzos extraordinarios y la capacidad real de sacarlos adelante, por ejemplo limitando el número de proyectos que se emprenden cada año.

Se acaba de afirmar que al Archivo le ha merecido la pena el esfuerzo invertido. Pasamos a enumerar algunos de los beneficios que ha obtenido con estos dos proyectos de innovación docente.

Dar a conocer el Archivo a un creciente número de profesores y alumnos. No solo a los directores de los dos proyectos, sino al resto de los miembros de sus departamentos y a todos los profesores de la Universidad que han presentado proyectos de innovación docente. Por otro lado, que sean los profesores -satisfechos con la experiencia- quienes animen a sus colegas de departamento a utilizar el Archivo como recurso para la docencia.

Implantar una asignatura de Archivística y Gestión Documental de carácter optativo para todos los alumnos de los grados de la Facultad de Filosofía y Letras, y que sea el

Archivo quien la imparta.

Involucrar cada vez a más a los profesores en la tarea de obtener donaciones de archivos para la Universidad.

Para los potenciales donantes de archivos, con estas actividades se duplica el uso que se hace de su documentación, lo que resulta un argumento que en ocasiones refuerza su deseo de realizar la donación.

Además, este tipo de proyectos lejos de suponer una onerosa carga para los archiveros, en general resultan muy gratificantes para ellos pues comprueban la creciente utilidad de su trabajo, prueba de ello es que en los dos casos, los proyectos de innovación docente fueron el resultado de su iniciativa personal.

Por último, sin duda incrementa la valoración que las autoridades académicas realizan sobre la labor realizada por el Archivo.

También es cierto que contribuye a hacerlo posible el que, en este caso, el Archivo de la Universidad de Navarra, además de su propio fondo institucional, tenga más de trescientos fondos personales, familiares y de empresas.

Otra cuestión que contribuye a hacerlo posible es el peso del servicio en la cultura corporativa de la institución, que impulsa a todos sus empleados a distinguirse entre otras cosas "por su disponibilidad para servir a las personas que forman parte de la comunidad universitaria"[14].

En definitiva, el esfuerzo que suponen estas acciones, es una inversión eficiente que revaloriza el papel del Archivo en su universidad.

CONCLUSIONES

Un archivo universitario puede prestar un valioso apoyo a la docencia, la principal función de su institución.

La función que desempeña un archivo en la docencia en algunas asignaturas es única e insustituible y acorde con su responsabilidad de hacer accesibles sus fondos documentales.

En el marco generalizado de un presupuesto precario, el esfuerzo extraordinario que suponen estas acciones es una inversión eficiente pues revaloriza el papel del archivo en la institución.

En el caso concreto de la Universidad de Navarra, dos cuestiones han favorecido estas acciones. La primera, que el archivo cuenta con más de trescientos fondos personales, familiares y de empresas, que posibilitan encontrar temas de interés muy diversificados. La segunda, el fuerte peso que el servicio tiene en su cultura corporativa.

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SUMMARY

In order to approach the state of the question on the teaching support actions of Spanish university archives, the latest monograph on university archives published in 2019 has been taken as a reference. Of the universities that participated, only 15% mentioned any teaching support action, although this does not mean that the rest do not carry out activities in this sense.

An example of the latter is the General Archive of the University of Navarra which, since 2008, supports teaching, one of the objectives that is always present in all its strategic plans. We report on ten actions carried out by this archive. Without them it would not have been possible to achieve the two success stories presented in this article.

The framework for these cases is the University's annual call for new teaching innovation projects, with the aim of continuously improving teaching and student learning. In the last calls, the General Archive has participated in two of them. One on a subject of the Architecture degree and the other on one of the History degree.

The two projects are presented on this article, informing in each case the title, director, objectives, the person from the archive who has collaborated and the actions carried out, as well as the possible incidents caused by the COVID-19 pandemic.

In the case of the History project, there are also the results of a complete survey of students and a detailed report presented to the University by the professor of the subject. In this case is external evidence to the archive.

The main benefits achieved by the case according to the project leader are listed. One can come to the conclusion that a university archive can provide valuable support to teaching, and thus contribute to one of the main mission of its institution. Furthermore, the role of the archive in carrying out such activities is in line with the responsibility to make its documentary holdings accessible.

In the framework of a precarious budget, the extraordinary effort involved in these actions is an efficient investment as it revalues the role of the archive in its institution.

In the case of the University of Navarra, two issues have favoured these actions. First, the fact that the University has more than three hundred personal, family and company archives, making it possible to find very diversified subjects of interest. The second is the strong weight that the service has in its corporate culture.

No typology.

Markus Schmalzl[15]

NEW ASPECTS OF MAKING ARCHIVAL MATERIAL ACCESSIBLE AND USING IT

Abstract

Since several years, archive users are being offered increasing options for researching and analysing archival material. Online accessibilty will be developed subsequently not only quantitatively but also in terms of data quality and user comfort by setting up virtual reading rooms, adding researching possibilties and connecting external ressources. The ongoing process of building up and operating a National Science Data Infrastructure (NFDI) and an European Open Science Cloud (EOSC) will boost this process further.

NUOVI ASPETTI DI RENDERE ACCESSIBILE ED UTILIZABILE IL MATERIALE ARCHIVISTICO IL MATERIALE D'ARCHIVIO

Sintesi

Da diversi anni, agli utenti dell'archivio vengono offerte crescenti opzioni per la ricerca e l'analisi del materiale d'archivio. L'accessibilità online sarà sviluppata successivamente non solo quantitativamente, ma anche in termini di qualità dei dati e comfort dell'utente, attraverso l'allestimento di sale di lettura virtuali, l'aggiunta di possibilità di ricerca e il collegamento di risorse esterne. Il processo in corso di creazione e gestione di una National Science Data Infrastructure (NFDI) e di un European Open Science Cloud (EOSC) rafforzerà ulteriormente questo processo.

NOVI VIDIKI DOSTOPA IN UPORABE ARHIVSKEGA GRADIVA

Povzetek

Že nekaj let se uporabnikom arhivov ponuja vse več možnosti za raziskovanje in analizo arhivskega gradiva. Dostop preko spleta se bo razvijala ne le kvantitativno, temveč tudi v smislu kakovosti podatkov in udobja uporabnikov z vzpostavitvijo virtualnih čitalnic, dodajanjem možnosti raziskovanja in povezovanjem zunanjih virov. Stalni proces izgradnje in delovanja nacionalne znanstvene podatkovne infrastrukture (NFDI) in evropskega oblaka odprte znanosti (EOSC) bo ta proces še okrepil.

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NEUE ASPEKTE, ARCHIVMATERIAL ZUGÄNGLICH ZU MACHEN UND ZU NUTZEN

Abstract

*Seit einigen Jahren bieten sich Archivnutzer*innen neue Möglichkeiten Archivalien zu recherchieren und auszuwerten. Die Onlinebereitstellung von Erschließungsmetadaten und Digitalisaten wird in den folgenden Jahren nicht nur in quantitativer Hinsicht deutlich ausgebaut werden, sondern auch hinsichtlich der Datenqualität sowie mit dem Aufbau Virtueller Lesesäle, zusätzlicher Recherchemöglichkeiten und der Einbindung externer Ressourcen auch bezüglich des Nutzerkomforts. Weitere Impulse für die Nutzung von Archivgut wird auch der Aufbau und Betrieb einer Nationale Forschungsdateninfrastruktur (NFDI) in Deutschland und einer European Open Science Cloud (EOSC) geben.*

INTRODUCTION

In den letzten Jahrzehnten hat sich die Archivnutzung in Deutschland deutlich geändert. An die Stelle mühsamer Vorrecherchen in Archivführern und der Anfrage per Brief, ist die Onlinenutzung digitalisierter Quellen und Erschließungsinformationen über Archivportale getreten. Die Archive in Deutschland haben sich also schon lange in die digitale Welt aufgemacht. Bereits seit Mitte der 1990er Jahre stellen Archive Basisinformationen zur Archivnutzung über das Internet zur Verfügung. Seit mehr als 10 Jahren bieten sie Archivnutzer*innen auch jenseits der Lesesäle vor Ort Möglichkeiten an, Archivalien zu recherchieren und auszuwerten. Es ist davon auszugehen, dass sich die Möglichkeiten und Spielräume der Recherche und Auswertung von Informationen in deutschen Archiven auch in den kommenden Jahren deutlich weiter verändern werden.

Dies betrifft zunächst die Onlinebereitstellung von Metadaten und Digitalisaten analoger Archivalien, die über die Internetauftritte bereitgestellt und über die Archivtektonik sowie auch über Volltextrecherche durchsucht werden können. Einen Service dieser Art bieten mittlerweile alle größeren Institutionen der verschiedenen Archivsparten in Deutschland an. Über den Internetauftritt der Staatlichen Archive Bayerns etwa können derzeit 3,5 Millionen Digitalisate und Erschließungsinformationen zu mehr als 2 Millionen Archivalien ermittelt werden. Insgesamt stellen die staatlichen Archive von Bund und Ländern derzeit mehr als 45 Millionen Erschließungsdatensätze und um die 100 Millionen Digitalisate online zur Nutzung bereit. Die Daten werden dabei üblicherweise komplett für ganze Bestände bereitgestellt, um die Entstehungskontexte auch online nachvollziehbar zu halten.

Ebenfalls bereits gut etabliert ist die Zugänglichmachung von Digitalisaten und Metadaten über regionale Portale, wie etwa das Archivportal NRW, das Archivportal Thüringen oder das bayerische-tschechische Kooperationsportal Porta Fontium, sowie über ebenfalls grenzüberschreitende Spezialportale wie etwa das Urkundenportal monasterium. In letzterem werden mittlerweile mehr als 500.000 Urkunden aus mehr 100 europäischen Archiven zur Verfügung gestellt.

Als nationales Archivportal bietet in Deutschland zudem seit 2014 das Archivportal-D einen zentralen Einstieg in die Recherche. Hier stellen Archive aller Archivsparten Kontaktinformationen und Beständeübersichten sowie Metadaten zu Archivalien und Digitalisate bereit. Die Recherche erlaubt einen übergreifenden Zugang per Volltext, über die Provenienz sowie auch nach Archivsparten oder Bundesländern. Derzeit sind so etwa 23 Millionen Datensätze von über 200 Archiven sowie weitergehende Kontaktinformationen zu ca. 2.600 Archiven durchsuch- und aufrufbar. Die gemeinsame Datenhaltung mit der Deutschen Digitalen Bibliothek erlaubt künftig zudem auch eine Anschlussfähigkeit der Metadaten und Digitalisate an Daten der Bibliotheken und Museen in Deutschland (Maier, 2020, pp. 14)

Einen thematischen Zugriff im Archivportal-D bietet außerdem das Themenportal Weimarer Republik (Entdecken Sie Archivgut zur Weimarer Republik, 2022). Die zu Archivalien der Jahre 1919–1933 im Archivportal vorhandenen Datensätze wurden hierzu nach 17 Oberkategorien mit ca. 900 Schlagworten angereichert und ermöglichen so eine vielen Nutzer*innen bereits aus dem Bibliotheksbereich bekannte und komfortable Recherchemöglichkeit. Bislang wurden etwa 16.000 Datensätze aus dem Landesarchiv Baden-Württemberg und dem Bundesarchiv entsprechend verschlagwortet (Archivportal-D, 2021). Weitere Archive dürften sich in den nächsten Monaten dieser Initiative anschließen und in Bälde wird auch mit thematischen Zugängen oder Themenportalen zu weiteren Epochen und Forschungsschwerpunkten zu rechnen sein.

Die Daten werden vom Archivportal-D aus außerdem auf eine internationale Ebene weitergeleitet, nämlich an das Archives Portal Europe sowie an das Portal Europeana, wo sie gemeinsam mit Daten anderer Gedächtnisinstitutionen recherchiert werden können. Die online verfügbaren Informationen sorgen bereits heute für eine deutliche Veränderung im Nutzerverhalten, zumal einige Archive – auch Kommunalarchive – zusätzliche Services wie eine „Digitalisierung on demand" anbieten. Aufwändige Archivreisen scheinen damit langsam überflüssig zu werden und dies ist, gerade natürlich in Zeiten der Pandemie, ein großer Vorteil. Dementsprechend nimmt die Archivnutzung vor Ort, nicht erst seit Beginn der Sars-Covid-19-Pandemie, kontinuierlich ab. Die Lesesäle deutscher Archive, sowohl der großen Staats- und Landesarchive, als auch kleinerer kommunaler Institutionen verzeichnen seit fast 20 Jahren schwindende Besucherzahlen (Glauert, 2018, pp. 63; Heine, 2017, pp. 181). Gleichzeitig verschiebt sich der Fokus wissenschaftlicher Tätigkeit auf die leicht zugänglichen und online auswertbaren Bestände, während Archivalien, die nicht bzw. noch nicht digitalisiert werden können, nicht ausgewertet werden (König, 2020: p. 246). Künftig werden Forschende es wohl immer weniger häufig auf sich nehmen, Zeit und Geld für aufwändige Archivreisen zu unternehmen und vor Ort in den Lesesälen bei häufig eng begrenzten Öffnungszeiten zu arbeiten und stattdessen ihr Forschungsinteresse Themen zuzuwenden, die eine Arbeit mit digital und jederzeit verfügbaren Material erlauben (Plassmann, 2016, pp. 220).

Denn freilich gibt es auch auf diesem Gebiet noch viel zu tun. Auch die großen Archivverwaltungen des Bundes und der Länder haben noch lange nicht alle ihre Erschließungsinformationen online zugänglich gemacht. Bei den Digitalisaten ist der Anteil noch sehr viel kleiner. Dies liegt freilich auch daran, dass viele Datensätze und Digitalisate noch Schutzfristen unterliegen und schon aus datenschutzrechtlichen Gründen und aufgrund der Sensibilität der Informationen noch nicht online gestellt werden können. Bei einer nicht zu unterschätzenden Zahl an Archivalien sind zudem zunächst konservatorische oder gar restauratorische Maßnahmen vorzunehmen. Die Metadaten genügen häufig zudem nicht den gängigen Qualitätsansprüchen oder sind nicht für einen Export im Austauschformat EAD geeignet und müssen vor einer Onlinestellung aufbereitet werden. Die Onlinestellung von Datensätzen und Digitalisaten ist also mit hohen Aufwänden verbunden, die bei weitem nicht alle Archive in Deutschland stemmen können. Viele kleinere Institutionen, v.a. im Bereich der Kommunalarchive, werden nur nebenamtlich betreut und haben keinerlei Ressourcen für Maßnahmen dieser Art und bislang noch überhaupt keine Archivalien digitalisiert oder auch nur Basisinformationen, wie Erreichbarkeiten und Kontaktadressen, an das Archivportal-D gemeldet. Auf absehbare Zeit wird sich diese Situation kaum verbessern und während die großen Archivverwaltungen weitere Schritte in die digitale Welt unternehmen, werden viele kleine Archive im Analogen verharren. Eine baldige Zugänglichmachung aller Erschließungsinformationen aller Archive in Deutschland oder gar eine Digitalisierung aller vorhandenen Archivalien und deren Onlinestellung ist also in Bälde, auch deshalb, nicht zu erwarten. Aber auch bei den großen Archivverwaltungen werden dauernde Aufwände zu leisten sein, um die Digitalisierung des analogen Archivguts voranzutreiben. Zumal kontinuierlich große Mengen analoger und elektronischer Archivalien hinzu kommen, während das für Erschließungsarbeiten zur Verfügung stehende Personal abnimmt. Entsprechend hat etwa das Bundesarchiv seine Erschließungsstrategie deutlich verändert und die Erschließungstiefe auch an der Benutzungshäufigkeit ausgerichtet. Detailliert erschlossene Leitbestände stehen dann solchen gegenüber, die nur rudimentäre Metadaten aufweisen werden (Hänger, 2018, pp. 184)

Derweilen arbeiten die Archive auch in anderer Hinsicht an einer Verbesserung ihrer Datenqualität. Moderne Archivfachinformationssysteme, wie sie bei den großen Archivverwaltungen in Deutschland mittlerweile implementiert wurden, ermöglichen die weitgehend automatisierte Referenzierung und Anreicherung der Erschließungsmetadaten mit normierten Daten aus der Gemeinsamen Normdatei der Deutschen Nationalbibliothek oder kontrolliertem Vokabular aus standardisierten Ontologien. Die Staatlichen Archive Bayerns etwa werden Ende Januar 2022 damit beginnen, ihre Erschließungsmetadaten durch einen Massenimport mit Personen- und Ortsnormdaten anzureichern bzw. abzugleichen. Freilich lassen sich auch hierbei nicht alle Arbeitsschritte komplett automatisieren. Die Zuweisung einer nicht eindeutigen Ortsangabe zum jeweiligen Ortsnormdatum bleibt bis auf weiteres eine intellektuelle Leistung, die auf absehbare Zeit von einem Menschen zu erbringen sein wird. Die Aufwände dürften aber gut investiert sein. Wird sich doch auf diese Weise die Auswertbarkeit, Vernetzung und Interoperabilität der Daten deutlich erhöhen und ein Standardisierungsschritt erreicht, der nicht nur archivübergreifende Recherchen, sondern auch den Anschluss an die Bestände von Bibliotheken und Museen erleichtern wird.

Auch der Onlinezugang zu den Archiven in Deutschland dürfte sich in den nächsten Jahren noch einmal deutlich verändern. Über eine bloße Onlinestellung hinaus sollen Archivalien künftig online recherchiert und ausgewertet werden können und den Nutzer*innen dabei alle Services geboten werden, die auch bei einem Besuch vor Ort im Archiv zur Verfügung gestellt werden. Dies erfordert den Aufbau virtueller Lesesäle und die Einrichtung von Benutzerkonten mit Anmelde- und Authentifizierungsmöglichkeiten für Nutzer*innen aus Deutschland und aus der ganzen Welt. Über die Konten können dann Archivalien bzw. digitale Reproduktionen bestellt und eingesehen werden und künftig evtl. weitere Services wie Merklisten und Downloadfunktionen angeboten werden. Darauf aufbauend ließen sich zudem auch Auswertetools aufsetzen, auch wenn hier eine Bereitstellung aktueller und für die unterschiedlichsten Nutzungszwecke jeweils geeigneter Werkzeuge vermutlich nicht mit sinnvollem Aufwand umzusetzen sein wird. Vielmehr dürfte vielmehr die Bereitstellung von Daten und Erschließungsmetadaten über verschiedene standardisierte und möglichst offene Schnittstellen zur Nachnutzung in entsprechenden Auswertungstools, wie etwa Fact Grid (Fact Grid, 2021), von Bedeutung sein. Zudem sollen sich Forschende ihre Erfahrungen und Suchstrategien auch miteinander teilen und Rechercheergebnisse auch referenziert, verknüpft, kommentiert und diskutiert werden können (Hänger, 2018, pp. 188f). Auf diese Weise könnten so auch Informationen zu einzelnen Archivalien und Digitalisaten aus der Nutzercommunity an das zuständige Archiv zurückgemeldet werden und auch anderen Nutzer*innen zur Verfügung stehen. Auch im virtuellen Bereich wird zudem der Bedarf nach einer Beratung der Nutzer*innen bei der Archivrecherche bestehen. Archivgut ist zu heterogen und die Strukturierung der Informationen nach Provenienz für viele Nutzer*innen nicht selbsterklärend, weshalb gerade im Rahmen wissenschaftlicher Forschungen entsprechende Beratungsangebote genutzt und nachgefragt werden (König, 2020, pp. 250). Das Landesarchiv Baden-Württemberg bietet deshalb zu häufig nachgefragten Themenbereichen seit einigen Jahren sogenannte Rechercheführer an, die Nutzer*innen Informationen über Recherchewege und Rechercheoptionen im Archiv geben. Maier, 2016, pp. 243). Möglicherweise lassen sich hierfür auch die reichen Erfahrungen die während der Pandemie im Dienstbetrieb der Archive mit Videokonferenzen gemacht wurden noch gewinnbringend nachnutzen. Eine Reihe von staatlichen und kommunalen Archiven sind mittlerweile in den sozialen Medien aktiv und einige dieser Archive haben zudem erste Schritte unternommen, auch über die sozialen Medien auch Beratungen zur Archivnutzung anzubieten (Kemper, 2016, pp. 226).

Ein erster virtueller Lesesaal wurde vom Landesarchiv Rheinland-Pfalz im Januar 2021 eröffnet (Gemeinschaftsblog, 2021) In den nächsten Jahren werden sicherlich weitere folgen. Eine deutlich erhöhte Komplexität erhält der Aufbau virtueller Lesesäle wenn hier auch Informationen zugänglich gemacht werden sollen, die aus Urheberrechtsgründen oder archivrechtlichen Gründen gesperrt oder geschützt sind. Die Anforderungen der IT-Sicherheit an die Übertragungswege und die Authentifizierungsmöglichkeiten sind hier ganz erheblich und die in Betracht kommenden technischen Aufwände alles andere als unerheblich. Gleichwohl werden die staatlichen Archive des Bundes und der Länder hierfür in den nächsten Jahren Infrastrukturen aufbauen. Wichtige Impulse hierzu kommen aus dem Projekt „Transformation der Wiedergutmachung" (Bundesministerium der Finanzen, 2020) in dem ein gemeinsames Portal zur Onlinepräsentation von Archivalien aufgebaut wird, die im Zuge der Wiedergutmachung von NS-Unrecht in Deutschland entstanden sind und die häufig noch personenbezogenen Schutzfristen unterliegen. Auch wenn sich die genaue und tatsächliche technische Umsetzung noch nicht deutlich absehen lässt, wird das Projekt die Entwicklung und Bereitstellung virtueller Zugänge und Services sicherlich deutlich beschleunigen.

Neue und besondere Anforderungen hinsichtlich der Datenqualität, des Zugangs zu und der Wiederbereitstellung archivierter born digitals werden unter anderem auch von den Datenproduzenten formuliert. Dort wo Datenproduzenten selbst auf die Zugänglichmachung und Verarbeitung von Daten in langen Zeitreihen angewiesen sind, wie etwa bei den Geobasisdaten der Vermessungsverwaltung in Bayern, bieten sich den Archiven neue Kooperationsmöglichkeiten aber auch neue Herausforderungen in der Datenbereitstellung unter den Bedingungen der Erstnutzung.

Weitere entscheidende Impulse sind außerdem von einem weiteren großangelegten Projekt zu erwarten. Seit 2019 wird in Deutschland der Aufbau einer Nationalen Forschungsdateninfrastruktur (NFDI) als nationaler Pfeiler einer European Open Science Cloud (EOSC) vorangetrieben. In bisher 2 von 3 Förderrunden haben sich mehr als 200 universitäre und außeruniversitäre Forschungseinrichtungen und Infrastruktureinrichtungen nach Wissenschaftsdisziplinen zu derzeit 20 Konsortien zusammengeschlossen und eine Förderung durch Bund und Länder für zunächst 10 Jahre für die Mitarbeit an der NFDI erhalten. Zehn weitere Initiativen, darunter möglicherweise auch ein Konsortium für die Geschichtswissenschaften NFDI4Memory, werden im kommenden Jahr folgen. Mit dieser Initiative sollen die Auffindbarkeit, der Zugang, die Interoperabilität und die Nachnutzbarkeit von Daten aus Forschungsprozessen sowie von Daten, die künftig für Forschungen genutzt werden könnten, deutlich erleichtert werden. Dies soll durch den Aufbau gemeinsamer Dateninfrastrukturen in Form von Datendiensten innerhalb der nach Wissenschaftsbereichen aufgebauten Konsortien sowie auch darüber hinaus, innerhalb der gesamten durch die NFDI repräsentierten Forschungslandschaft Deutschlands gelingen.

Da damit nicht nur Fragen des Datenmanagements im gesamten Datenlebenszyklus, sondern auch die Langzeitarchivierung, Standardisierung und Zugänglichmachung von Daten für wissenschaftliche Zwecke insgesamt adressiert werden, betrifft das Vorhaben auch das Geschäftsmodell der Archive. Umso mehr als öffentliche und insbesondere staatliche Archive nicht nur relevante Forschungsdaten für die Geschichtswissenschaften, sondern für viele Disziplinen, wie etwa die Erdsystemwissenschaften, die Archäologie, die Sozialwissenschaften oder die Biodiversitäts- und Klimaforschung verwahren und laufend weitere einschlägige Informationen archivieren. Die Archive sind mit ihren inhaltlich breiten Forschungsdatenpools und ihren Kompetenzen diese Informationen dauerhaft zu sichern, zu erhalten und wieder zugänglich zu machen wichtige Partner

einer (inter-)nationalen Forschungsdateninfrastruktur (Maier, 2020, pp. 18). Gleichzeitig können die Archive an der Etablierung neuer Standards partizipieren und die von Datenproduzenten wie Nutzer*innen auch von den klassischen Archiven erwarteten Zugangs- und Auswertungsmöglichkeiten dürften sich damit in den nächsten Jahren deutlich verändern. Die Staatlichen Archive Bayerns beteiligen sich deshalb auch an einer Reihe von NFDI-Konsortien und bringen neben ihren Daten auch ihr Knowhow im Bereich der Beratung von Datenproduzenten im Informationsmanagement und insbesondere bei der Konzeption und Realisierung von Archivierungsschnittstellen, der Aufbereitung für die langfristige Sicherung der Interpretierbarkeit der Daten sowie die Langzeitarchivierung elektronischer Informationen ein.

CONCLUSION

Die Archive, insbesondere die großen Archivverwaltungen in Deutschland haben sich seit mehreren Jahrzehnten in die digitale Welt aufgemacht und nicht nur die Übernahme und Langzeitarchivierung elektronischer Informationen, sondern auch die Onlinebereitstellung von Archivalien, Metadaten und archivischer Serviceleistungen in Angriff genommen. Dieser Prozess ist alles andere als abgeschlossen, sondern wird sich in den kommenden Jahren deutlich beschleunigen und intensivieren, nicht zuletzt weil die Archive in viel stärkerem Maße als heute mit entsprechenden Erwartungen konfrontiert werden dürften. Es wird sich zeigen, ob die Archive diesen entsprechen werden können.

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SUMMARY:

Since several years, archive users are being offered increasing options for researching and analysing archival material. By now especially state archives succeeded in digitising and making a significant proportion of their analogue material available online via indivdual websites or thematic, nationwide oder international portals, by providing materials for crowdsourcing projects and developing researching guidelines for special topics. Online accessibilty will be developed subsequently not only quantitatively but also in terms of data quality and user comfort by setting up virtual reading rooms, adding researching possibilties and connecting external ressources. The ongoing process of building up and operating a National Science Data Infrastructure (NFDI) and an European Open Science Cloud (EOSC) will boost this process further, as archives are and should be essential participants in these initiatives.

Typology: 1.04 Professional article

Grigory N. Lanskoy[1]

ARCHIVES AS SOURCE AND INSTRUMENT OF DIGITAL ECONOMY

ABSTRACT

The paper is dedicated to the definition of place of archives in their institutional and informational quality in the system of digital economy. Digital economy is defined in the context of analyzing the theme as community of forms and spheres of economic development, regulated by usage of electronic and particularly digital technologies. Firstly, possibilities of development of archival theory and practice are presented in it, divided by specificity and content of digital economy. They are directly connected with the inclusion of new computer technologies in the sphere of archival work, and as a result, with part-automation of some types of work which can be based on realization of cognitive possibilities of artificial intellect. This process is analyzed also in the context of appearance of new professional competences, belonging to future generation of e-archivists, specialists in working with archival documents, created, and integrated to developing digital economy. The paper furthermore studies methodical and theoretical problems in the sphere of archival and documentary sciences which form conditions of digital transformation, of social and economic relations. Among these problems, the paper indicates a change of community of definitions formed in «paper» (analogue) period of development of archives and records management services, formation of cloud systems for preservation and inventorying of archival documents, modernization of new conditions of authorizing access of different categories of users to informational resources, disposed in electronic systems on the basis of the publicity principles and the necessary security of some types of documents.

KEY WORDS: archives, archival documents, informational systems, technologies, digital economy, preservation, description, access, public communication.

ARCHIVI COME FONTE E STRUMENTO DELL'ECONOMIA DIGITALE

SINTESI

Il contributo è dedicato alla definizione del posto degli archivi nella loro qualità istituzionale e informativa nel sistema dell'economia digitale. L'economia digitale è definita nell'ambito del tema di analisi come comunità di forme e ambiti di sviluppo economico regolati dall'uso delle tecnologie elettroniche e in particolare digitali. In primo luogo vengono presentate le possibilità di sviluppo della teoria e della pratica archivistica supposte dalla specificità e dal contenuto dell'economia digitale. Sono direttamente collegati con l'inclusione di nuove tecnologie informatiche nella sfera del lavoro archivistico e di conseguenza con l'automazione parziale di alcuni tipi di lavoro che possono essere basati sulla realizzazione di possibilità cognitive dell'intelletto artificiale. Questo processo viene analizzato anche nel contesto della comparsa di nuove competenze pro-

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fessionali appartenute alla futura generazione di archivisti elettronici come specialisti nel lavoro con documenti d'archivio creati e integrati per lo sviluppo dell'economia digitale. Successivamente vengono studiati problemi metodici e teorici nell'ambito delle scienze archivistiche e documentarie che si formano o sprofondano nelle condizioni di trasformazione digitale del sociale e nei loro termini di relazioni economiche. Tra questi problemi in carta sono indicati il cambio di comunità di definizioni formata nel periodo «cartaceo» di sviluppo di archivi e servizi di gestione dei record, formazione di sistemi cloud per la conservazione e l'inventario dei documenti d'archivio, l'ammodernamento di nuove condizioni di autorizzazione all'accesso di diverse categorie di utenti alle risorse informative disposte nei sistemi elettronici sulla base della composizione dei principi della pubblicità e della necessaria sicurezza di alcune tipologie di documenti.

PAROLE CHIAVE: archivi, documenti archivistici, sistemi informativi, tecnologie, economia digitale, conservazione, descrizione, accesso, comunicazione pubblica.

ARHIV KOT VIR IN INSTRUMENT DIGITALNEGA GOSPODARSTVA

POVZETEK

Prispevek je posvečen opredelitvi mesta arhivov v njihovi institucionalni in informacijski kakovosti v sistemu digitalnega gospodarstva. Digitalno gospodarstvo je opredeljeno v kontekstu kot skupnost oblik in področij gospodarskega razvoja, ki se urejajo z uporabo elektronskih in predvsem digitalnih tehnologij. Najprej so v njej predstavljene možnosti razvoja arhivske teorije in prakse, ki jih predvidevata specifičnost in vsebina digitalne ekonomije. Neposredno so povezani z vključevanjem novih računalniških tehnologij na področje arhivskega dela in posledično z delno avtomatizacijo nekaterih vrst dela, ki lahko temelji na uresničevanju kognitivnih možnosti umetne inteligence. Ta proces je analiziran tudi v kontekstu pojava novih strokovnih kompetenc, ki pripadajo prihodnji generaciji e-arhivistov kot strokovnjakov za delo z arhivskimi dokumenti, ki so ustvarjeni in vključeni v razvoj digitalnega gospodarstva. V prispevku so proučeni metodični in teoretični problemi na področju arhivskih in dokumentarnih ved, ki se oblikujejo v pogojih digitalne transformacije družbe in v njihovih ekonomskih odnosih. Med problemi, obravnavanimi v prispevku, se navaja sprememba skupnosti definicij, ki so se oblikovale v »papirnatem« obdobju razvoja arhivov in storitev upravljanja z dokumenti, oblikovanje oblačnih sistemov za hrambo in popisovanje arhivskih dokumentov, posodobitev pogojev dostopa do informacijskih virov za različne kategorije uporabnikov, razporejene v elektronske sisteme na podlagi pravilnikov o dostopu javnosti in potreb po varnosti nekaterih vrst dokumentov.

KLJUČNE BESEDE: arhivi, arhivski dokumenti, informacijski sistemi, tehnologije, digitalno gospodarstvo, hramba, opis, dostop, javno komuniciranje.

INTRODUCTION:

Digital transformation in spheres of social relations, economical development, political practice, cultural and educative activity forms objective reality for creation, preservation, diffusion and using of informational resources. Firstly this evident and directly developing process covers sphere of records management. In it is possible to see first steps of transition from paper to electronic tradition of documenting information with different level of publicity. Practically for equipment of these changes it is necessary to renew technical and technological resources accessible for collaborators professionally obliged to create documents for administrative and other, connected with them purposes and to make their registration in electronic informational systems. It is possible to say that all period of second half of XX century was indicated by creation of conditions and than by intensive development of electronic transformation in sphere of records management speed of which depended only from intensity of scientific progress of informational technologies and level of professional training in this sphere. In this context model of post-industrial society created in sociological studies of 1960 and 1970 years in USA and in some countries of Western Europe was founded on diffusion and accessibility of new technologies for public interests and on following stage for human interest (Toffler, 1980). In sphere of archival work process of digital transformation later in comparison with sphere of records management which can be explained by two occasions. First of them includes in necessity of infrastructural elements of preservation, inventorying and description of electronic documents in archival systems especially in form of trusting access to their content for peoples responsible for their security, officially authorized and all resting categories of users. Second occasion is also objective by its content and connected with statute of archival services as ending participants of process of migration of sources of documentary information from their creation and using in current administrative practice to inclusion of their part to community of objects of historical and cultural heritage. In result of influence of these two occasions and of known professional conservatism of many archivists problem of connection of archival practice with realities of digital economical and social process was analyzed firstly on theoretical (Avtokratov, 2001) and only than on methodical and practical levels.

METHODS:

Methodology of paper is based on using of system approach for study selected problems. In paper it is used in three directions. Thirst of them is oriented to analysis of archives in quality of informational system which includes composition of different types of archival documents, metadata system and informational technologies using for stages of archival work. The second direction is connected with study of digital economy as specific sphere in which production, diffusion and using of electronic informational sources can be indicated as specially organized strategy of industrial activity. In this context it is possible to make objective evaluation of efficacy of such aspects of work of archivists as preparing digital copies and images of documents, communication with visitors of lecture halls organized in virtual form or organized in traditional form with computer equipment. Thirdly system approach is used in paper for demonstration of direct connection between stage of creation and current (operative) using of records) and stage of their transition to archival services of "historical" public type and disposition in them for definitive or long preservation. Application of this approach to aim of presenting study gives possibility to show necessity of organization of whole cycle of work with documentary sources in electronic sphere in case of technical and technological existing of this possibility. Also in paper is used complex approach. It is oriented to study

of objective and subjective factors important for development of archives in realities of digital economy. Between objective factors are firstly indicated methodical principles of work with documents created in electronic form. Their difference is depended not only from level of technical and technological progress in different countries but also from attraction of representatives of different national scientific schools to theoretical points and methodological approaches belonged to new post-industrial realities of archival work. Also between objective factors in paper is indicated existence of open public archival informational systems in countries with different type of political regime. In paper is presented direct connection between development of political governing practice, digital economy and functioning of public archival services.

Using of system and complex approach is logically connected with choice of synthetic and comparative methods for prepared study. Synthetic method had been used for integration of concrete types of archival work to presentation of whole cycle of managing records from their collect and preservation to organization of communication of different categories of uses with them. Application of this method for study gave possibility to show connection between state of documents in period of their practical evaluation and sometimes necessary selection and objectives of their using in court and than in large perspective. Comparative method had been used for indication of difference of approaches to archival work in democratic and autocratic systems of public relations. In condition of diversifying democracy using of technologies and services of digital economy is finally oriented to organization of public access to archival documents indicated as part of national heritage (Code du patrimoine, 2021). In conditions of permanent or cycled development of autocracy from period of creation until their preservation in state or other institutionally depending archival services security of content of big and important part of electronic documents rests in priority in comparison with interests of public access to informational resources. In a whole level of openness of socially important documentary information can be indicated as the main criteria in using of comparative method for analysis of different traditions in work of archival services in conditions which form during diversifying and development of different branches of digital economy.

RESULTS:

Despite on different nature of processes in sphere of economical development and direction of functioning of public archival services it is evident that changes in industry of new informational technologies take influence on practice of work of archivists on the same level as theoretical and methodical approaches adopted in sphere of archival science. It is possible to say that digital transformation gives possibility to make new conditions not only for practice of managing electronic and than other types of records but also for evolution of mind of specialists internally prepared for attraction of achievements of informational sciences. In Russia on theoretical level conditions for this line of professional attraction were formed in the end of 1970 – beginning of 1980 years (Gloushkov, 1982). Also in this period in practice of documentary studies were included basic principles of information theory according which analysis and using of historical and particularly archival documents must be based on features of type of information presented in these documents. In this occasion on base of special historical studies there was created community of quantitative methods (statistic method, method of content analysis) oriented for work with big statistic data. For realization of these methods were used electronic computers technical and program features of which developed in context of scientific progress.

Indicated processes in sphere of historical studies (mostly devoted to study economical history traditionally basing on statistic sources (Koval`chenko, 1982)) formed in 1990 years base for reminding of approaches to analysis of documentary sources in global context of diplomatic science (Duranti, 1998). Than development of archival studies devoted to using of computer technologies in work with concrete documents became to develop in Russia and from other part in countries of Northern America and Western Europe in different directions. Main feature of studies of Russian archivists was connected with traditional interpretation of evaluation documents and planning of objectives of their using. For example they actively included in their conceptions definition of "documentary" (Kozlov, 2017) and social memory (Ilizarov, 2021) as mostly important object concentrated and needed for study in archives. Such methodological approach was oriented for making possibility of part separation of human and technical problems.

Human problems were analyzed in context of developing methods and practices of preservation, description, using of documents mostly on their traditional – original – supports. Digital transformation of these supports in form of creation copies for presentation in informational systems of archival services was interpreted in theoretical studies as process which changes only formal external features of documents without influence on their content. In this occasion global theory of document (identified in American and European scientific literature as "diplomatic science") formed in Russia is based on viewpoint according which cognitive and social functions of documents don`t change in conditions of technical progress and exist independently from transformation of material base of objects previewed for archiving. In this context forms and types of archival work also rest traditional during all period of development of archival services and can be only corrected by their mechanism and intensity in result of using new computer technologies. This for example means that transformation of approaches to description, evaluation, organization of public access to electronic and to digital documents has only technological content and doesn`t have big distinctions from the same directions of work with archival documents on traditional material supports. That`s why in contemporary development of informational relations in Russia on administrative and public levels it is possible to see big difference between conceptions of work with documentary sources in community of archivists and in sphere of work realized by specialists in sphere of informational technologies.

In practice of work of archival services in many European and American countries it is possible to see more synchronous tendency in theoretical and practical directions in work of specialists occupied by decision of mostly important problems of archival work. In conditions of presenting in some studies attraction of basic importance of human interests in this sphere of professional activity (Delmas, 2006) this situation in sphere of archival methodology and practice can be explained by two occasions.

First of them includes in more uniform realization of new generation of international norms based on EAD standard (Society of American Archivists, 2002) in countries with close level of resources and possibilities of technical and technological development. Realization of this standard in sphere of creation metadata systems formed conditions for transition to contemporary conditions of creation and using open archival informational systems (OAIS) which got in last years big diffusion. This process indicated by definition of global normalization of archival theory and practice gave possibilities to many countries for progressive development of different stages of work with archival documents. The second occasion for existence of synchronous tendencies in sphere of archiving informational sources with using of achievements of digital economy is connected with forming continuity in processes of records management in institutions obliged for

creation, for long-term preservation and organization of access to majority of records which have social, historical and cultural importance. Actually model of this connection was formed for documents of administrative origin forming and managing of which is important particularly from point of developing technological system of electronic government (Hajtnik, 2019). But is evident that in close perspective forming of whole, methodologically determined system of transformation of all types of documentary sources from sphere of their creation to quality of objects of public access in archival services can be realized in electronic – "cloud espace".

DISCUSSION:

The main problem for discussion includes in balance of advantages and threats connected with process of influence of realities of digital economy on forming, legal estate and using of archives. Analysis of this problem is certainly based on confession of inevitability of scientific and technical progress but in the same time objective evaluation of process and existing results of digital transformation shows not only positive aspects in practice of public informational relations. In presentation of its threats and dangers it is firstly possible to see stereotypic elements. For example it is possible to see viewpoint according which forming of digital copies from originals of documents on traditional (paper, photographic, tape) supports can decline physical estate of them and of texts of bad visual quality presented on these supports. Adherents of this opinion (between which there are mostly specialists in preservation of documents) indicate that traditional supports can be more stable in comparison with new supports using for creation of digital copies or electronic originals of documents. In this context they are also prove danger connected with beginning on experimental level practice of substitute scanning of some categories of archival documents. In our viewpoint mostly important problem supposed by realities of digital economical development is connected with following rights of material and intellectual property on content of archival documents replaced in open informational systems. Insufficient regulation of realization of these rights in normative acts and different level of technological program equipment in sphere of informational security regularly forms among archivists intention to limit process of location of digital copies in informational systems accessible for public using.

Recognizing objectivity of indicated skeptical arguments it is necessary to indicate evident positive results of influence of digital economy on development of archival services and work with informational resources for preservation and using of which these services are responsible. Firstly technological instruments formed in process of digital transformation became base for enlarging of variability in sphere of preservation archival documents and in equipment of communication with them. Secondly in result of digitalization metadata systems to archival documents can be completed by images of these documents created in good quality. Also using and development of computer technologies forms large possibilities for projecting and creation of virtual halls and other infrastructural objects for communication with archives independently of their physical disposition.

CONCLUSION:

Finally it is necessary to indicate that in developed quality archives can be really presented and analyzed as important sources and instruments of digital economy products of which it is possible to see in many countries with stable industrial basis. Concentration in community of archives of important documentary objects belonged to historical, cultural and largely to social heritage gives possibility to show possibilities of using

digital technologies in sphere of finding and using valuable retrospective information as it possible to see for example in practice of recovery of architectural monuments (Borodkin, 2015). Also computer technological progress accelerates possibilities of search necessary information in metadata systems especially in case of existence in them possibility of access to electronic documents or to digital copies of traditional types of documentary sources. In the same time it is evident that in technologically developed estate archives can be effective instrument for functioning of digital economical system. From one part they can be used as places for secure disposition of informational resources which are highly important for state, society and concrete peoples. In this quality they take significant place in process model of electronic records management actually introduced in some countries. From other part in digital estate archives enlarge sphere of operative communication between their users and social institutions obliged or realized educative and other informational functions. In the same time it is necessary to indicate that utility of digital economy in archives depends from many important factors. Mostly important among them are technological equipment of informational relations in archival sphere and level of legal culture of creators and especially of users of documentary resources disposed in electronic – «cloud» - space.

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Typology: 1.04 Professional article

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REACHING OUT TO THE PEER COMMUNITY: MEASURING IMPACT OF SOCIAL MEDIA CAMPAIGNS

Abstract

The paper will present results of the research that explores the impact of ICARUS-HR activities through social media campaigns on professional and scholar peer communities. Did social media campaigns influence targeted stakeholders and how? How are those useful in the promotion of archival heritage and where are the pitfalls and challenges? Are they effective in the domain of engagement of archival professionals? The study of impact was designed according to the Europeana Impact Playbook methodology and presents specific case study based on ICARUS-HR activities in archival oriented projects.

Keywords: archives, non-governmental organization, archivists, impact

RAGGIUNGERE LA COMUNITÀ DEI PARI: MISURARE L'IMPATTO DELLE CAMPAGNE SUI SOCIAL MEDIA

Sintesi

Il documento presenterà i risultati della ricerca che esplora l'impatto delle attività di ICARUS-HR attraverso campagne sui social media sulle comunità dei pari di professionisti e studiosi. Le campagne sui social media hanno influenzato le parti interessate mirate e come? Come sono utili nella promozione del patrimonio archivistico e dove sono le insidie e le sfide? Sono efficaci nell'ambito del coinvolgimento dei professionisti dell'archivio? Lo studio di impatto è stato progettato secondo la metodologia Europeana Impact Playbook e presenta casi di studio specifici basati sulle attività di ICARUS-HR in progetti ad archival oriented.

Parole chiave: archivi, organizzazione non governativa, archivisti, impatto

DOSEGANJE VRSTNIŠKE SKUPNOSTI: MERJENJE UČINKA KAMPANJ NA DRUŽBENIH MEDIJIH

Povzetek

V prispevku so predstavljeni rezultati raziskave o vplivu oglaševanja ICARUS-HR na družbenih omrežjih na različlne deležnike strokovne in znanstvene vrstniške skupnosti. Ali so kampanje na družbenih omrežjih vplivale na ciljne deležnike in kako? Ali so tovrstne aktivnosti uporabne pri promociji arhivske dediščine, kje so pasti in izzivi? Ali so učinkovite na področju angažiranja arhivskih strokovnjakov? Študija vpliva je bila zasnovana po metodologiji Europeana Impact Playbook in predstavlja specifično študijo primera, ki temelji na dejavnostih ICARUS-HR v arhivsko usmerjenih projektih.

Ključne besede: arhivi, nevladna organizacija, arhivisti, vpliv

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ISKORAK PREMA ZAJEDNICI : MJERENJE UTJECAJA OGLAŠAVANJA NA DRUŠTVENIM MREŽAMA

Sažetak

U radu se donose rezultati istraživanja o utjecaju oglašavanja aktivnosti udruge ICARUS--HRVATSKA na društvenim mrežama na različite dionike iz domene kulturne i znanstvene zajednice. Jesu li oglašavanja aktivnosti na društvenim mrežama utjecala povratno na dionike i na koji način? Koliko su korisne takve aktivnosti u promociji arhivske baštine te u čemu su mogući izazovi i zamke u njihovom planiranju i provedbi? Jesu li oglašavanja uspješna odnosno utječu li povratno na daljnji angažman stručnjaka? Istraživanje je provedeno sukladno metodologiji Europeana Impact Playbook te predstavlja studiju slučaja temeljenu na oglašavanju projektnih aktivnosti udruge ICARUS-HR.

Ključne riječi: arhivi, nevladine organizacije, arhivisti, utjecaj

1. INTRODUCTION

Even without the paradigmatic shift within heritage studies (broadly conceived) toward advocacy for more open, transparent, participatory and inclusive modes of heritage institutions' management the ever-so-present networked world made its impact directly and intrusively. One of clearly visible direct consequence of the SARS-CoV-2 pandemic is enforced digitization and demands for virtual presence of institutions and organizations in the sector of culture and creative industries. In the last two decades or so heritage institutions and organizations with more and less success implemented various digital and virtual solutions or diverse intentions. Digitization as part of preservation activities, as solution that helps to enable access, as a prerequisite of virtual representations. Although history of digital and virtual adaptation through this last two decades is fascinating topic it is still rather unresearched and would welcome empirical case studies. These should help us with clarifying what was in fact long term societal impact of such digitization efforts. Whilst institutions changed their modus operandi and adapted to new technologies and networked information landscape the users transformed also simultaneously creating expectations that often surpass real business possibilities of institutions in the sector of culture.

The topic of impact of digitization and planning digital business strategies in cultural sector is wide and open to interdisciplinary research and as such too complex to be addressed in this paper. The main objective of this paper is to examine the impact of social media campaigns that are oriented toward archivists and other heritage professionals and whose content and scope is mainly based on archival and documentary heritage. Social media, as one model of cultural institutions' and organisations' communication is part of outreach efforts. It should be noted that the term "documentary heritage" is used here in the context of UNESCO's Recommendation concerning the preservation of, and access to, documentary heritage, including in digital form (UNESCO, 2015).

1.1. OUTREACH THROUGH SOCIAL MEDIA

The concept of "outreach" itself in the archival world is multifaceted. Among other things, it addresses the issue of how to encourage use and make archives more accessible through a range of activities, lots of them within pedagogic and marketing frameworks. These activities seek to educate the wider public and facilitate research, as well as to make archival holdings available for and accessible to communities and individuals through different media. The concept of outreach also includes audience development, exhibition and other public showcasing of archival content, the active engagement of archivists outside physical repository spaces -- especially through participatory practices and proactive documentary activities -- and a critical reassessment of the role of an archive and archivists in contemporary society. Outreach in an increasingly digital world presents new challenges to all heritage institutions. It is imperative that they research, implement and test new solutions. Certainly, one of the tools to increase outreach toward defined stakeholders is comprehensive communication strategy that includes marketing on social media. The function of social media is manifold. They are widely used as tools for content sharing, for networking and connecting in numerous directions, both on local, national and international levels. Use of social media in marketing is widely acknowledge, they are as marketing expert Seth (2020, pp. 4) facetious assert "social media, after all, is word of mouth (WOM) on steroids". Importance of social media is increasing daily, and manoeuvring among many possibilities becomes more complex. Benefits of social media use in cultural heritage institutions include wide content dissemination (Perrella, 2021), innovative re-design of already existing educational services and content (Rahman *et al*., 2020), increase of user engagement

in form of active participation in marketing and communication (Constantinides, 2014) and certainly better visibility of some institution or organisation in public (digital) space. Increased visibility is as much challenge and responsibility as it is a direct benefit. One of the most important benefits is possibility of dissemination of authentic, real and truthful content, and that is, in time when we all witness harmfulness of fake news and unverified information, clearly important and socially responsible role of institution or organization. Authenticity of heritage institutions was always their strongpoint in any form of public communication. Statistics for Croatia reveal that in January 2021 around 68,4 % of total population used in some form social media (DataReportal, 2021). Mostly used social media were Facebook and YouTube, then multiplatform messaging apps (such as WhatsApp) and then Instagram (Reuters Institute for the study of journalism, 2020). According to data from February 2021 in Croatia there are more than million Instagram users, most of them in age groups 25 to 34 – 33% (Statista, 2021). Similar to general users' distribution are, more specific, cultural heritage institutions' usage of social media. Prompted by Covd-19 digital upheaval, museums in Croatia in first part of 2021 actively used social media for various business purposes. Most museums used Facebook (94%), Instagram (87%), YouTube (75%) and Twitter (66%) (Museum booster, 2021). Compared to pre-Covid-19 period, social media usage increased in museum community for 41,9 % (International Council of Museums, 2020). Behind these percentages there are several inevitable preconditions that institutions and organisations need to take into account when planning boost that social media might bring to their businesses. Social media demand consistency in communication, commitment and creativity, educated human resources, authenticity and innovation. Although basic accounts are more or less free of charge, all inputs listed above might be measured in frameworks of working hours and contracts for outsourced services. All percentages listed above also indicate that the potential outreach of information delivered through social media is big and that cultural heritage institutions and organisations might be able to reach a large pool of users. At the same time these numbers can't explain what is the real impact on these users, on audience in focus of institutions' business. What is the impact of social media campaigns and how we can measure it?

2. RESEARCH CASE STUDY AND METHODOLOGY

2.1. CASE STUDY BACKGROUND

Activities in networked world are usually based on efforts invested in real world, as a start at least. Although our digital content, in any shape might become viral and distributed without our inputs, someone has invested time and effort in creating original content. By investing time and other financial resources in creating various digital content we need to examine what is the actual impact of our digital activities to our stakeholders and assess the value of that impact as important factor which, in turn speaks back about all our investments. Here presented case study was undertaken as a pilot research project because of the need to understand and value impact of ICARUS Croatia social media campaigns. The background of the study is acknowledgement that impact might take various manifestations, such as information impact in which user benefit from new information that might influence their knowledge systems. Emotional and affectual impact is increasingly important aspect and heritage community recognized the need to asses these kinds of impacts. Impact, that is in focus of this research, might be conceptualized as networking and engagement impact. ICARUS Croatia is an organisation of heritage professionals and institutions, academics and heritage enthusiasts. The 137 members in 2021 are the organisation's stakeholders on first engagement line. Following these are other stakeholders, institutional or individual, from sectors

of culture and creative industries and science and education. Social media campaigns, designed with the aim to promote projects, activities and archival and documentary heritage, were targeted mainly to these communities of professionals. The networking ambition underlined all social media campaigns efforts. Was this aim successful? Did social media campaigns influence targeted stakeholders and how? How are those useful in the promotion of archival and documentary heritage and where are the pitfalls and challenges? Are social media campaigns effective in the domain of engagement of archival professionals? Does that mean that they have made an impact? Above listed research questions guided study on impact of social media campaigns and main objective was to measure and understand the manifestations of possible impact. "Impact Playbook" defines impact as "Changes that occur for stakeholders or in society as a result of activities (for which the organization is accountable)" (Verwayen, Fallon, Schellenberg and Kyrou, 2017, pp.51). Did our social media efforts make a change?

Social media campaigns that ICARUS Croatia conducted from January of 2021 to November 2021 were oriented toward communities of peers, of heritage professionals. The content of campaigns included mostly promotion of project activities, dissemination of project results and promotion of digital archival and documentary heritage. The primary goal of these campaigns wasn't wide spread reach to general users but outreach toward peers from sector of culture with ambition to increase their participation in ICARUS community. The aim was to create networking digital space. ICARUS Croatia is a non-for-profit association dedicated to the research and promotion of archival and documentary heritage, open access to archives and records' holdings through contemporary ICT, interdisciplinary approach to theory and practice and networking across institutions and cultures. Active ICARUS Croatia projects, whose content and promotion this study inspected, were CReative *European ARCHives as innovative cultural hubs* (CREARCH), *'They: Live - Student lives revealed through context-based art practices* (THEY: LIVE) and *We are all together to raise awareness of cultural heritage (*WAAT). Beside above listed projects ICARUS Croatia was active in promoting other activities, such as annual conference 6th ICARUS days with central topic "Archives – borders, identities, reflections", in informing community about upcoming events connected with archival and documentary practices, in encouraging to participate actively in ICARUS Croatia activities. One social media action, entitled #StoriesfromArchives has in its basis digitized archival material with the aim of creating storytelling effect around its representation. Lots of digital content was present on daily basis and updated weekly with planned posts, but did these efforts impacted targeted stakeholders?

2.2. EUROPEANA IMPACT PLAYBOOK FRAMEWORK FOR MEASURING IMPACT

Questions such as what is the ROI (Return of Investment) or SROI (Social Return on Investment) are basics for marketing professionals and social media analytics, but seems enormous area to conquer for person outside communication and marketing field. Cultural heritage professionals often facing with questions like that without possibility to employ skilled marketing professional. Measuring ROI is critical component of social media marketing. Same is valid for understanding the social value of social media campaign by representing outcomes as financial values which would give us information about SROI. What if we need to measure and moreover understand non-monetary impact? Increase of audience, higher rates of engagement, wider reach and so forth allow us to understand how did our social media activities impact audience? First, we need to determine what counts as impact, for us? Lots of non-for-profits organisations have goal to generate awareness in specific area, recruit new members and build their profile by creating genuine voice and influencing on the overall personality of the organisation. The standpoint of ICARUS Croatia communication strategy, which includes social media

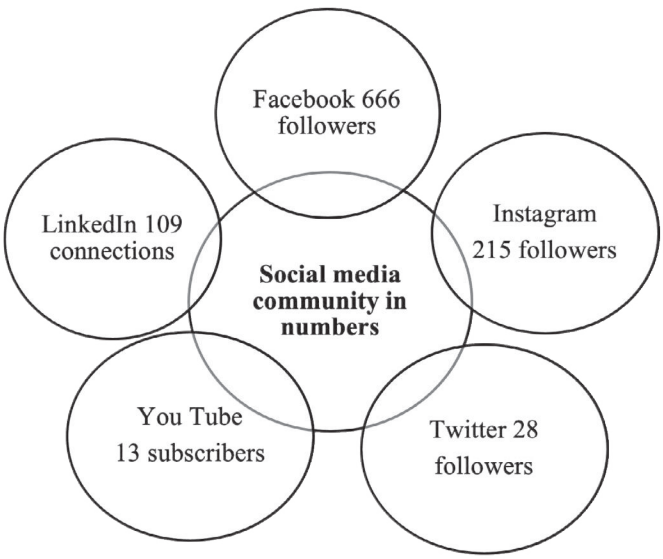
strategy, is similar in this aspect. By using communication tolls ICARUS Croatia focuses on raising public and professional profile of the organisation, share information, promote and disseminate project activities and building a community of peers and colleagues that would in future participate in ICARUS Croatia activities. We consider social media as tools that we need to employ in a way that would put us on a path to build relationships with members and non-members. These relationships are should take place both in physical and virtual world. Virtual supporters, their voices and engagement are relevant but not enough. Although there are many marketing approaches, techniques and already developed programs to measure engagement rate, reach, conversion the overall question about the real impact of our social media activities demanded slightly different methodological approach. Balanced Value Model that Europeana promoted in its "Impact Playbook: For Museums, Archives, Libraries and Galleries" (Verwayen, Fallon, Schellenberg and Kyrou, 2017) seemed like a framework that might offer detailed insights and yield results about real impact of our activities. Professor Tanner (2012) designed the abovementioned model and its possibilities of use in cultural heritage sector are manifold. "Impact Playbook" defines impact as "the change that has occurred in (or for) stakeholder that your activities have contributed to" (Verwayen, Fallon, Schellenberg and Kyrou, 2017, pp. 34). Impact Assessment is a vital component of, we argue, activities' and programs' sustainability planning. In a long run, are our action impactful for our stakeholders and how are they meaningful? While Impact Assessment in marketing and communication field might be measured and observed with various tools and programs, we decided to investigate impact and try to measure and understand it by testing Europeana's methodology. In this approach the impact assessment is divided in four phases. First three phases are available for public consult (and use) by the end of 2021, while four phase (evaluation) is still under development. Testing methodology at this time might give overall feedback, insights and be useful for further development of fourth phase. First phase is strategic planning of the assessment. During this phase we should set up framework and design our assessment. Questions such as what impact means for our organisations, what kind of information we need to capture and why, and who are our stakeholders should guide our design planning. In the second phase we collect data and in the third phase analyse, assess and interpret them. Fourth phase will be dedicated to the evaluation of our impact assessment. The design as such, as well as methodology and techniques (such as interviews, focus groups, statistical data etc.) mirrors standard mixed methods research from broadly conceived Information and communication sciences. By introducing the Change Pathway and the Value Lenses the Impact Playbook methodology provides specific framework that will steer our research process. The Impact Playbook recognize five Value Lenses: Utility, Learning, Existence, Community and Legacy lenses. Through these lenses we will analyse and interpret our data and "Each of them gives a specific perspective on the value of digital heritage resources, based on the Balanced Value Impact." (Verwayen, Fallon, Schellenberg and Kyrou 2017, pp. 29). The Change Pathway serves as a tool with which we document, describe and represent our inputs, outputs and outcomes and narrate findings about impact. It guides us through our understanding did our activities make impact. In the second phase we should develop indicators that will inform what happened and can be quantified or understand through qualitative data. Indicator is defined as "information that allows us to measure change, that will show us whether the change has happened or not" (Europeana, 2020, pp. 12). Following that we enter the stage of data collection, employ various techniques such as survey, interviews, focus groups and so forth. Completing the process of data collection, we enter the third phase in which we analyse and interpret our data (in November 2021 in beta-phase). Through all these phases team

work, collaborative and group exercises are emphasized as necessary to achieve the results of meaningful impact assessment. That perspective of collaboration is as much as important as challenging. It presumes that there is a team of insiders to gather and discuss. The process itself is conceptualized in detail and straightforward (although iterations as validations are emphasized as important aspect of process itself).

2.3. IMPACT OF SOCIAL MEDIA ACTIVITIES OF ICARUS CROATIA

The home webpage of ICARUS Croatia is active from 2016 and we keep track on webpage analytics (Čurik, 2021). In the same year we've activated Facebook profile, but other social media waited to be launched until late 2020 and early 2021. We've opened profiles on Instagram, Twitter, LinkedIn, YouTube with several specific aims: to promote project activities and disseminate information, to connect with peers and colleagues on national and international level and to promote archival and documentary heritage. Promotion of archival and documentary heritage on social media is important aspect that potentially might influence wider audience, outside communities of professionals. In this stage of communication and outreach development we've focused mostly on colleagues from sector of culture, education and creative industries as primary stakeholders and beneficiaries of our activities. In this aspect the community lens is the one that guides us and through which we observe our actions. Did our activities impact community of cultural heritage professionals? The learning lens is valuable also in this case because of groups and individuals that are a bit further away from heritage narratives and might benefit from information and content we deliver (teachers from sector of education for example). These kinds of impacts are social, intangible but vivid in the real world, as well as in the virtual space. Community building and impacting on sense of belonging to community of professionals, practitioners and academics, involved with archival and documentary heritage is in our scope of activities. Resources we had for our endeavours solely relied on human resources and working hours invested in social media campaigns. Quantitative data is easily extracted from social media analytics functions (see Figure 1) but qualitative data had to subtracted from content itself (see Figure 2).

Figure 1: Quantitative data from social media activities in 2021.



The Facebook and Instagram analytics revealed that most or our followers are women in group range from 35 to 44 years and that come from various countries. The least represented group are young people from 18 to 24 and 25 to 34 years and that is a clear indicator that we need create more successful campaigns which will attract student population and young professionals. With only 13 subscribers on YouTube and 50 videos the 840 views are rather average rate compared with our other social networks. The quickest in growth are Facebook and Instagram so there is potential to reach younger audience on IG (as the SM most used by younger generations). The qualitative data gathered on this occasion will serve as inputs for future assessments, after few years of presence on social media.

Numbers of followers, engagement rate and reach, don't necessarily mean that there is impact in sense of provoked change or lack of it in total community, or lack of it. The outputs of our activities, such as post and stories we published, information shared and archive and documentary material in various digital formats distributed, can also be measured and not just in numbers but instead in content focus. In that case qualitative approach might be more useful (see Figure 2)

Figure 2: Qualitative content analysis results from social media in 2021.

Campaigns on social media were designed based on communication strategies of each project activities and overall communication strategy of the ICARUS Croatia. Overall on all abovementioned social media networks three broad content sets profiled: content delivered through auto-focus, content connected with other institutions, associations and individuals and content that represents archives and documentary heritage.

Some posts received better reactions and engagement, in term of likes and shares, during the observation of reactions during period from January to June 2021 this information were collected. That wasn't dependent on visual content exclusively because in some cases better reactions got posts with more creative and appealing story, and that can be interpreted as the appealing power of storytelling. Content designed in form of short stories and written in affective tone got better attention especially when focused on digitized archival material.

In most cases same followers engaged with the posts, usually coming from cultural institutions and heritage-oriented associations. That suggested that there is a basis of virtual supportive community but constrained in rather narrow range.

Collection of feedback information about our social activity was done within our stakeholder community members that weren't directly involved with creation of the content in June 2021. After short interviews and feedbacks several areas have profiled. Information value of social media activity, brand building value (e.g. raising profile and attractiveness of the organisation) and sentiment value, which was surprising since the content was so heterogeneous but for some of them the sentiment was connected to archives in general and then transferred into potential social media outreach that will present importance of archives and records more widely and to diverse audience. The emphasized team work, underlined in the "Impact Playbook", was put in challenge in this aspect, because of the size of the organisation and active members involved in the process. While *close outsiders* provided valuable feedbacks, there is a noticeable lack of *insiders'* feedback and in this perspective impact assessment drifted from the stipulated methodology from "Impact Playbook". Nevertheless, the next step, considerations of the short and long-term outcomes, based on feedbacks, was the most difficult one. In the context of this study and based on "Impact Playbook" methodology, short term outcome would be bigger engagement, more shares & likes, which wasn't the case. Our social media community didn't engage more so we can conclude that short terms outcomes in this aspect weren't successful. Long term outcomes, again based on "Impact Playbook" guidelines, should be analysed during longer time periods. But different feedback occurred in this time period. In communication with members of ICARUS Croatia community and outsiders (mostly other cultural heritage professionals) in real life occasions many times social media activity was commented as informative, interesting and a task wort pursuing. Furthermore, colleagues outside Croatia commented content available in English as a great tool for networking and visibility of our work. The digital efforts were, in fact, influential after all, but that influence wasn't noticeable in social media communication. Paradoxically, better results digital social media campaign achieved in off-line, real world.

3. DISCUSSION

"Impact Playbook" provided a straightforward, understandable and flexible framework for impact assessment. The process itself is slow and it is important to follow phases and steps and re-evaluate constantly and validate with colleagues. The aspect of group exercises and team work through the whole process was, in our case, challenging due to very fluid structure of organisations and members' activities. Data collection and analysis yielded results that could be interpreted as short outcomes. Long term outcomes (in time frame of one year in this case) of our social media activities might took interesting turn. Due to promotion of archives, records and documentary heritage material, change happened in stakeholder profiles. Lots of teachers and other education workers became more interested in that type of heritage material and as consequence got more involved in planning education activities with archives and records background.

The study started with questions did our social media activities have impact of our defined stakeholders? And if so, could that impact be explained within domain of social impact, the one that drives positive changes in our stakeholders' professional lives.

While elaborating Balanced Value Model (which is in the basis of "Impact Playbook") Tanner (2012) argued that before starting impact assessment we need to know why we want to assess impact, what in fact we want to assess and what will we do with results

and how much is it worth for us to know this information. "Impact Playbook" guided the process that at the end resulted with quantitative outputs and short outcomes which were insufficient to make impact on stakeholders in total. But results also showed that there was change in behaviour in specific group within our stakeholders (i.e. teachers and education workers) as well as change of our own image in wider community of cultural heritage professionals. The community lenses and learning lenses from which we assessed impact helped in focusing to specific values. Lack of short-term outcomes in digital world wasn't noticed in physical networking and more people and members reacted positively, stipulating that it was the impulse from social media from which they've gathered information, reason for positive feedbacks. Still this is still a long-run from actual inclusion in real world as results from social media drivers and calls for actions.

4. CONCLUSION

Cultural heritage professionals could follow "Impact Playbook" guidelines to identify, measure and assess impact and to understand the short comes and insufficiencies of their actions that haven't made impact on stakeholders. Nowadays communication, heritage sector included, relies heavily on social media. Cultural heritage professionals are aware of importance of social media and their influence and it is important for them to be able to assess the efforts invested in social media campaigns but also to measure and understand impact of their activities. The ideal circumstances in which there is an educated person for social media marketing or outsourced services, are often inaccessible to small scale institutions and organisations. And that services don't guarantee real impact, such that is identified in "Impact Playbook". Although "Impact Playbook" isn't directed specifically to social media as digital resources, and methodology might be better suited to analyse impact of other digitization efforts, its' Change Pathway can be used to analyse and understand impact of social network endeavours. The issue to take into consideration is that change happens usually in longer period. Tanner (2012, pp. 69) asserted "One problem is that many of the studies of the impact of digitized resources attempt to measure change over a short period of time (sometimes even as short as one year) and have no baseline metrics against which to assess what may have changed." In case of ICARUS Croatia we'll use these collected data and assessments, continue to work on building better metrics and incorporate findings from this analysis. Impact on our stakeholders is currently *under construction*, but with results that this assessment yielded we can direct our efforts to better suit targets and correct errors. Real impact, as the change that happened in lives of stakeholders due to specific activities, can be conceptualized as outreach results of entity that initiated these activities. In case of social media representation there are intermediator (i.e. users that engage in content) that are the target of initiators' effort but also in the same time, their active agents.

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Typology: 1.02 Review article

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EXPERIENCE OF NATIONAL RECORDS AND ARCHIVES AUTHORITY IN ENABLE THEIR ARCHIVAL COLLECTIONS

Abstract

National archives are a vital reference for their large archival collections in various areas of knowledge, they should therefore also play an active role in making their collections available to users and researchers. This study aims to identify the experience of the National Records and Archives Authority (NRAA) of the Sultanate of Oman in making the archival collections available to the general public. This study will explore the perspective of the beneficiaries, of researchers and students in the service of access to such funds and identify the difficulties and challenges that users are facing. And the possibility of facilitating the relationship between NRAA as a source of information and the beneficiaries.

The study relies on the analytical descriptive approach to identifying the perspectives of the users about the service, as well as the challenges they face in accessing the archival collections. It will help to achieve the objectives of the study by using the questionnaire tool to collect the data.

Keywords: Archival Collections, National Records and Archives Authority (NRAA), Sultanate of Oman.

ESPERIENZA DELLA NATIONAL RECORDS AND ARCHIVES AUTHORITY NELL'ABILITARE LE LORO RACCOLTE ARCHIVISTICHE

Sintesi

Gli archivi nazionali sono un riferimento vitale per le loro grandi raccolte archivistiche in varie aree della conoscenza e anche gli archivi nazionali dovrebbero svolgere un ruolo attivo nel rendere le loro raccolte disponibili a utenti e ricercatori. Questo studio mira a identificare l'esperienza della National Records and Archives Authority (NRAA) del Sultanato dell'Oman nel rendere disponibili le collezioni archivistiche. Lo studio esplorerà la prospettiva dei beneficiari di ricercatori e studenti al servizio dell'accesso a tali fondi e identificherà le difficoltà e le sfide che gli utenti devono affrontare. E la possibilità di facilitare il rapporto tra NRAA come Fonte di Informazione e i beneficiari. Lo studio si basa sull'approccio analitico descrittivo per identificare le prospettive degli utenti sul Servizio, nonché le sfide che devono affrontare nell'accesso alle Raccolte archivistiche e aiuterà a raggiungere gli obiettivi dello studio utilizzando lo strumento Questionario per raccogliere i dati.

Parole chiave: collezioni archivistiche, National Records and Archives Authority (NRAA), Sultanato dell'Oman.

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IZKUŠNJE OBLASTI NA PODROČJU DRŽAVNIH ARHIVOV IN DOKUMENTOV NA PODROČJU ARHIVSKIH ZBIRK

Povzetek

Državni arhivi so ključna referenca zaradi svojih velikih arhivskih zbirk na različnih področjih znanja. Državni arhivi bi morali zaradi tega igrati tudi aktivno vlogo pri zagotavljanju dostopnosti uporabnikom in raziskovalcem do svojih zbirk. Namen te študije je analizirati izkušnje Nacionalne uprave za evidence in arhive (National Records and Archives Authority - NRAA) Sultanata Oman pri zagotavljanju dostopnosti do arhivskih zbirk. Študija bo raziskala perspektivo upravičencev, raziskovalcev in študentov do dostopa do tovrstnih sredstev ter opredelila težave in izzive, s katerimi se soočajo uporabniki. Predstavila bo predloge kako izboljšati odnos med NRAA kot virom informacij in upravičenci.

Študija se navezuje na analitični deskriptivni pristop pri ugotavljanju pričakovanj uporabnikov o storitvi, pa tudi na izzive, s katerimi se soočajo pri dostopu do arhivskih zbirk. Za doseganje ciljev študije bomo uporabili vprašalnik za zbiranje podatkov.

Ključne besede: Arhivske zbirke, National Records and Archives Authority (NRAA), Sultanat Oman.

INTRODUCTION

Currently we are living in societies witness a rapid growth in information volume in all sectors, as it is considered as a standard for nations development and revolution in different fields. For this, organizing this information is mandatory to be useful when needed and to make it valuable in making decisions.

For sure, there is many different sources of information, including what it is created physically or electronically. Records and archives are one of the vital sources of information which assist the community in different fields as it is consider one of the scientific research sources.

Many countries, taking high standard of caring for their archival collections to ensure their preservation safely. Hence, National Records and Archives authority has been keen to take care of Omani Archives with aim to build a national memory which contribute in cultural, scientific, and historical fields by collecting the local archives which represented in the private records and the Omani Archives which located in the other countries archive.

After collecting a huge amount of Omani Archival collection, NRAA promoted their availability of these collections for users through conferences, symposia, cultural activities, local and international exhibitions, and social media channels. All this to encourages scientific research, intellectual and artistic creativity, attractive the researchers to benefit from Oman cultural heritage.

NATIONAL RECORDS AND ARCHIVES AUTHORITY

NRAA is the competent authority to manage and maintain records and archives in the Sultanate of Oman, established by Royal Decree No. 60/2007 on July 2, 2007, and follows the Council of Ministers and it has its own legal personality and administrative and financial independence.

Al Fakhfakh (2009) indicated that several functions have been assigned to the Authority, such as collection Oman archives from abroad, ensuring their preservation and maintenance, and working on the preparation and dissemination of search tools in archives such as indexes, manuals and databases; To facilitate their availability for beneficiaries, and to undertake local and international activities to highlight the cultural, scientific and educational value of archives through exhibitions, symposia and conferences.

NRAA Consist of many different departments such as general department of research and archives access. This unit divided to three departments as following:

USERS SERVICES DEPT.

This department aim to assist users and make their visit to NRAA comfortable. As it takes care of user's registration, guide them to meet their goal of visit and provide the required archival collections.

ARCHIVAL INFORMATION DEPT.

This department help users by providing the necessary search tools which support their needs such as indexes, catalogues, and database. Also, it takes care of answering about users' inquiries from inside or outside Oman and support other departments in NRAA to organizing the exhibitions and conferences.

LIBRARY

The previous two department was supported by specialized library to fulfil users' needs of information sources as dictionaries and journals which is helpful in making studies

and research. The library includes around 9507 titles of books and journals. More than 100,000 e-book and 206 manuscripts according to NRAA Statistics in 2019.

STUDY STATEMENT

Access to information is a legitimate right for all, and one of the most prominent features of this right is the establishment of the principle of transparency and accountability in the provision of such information. Access to information in archives is determined by legislation and regulations that are applied in such a way as to ensure equitable access to the archive for all beneficiaries. The issue of access to information is also one of the most prominent issues that have emerged recently at the local and global levels, and from this point of view policies and procedures for the availability of archival information has been appeared, and many studies conducted by the national archives in the field of information availability (Abdul Maqsoud, 2020).

Abdul Maqsoud (2020) also mentioned that Arab national archives lack such studies to make information available in national archives. Al Fakhfakh (2017) confirmed that it would be useful for the national's archives to conduct studies on beneficiaries to identify their information needs and requests to meet their needs.

therefore, this study intended to identify the experience of the National Records and Archives Authority in making available the Archival collections and to measure the satisfaction of the users.

STUDY OBJECTIVES

1. identify the experience of the National Records and Archives Authority in making available the Archival Collections.
2. Measuring users' satisfaction of records and archives accessing service.
3. Identify the difficulties faced by beneficiaries in accessing Archival collections.

STUDY QUESTIONS

1. What is the role of the National Records and Archives Authority in making the Archival Collections available?
2. How satisfied are the beneficiaries of the Records and Archives Accessing Service?
3. What are the difficulties that users faced in accessing the archives?

IMPORTANCE OF THE STUDY

The theoretical significance of this study stems from the fact that it highlights the experience of the National Records and Archives Authority in making Archival collections available, as well as the subject of the study is one of the recent subjects applied in NRAA - as the researchers knowledge - and it is hoped that this study will contribute to enriching the intellectual research in the Records and Archives management field.

It is also hoped that the results of this study will benefit NRAA to identifying the beneficiaries' view of the Archives accessing service, as well as the possibility that NRAA will benefit from the results of the study in developing their services which related to Archives access.

STUDY METHODOLOGY

The study was based on the analytical descriptive approach to identify the experience of NRAA in making Archival Collections Available, which is the most appropriate approach for the study nature and its objectives.

DATA COLLECTING

The study was dependent on the content analysis tool by analyzing annual reports issued by NRAA from 2015 to 2020 and working to elicit statistics on the Department of access in terms of the number of beneficiaries, their scientific qualifications, and requests for copies.

The study also relied on the questionnaire as data collection tool, depending on International Council of Archive principles in making Records Available. which consist of:

1. Demographic data.
2. Evaluation of the document access Service.
3. The evaluation of the service providers of the Archives access.

Also, Likert scale has been used to measure the responses of the study society as shown in Table 1 below:

Table1: Likert Scale

Classification	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
Degree	1	2	3	4	5

STUDY RESULTS ANALYSIS

First: Content analysis:

This section reviews the results of analyzing the annual reports and statistics issued by NRAA related to the users of the Archives access Service, their qualifications, volume of Archives copies requests and topics of interest.

NO. OF USERS OF ARCHIVES ACCESS SERVICE FROM 2015-2020

Table 2: Numbers of beneficiaries of Archives Access from 2015–2020

Sr.	Year	No. of Users		Total
		Omani	Non-Omani	
1	2015	59	5	64
2	2016	184	24	208
3	2017	217	25	242
4	2018	378	45	423
5	2019	225	28	253
6	2020	135	18	153

The above table indicates the number of beneficiaries of the access service to Archival collection at NRAA in the period from 2015–2020. The total number of beneficiaries of the access service during this period reached 1343 user including 1198 Omani, and 145 non-Omani.

Also, it shown that in 2018 NRAA recorded the highest percentage of beneficiaries, reaching 423 users, including 378 Omani, which constitutes 89% of the total, and 45 non-Omani, which represents 11%. The increase in the percentage of beneficiaries in this year is due to the NRAA efforts for promoting its services for public in 2017, which represented in the following:

1. Coordination with the Ministry of Higher Education and the Academic Institutions to direct researchers to use Archives Access Service.
2. Coordination with Media institutions to promote NRAA Services and employ social media channels for the same purpose.
3. NRAA seeks to expand the segment of beneficiaries by attracting and encouraging non-Omani beneficiaries of these services, by translating the guidelines and search website for records and archives in many languages such as English, French, German, Romanian, Hungarian, Slovenian, and others.

In 2015, the Authority recorded the lowest number of beneficiaries, reaching 64, including 5 non-Omani. The decrease in the percentage of users this year is due to the inauguration of the access area in the middle of 2015, in addition to activating the search for Archival Collections by special search engine in the same year.

In 2020, NRAA recorded a significant decline in the number of beneficiaries compared to previous years. A total of 153 beneficiaries. This decrease is due to the precautionary measures taken by the Sultanate generally and NRAA in particularly to limiting the spread of the Covid-19 pandemic.

QUALIFICATIONS OF BENEFICIARIES OF ARCHIVES ACCESS SERVICE

Table 3: No. of users according to the scientific qualifications

		Scientific Qualification					
Sr.	**Year**	**PHD**	**Master**	**Bachelor**	**Diploma**	**Other**	**Total**
1	2015	7	22	17	18	0	**64**
2	2016	27	42	58	50	31	**208**
3	2017	18	30	63	131	0	**242**
4	2018	-	-	-	-	-	-
5	2019	-	-	-	-	-	-
6	2020	-	-	-	-	-	-

The above table notes the classification of beneficiaries during the period 2015–2017 according to their scientific qualifications. on the other hand, Researchers were unable to obtain the numbers of beneficiaries by scientific qualifications from 2018-2020 because of the lack of a clear methodology for the preparation of the statistics contained in NRAA Annual reports.

Also, we note an increase in the number of diploma and bachelor's students, reaching 337 beneficiaries, since some academic institutions have introduced the specialization of document and archives management, which prompted them to direct students to take advantage of this service. On the other hand, the number of researchers from the category of master's and doctoral degrees has reached 146 beneficiaries who benefit of this service to complete their theses and as part of their scientific research interests.

NO. OF COPIES REQUESTS OF ARCHIVAL COLLECTIONS FROM 2015–2020

Table 4: Number of copies requested from 2015-2020

Sr.	Year	No. of Request for Copies	No. of Copied Files	No. of Copied Documents
1	2015	64	-	-
2	2016	407	-	-
3	2017	242	-	1033
4	2018	524	1260	4063
5	2019	252	619	1970
6	2020	144	377	1710

The number of applications for copies by beneficiaries for the period 2015–2020 as noted from the above table. The total number of copies applications in this period was 1633 request. In 2018, NRAA recorded the highest number of copies requests amounting to 524 because of increasing in the number of users in this year of Archive access service, as indicated in Table 1. also, because of covid-19 pandemic researchers noticed decrease in copies request and recorded 144 applications in 2020.

SECOND: VIEW THE RESULTS OF THE RESOLUTION ANALYSIS:

This part reviews the results of the questionnaire, which included (119) respondents, and 24 respondents (20.2%) were excluded for not conforming to the requirements of the study. Thus, the total sample of the study and those who conform to its requirements become 95 respondents. The questionnaire data was entered and analyzed using Excel.

FIRST: DEMOGRAPHIC DATA:

GENDER:

Table 5: Frequencies and percentages according to the type of variable

Gender	Frequency	Percentage (%)
Male	60	63.2%
Female	35	36.8%
Total	**95**	**100%**

Table 5. shows the number of male and female respondents who participated in filling out the study questionnaire. It is clear that the number of male participants in the questionnaire reached (60) participants, at a rate of (63.2%), while the number of female participants reached (35) with a percentage of (36.8%).

TYPE OF USERS:

Table 6: Frequencies and percentages according to the type of beneficiary

Beneficiary type	Frequency	Percentage (%)
Student	31	32.6%
Employee	37	38.9%
Researcher	27	28.5%
Total	**95**	**100%**

Table 6 shows a description of the study sample according to the nature of the beneficiary of the access service provided by the NRAA. It is worth noting that the study relied on a random sample in distributing questionnaires and collecting data.

Employees occupied the largest percentage in benefiting from this service, reaching (37) beneficiaries, or (38.9%). The high percentage of this category is attributed to the multiplicity of purposes for which the employee needs to view records as part of work requirements, completion of graduate studies, or as part of their interest's research. The category of students ranked second, as they reached (31) beneficiaries, or (32.6%), and this is due to the students' reluctance to come to the authority for the purpose of ending costs and study projects. The percentage of researchers (27) beneficiaries represented (28.5%).

DO YOU HAVE KNOWLEDGE ABOUT THE LEGISLATION AND REGULATIONS GOVERNING THE ACCESSIBILITY TO RECORDS AND ARCHIVES?

Table 7: Frequencies and percentages of those knowing with the legislation and controls that regulate the access to records funds

	Frequency	Percentage (%)
Yes	70	73.7%
No	25	26.3%
Total	**95**	**100%**

The results of the questionnaire, as shown in Table 7, indicate that (70) participants from the study sample, and a percentage of (73.7%) are familiar with the legislation and regulations set by the NRAA to regulate the process of accessing records, which is a very good percentage and indicates the existence of initiatives to introduce the controls of access by the NRAA through the use of media and social communication.

Second: Measuring the satisfaction of the beneficiaries of the service of accessing records and archives:

"THE BENEFICIARY CAN VIEW THE ARCHIVES DURING OFFICIAL WORKING HOURS FROM 8:30 AM TO 1:30 PM". THE TIME ALLOTTED FOR VIEWING RECORDS BY THE NRAA IS CONSIDERED APPROPRIATE.

Table 8: Frequencies and percentages of the time allotted for viewing records

	Frequency	Percentage (%)
Strongly Agree	12	12.6%
Agree	26	27.4%
Neutral	24	25.3%
Disagree	25	26.3%
Strongly Disagree	8	8.4%
Total	**95**	**100%**

Table 8 indicates the satisfaction of both researchers and employees about the time allotted for viewing records. While a degree of dissatisfaction was recorded among the students, this is because students are often attached at this time to their academic lectures, and they do not find the appropriate time to reach the NRAA in the morning period. The presence of a degree of satisfaction among employees and researchers indicates flexibility in their work environment.

"THE BENEFICIARY MAY REQUEST FOUR FILES IN ONE DAY, AND NO MORE THAN ONE FILE OR DOCUMENTARY UNIT MAY BE AVAILABLE AT THE SAME TIME, AND THE BENEFICIARY MUST RETURN THE ARCHIVES THAT WERE MADE AVAILABLE TO HIM BEFORE OBTAINING OTHER DOCUMENTS." THIS ACTION FULFILLS MY PURPOSE OF ACCESSIBILITY.

Table 9: Frequencies and percentages of the number of files that are available to be retrieved daily

	Frequency	Percentage (%)
Strongly Agree	8	8.4%
Agree	23	24.2%
Neutral	28	29.5%
Disagree	26	27.4%
Strongly Disagree	10	10.5%
Total	**95**	**100%**

It is clear from Table 9 the beneficiaries' point of view of the NRAA's action regarding the provision of 4 files per day. The results indicate that there is satisfaction with this procedure among the staff and students, and the researchers differ with the previous two groups in this compatibility, and this difference is explained by the fact that the researchers' needs to view the documents may be deeper and more detailed. The distance of some researchers is also one of the reasons for dissatisfaction.

I FIND IT EASY TO USE SEARCH TOOLS THAT ALLOW ME TO ACCESS RECORDS AND ARCHIVES.

Table 10: Frequencies and percentages of the search tools item used to access the archives

	Frequency	Percentage (%)
Strongly Agree	32	33.6%
Agree	45	47.4%
Neutral	13	13.7%
Disagree	2	2.1%
Strongly Disagree	3	3.2%
Total	**95**	**100%**

Table 10 shows that all groups benefiting from the service of accessing records and archives are satisfied with the search tools available for use because of their ease and efficiency in meeting the needs of the beneficiaries. This satisfaction also reflects the efforts made by the NRAA in developing and facilitating the access process.

FEES FOR REPRODUCTION OF RECORDS AND ARCHIVES ARE APPROPRIATE.

Table 11: Frequencies and percentages of records reproduction fees

	Frequency	Percentage (%)
Strongly Agree	10	10.5%
Agree	22	23.2%
Neutral	18	18.9%
Disagree	25	26.3%
Strongly Disagree	20	21.1%
Total	**95**	**100%**

Table 11 shows the lack of satisfaction of the study community regarding the fees set by the NRAA for records reproduction, as (47.4%) of the study population agreed that the fees are not appropriate. It is worth noting that the NRAA has set the reproduction fees as follows:

Table 12: Fees set by the NRAA for records reproduction

Type of Copy	Normal (White & Black)	Colored
Manuscripts	0.2 OMR for each hard paper	0.4 OMR for each hard paper
	0.3 OMR for each Soft Paper	0.4 OMR for each soft paper
Books	0.1 OMR for each paper	0.2 OMR for each Paper

The researchers explain the dissatisfaction with the fact that most of the beneficiaries are students who are studying at the diploma and bachelor's levels. In addition, some researchers require large numbers of records to be reproduced, which costs a lot of money. The researchers also suggest setting up a mechanism to consider these categories of beneficiaries.

SERVICE PROVIDERS GIVE ALL BENEFICIARIES SPECIAL ATTENTION

Table13:Frequencies and percentages of service providers' interest in the beneficiary

	Frequency	Percentage (%)
Strongly Agree	36	37.9%
Agree	45	47.4%
Neutral	10	10.5%
Disagree	4	4.2%
Strongly Disagree	0	0%
Total	**95**	**100%**

SERVICE PROVIDERS HAVE THE KNOWLEDGE AND ABILITY TO RESPOND TO BENEFICIARIES' INQUIRIES

Table 14: Frequencies and Percentages of Service Providers' Ability to Respond to Inquiries

	Frequency	Percentage (%)
Strongly Agree	33	34.7%
Agree	52	54.7%
Neutral	9	9.5%
Disagree	0	0%
Strongly Disagree	1	1.1%
Total	**95**	**100%**

SERVICE PROVIDERS HAVE THE ABILITY TO UNDERSTAND THE NEEDS OF THE BENEFICIARIES

Table 15: Frequencies and Percentages of Service Providers' Ability to Understand the Beneficiary's Need

	Frequency	Percentage (%)
Strongly Agree	29	30.5%
Agree	46	48.4%
Neutral	17	17.9%
Disagree	1	1.1%
Strongly Disagree	2	2.1%
Total	**95**	**100%**

Tables 13, 14 and 15 show the satisfaction of the beneficiaries of the accessibility service providers. (85.3%) of the study population agreed that service providers give them special attention, which helps to understand their research needs and save time and effort for the beneficiary to obtain the required information quickly, as confirmed by the results of the questionnaire related to measuring the ability of service providers to understand the needs of beneficiaries. Which showed a concordance of (78.9%) The results of the questionnaire, which amounted to (89.4%), indicated that service providers had a knowledge that would enable them to facilitate the task of the beneficiaries and direct them, each according to his needs and purpose of accessibility.

THIRD: THE DIFFICULTIES THAT USERS FACE IN ACCESSING ARCHIVES:

The results of analyzing the questionnaire data indicated that there are several difficulties and challenges that prevent optimal benefit from this service, according to the beneficiary's point of view. We list them as follows according to their frequency:

1. The accessing time that has been determined by the NRAA is insufficient and is not commensurate with their practical and academic engagements.
2. Inappropriate reproduction fees.
3. Reservation about the availability of some records that meet the beneficiary's need.
4. Records and manuscripts are not available remotely on the NRAA's website.

DISCUSSING THE RESULTS OF THE STUDY:

First: Discussing the results of the first question: What is the role of the National Records and Archives Authority in accessibility records funds?

The results of the study revealed that the NRAA played a prominent role in accessibility the records, and this is evident through the statistics issued by the NRAA, which indicate an increasing growth in the number of beneficiaries annually.

The study also monitored a demand from beneficiaries to obtain copies of records, as the total requests for record reproductions since 2015–2020 amounted to about 1,633 requests.

The results of the study indicated that there was a decrease in the number of beneficiaries and requests for cloning in 2020, and this decrease was attributed to the effects of the Covid-19 pandemic, which led to a series of precautionary measures that contributed to reducing the rate of utilization of access services.

Second: Discussing the results of the second question: How satisfied are the beneficiaries of the service of accessing records and archives?

The results of the study indicated the multiplicity of purposes for benefiting from access to records, such as using them in diplomatic studies, and tracking historical events in various religious, military, political, and geographical aspects.

The study monitored the presence of a degree of dissatisfaction among the students in the aspect of the time allocated for perusal by the NRAA, this is justified by the academic association of students in universities and colleges.

Regarding the number of files available daily to beneficiaries, the study showed that there is a percentage of dissatisfaction among researchers, due to the nature of their need for records in preparing studies and tracking historical events in various sectors.

It is worth noting that the study community showed a consensus in the efficiency of the research tools provided by the NRAA to search in the available archives, so that it would be easy for them to access the records they need quickly. This satisfaction also indicates that the search tools have features and characteristics that help users in the search, such as advanced search and multilingual search languages, and providing an integrated description for each of the search results.

As for the fees set by the NRAA, the results of the study showed that there was dissatisfaction among the students because of their financial situation, and the lack of a source of income that would help them bear the expenses of copying records.

The study also reached a conclusion agreed upon by all groups that the information service providers enjoy an outcome of knowledge that helps them to understand the needs of the beneficiary and provide the various forms of support necessary to save time and effort and achieve his goal of access.

Third: Discussing the results of the third question: What are the difficulties that beneficiaries face in accessing archives?

The results of the study revealed that there are some difficulties that hinder the beneficiaries to accessing the records. The study concluded that the time available to access the NRAA's records is the biggest obstacle for the beneficiaries, and the reproduction fees come in second place, followed by the NRAA's reservation about accessibility some records needed by the beneficiaries This finding is consistent with Al Hinai (2018) study, which indicated that some private records owners do not agree to access their records public.

The distance between the NRAA and some beneficiaries, the difficulty of frequenting the NRAA on a continuous basis, as well as the lack of the NRAA accessing records available through the search engine or the official website represented the most prominent difficulties faced by the study community.

STUDY SUGGESTIONS:

The results of this study came out with a set of recommendations for the purpose of improving the accessibility service in the National Records and Archives Authority, as follows:

1. Extending the accessibility period during official working days to the evening time and allowing viewing on official holidays.
2. Reconsidering the fees for records reproduction, considering the various groups of society; To achieve the greatest benefit from the records provided by the NRAA and to attract beneficiaries.
3. Considering the trend towards using electronic environments to provide records and archives, we suggest establishing an electronic platform that enables beneficiaries to accessibility and obtain copies of records remotely.

4. Re-evaluating the retained records to achieve optimal utilization of the archives funds and to encourage scientific research and intellectual and artistic creativity.
5. Increasing community awareness of the use of archives through various media and field visits.

CONCLUSION:

The process of making archival materials available is one of the basic works carried out by the national archives, and the service of accessing archives represents a vital window that reflects the interaction of the community of beneficiaries with the archival materials provided by the NRAA to the public. There are many aspects that must be considered when providing this type of services, such as the readiness of the infrastructure in terms of the availability of research tools and places of access, and the preparation of workers in the field of making archival materials available to be able to perceive the need of the beneficiaries and provide the necessary support to achieve the greatest possible benefit from the visit of the beneficiary. However, with the rapid development in various technical and technological aspects, the NRAA must keep pace with this development in terms of seeking to develop the access service and adapt it with the technological developments taking place, which enriches the beneficiary from going to the NRAA every time he needs to accessibility the archives. With the global trend towards providing open-source information, and efforts towards achieving knowledge sharing in all fields, the NRAA should keep pace with this trend to encourage beneficiaries to exploit the resources provided by the NRAA, which will positively reflect on reviving scientific research that mainly depends on archives, and raising awareness in the community, historical aspects in various sectors. However, with the availability of software that helps track the activities of using records and archives, its electronic availability is not without some technical drawbacks and risks, such as theft, tampering, and distortion.

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Typology: 1.02 Review article

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ARCHIVISTS AND USERS AT THE TIME OF COVID19: TOWARDS NEW FORMS OF MEDIATION

Abstract

The relationship between archivists and users has always consisted either in the reference service that the archivist offered and offers to users in the research room, or in the construction of research tools that guide the user in his studies. The first of these activities was canceled (or in any case largely reduced), by the outbreak of the Sars-Cov2 pandemic and the lockdown that ensued first, and the restrictions imposed on access to the reading rooms later. Consequently, the mediation between the archival fonds and the user, which has always been recognized as one of the inherent tasks of the archival profession, has been forced to take on different forms and has been adapted (mediated) by the tools made available on the internet (information systems, web portals, institutional sites but also social networks). This sort of 'mediated mediation' was already at work and gradually increasing in the years leading up to 2020, but the pandemic imposed an acceleration on the process that is impossible to ignore for those who are at the center of this sudden change. This paper aims to analyze if and in what way the pandemic has changed the relationship between archivists and users, but in addition to providing the picture of the current situation, we want to question what the outcome of this process will be and if we can really talk about the development of a new model of archival mediation.

Key words: *archivists, users, mediation, Sars-Cov2 pandemic, research, information system, ICT*

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ARCHIVISTI E UTENTI AI TEMPI DEL COVID19: VERSO NUOVE FORME DI MEDIAZIONE

Sintesi

Il rapporto tra archivisti ed utenti è sempre consistito o nelle consulenze che l'archivista offriva ed offre agli utenti in sala studio, o nella costruzione di strumenti di ricerca che orientino l'utente nelle sue attività di studio e ricerca. La prima di queste attività è stata cancellata, o comunque ampiamente ridotta, dallo scoppio della pandemia Sars-Cov2 e dal lockdown che ne è derivato prima e dalle limitazioni imposte all'accesso nelle sale studio poi. Tutto questo ha fatto si che la mediazione tra complesso documentario ed utente, che è sempre stato riconosciuto come uno dei compiti fondanti della professione dell'archivista, ha dovuto assumere forme diverse e, a loro volta, mediate dagli strumenti messi a disposizione dalla rete internet (sistemi informativi, portali, siti istituzionali ma anche social network). Questa sorta di "mediazione mediata" aveva già iniziato a diffondersi negli anni precedenti il 2020, ma la pandemia ha imposto una accelerazione tale al processo che è impossibile da ignorare per quanti, archivisti e ricercatori, sono al centro di questo improvviso cambiamento. L'intervento qui presentato vuole appunto analizzare se, e in che modo, la pandemia ha cambiato il rapporto tra archivisti ed utenti, ma, oltre a fornire il quadro della situazione attuale, si vuole interrogare su quale sarà l'esito di questo processo e se alla fine si possa veramente parlare dello sviluppo di un nuovo modello di mediazione archivistica.

ARHIVISTI IN UPORABNIKI V ČASU COVID19: K NOVIM OBLIKAM MEDIACIJE

Povzetek

Odnos med arhivisti in uporabniki je bil vedno bodisi v referenčni storitvi, ki jo je arhivar ponujal oziroma jo ponuja uporabnikom v raziskovalni dejavnosti, bodisi v konstrukciji raziskovalnih orodij, ki uporabnika usmerjajo pri študiju. Prva od teh dejavnosti je bila odpovedana (ali pa v veliki meri zmanjšana) zaradi izbruha pandemije Sars-Cov2 in omejitev, ki so sledile kasneje, vključno z omejitvijo dostopa do čitalnic. Posledično je bilo prehajanje gradiva med arhivskimi fondi in uporabnikom, ki je že od nekdaj prepoznano kot ena od inherentnih nalog arhivske stroke, prisiljeno dobivati drugačne in nove oblike, tudi s pomočjo orodji, ki so na voljo na internetu (informacijski sistemi, spletni portali, institucionalna spletna mesta, pa tudi družbena omrežja). Tovrstna 'posredna mediacija' je sicer bila prisotna že prej, se v letih do leta 2020 tudi postopoma povečevala, vendar je pandemija pospešila proces, ki ga tistim, ki so v središču te nenadne spremembe, ni mogoče prezreti. Namen tega prispevka je analizirati, ali in na kakšen način je pandemija spremenila odnos med arhivarji in uporabniki, vendar se želimo poleg prikaza slike trenutnega stanja tudi vprašati, kakšen bo izid tega procesa in ali lahko res govorimo o razvoju novega modela arhivskega posredovanja.

Ključne besede: *arhivisti, uporabniki, mediacija, pandemija Sars-Cov2, raziskave, informacijski sistem, IKT*

1. INTRODUCTION

«Now [...] regarding culture and its lack, imagine our condition in the following way. Think of men in an underground cave [...] Do you think, in the first place, that they have seen something else of themselves and their companions, but the shadows cast by the flame on the cave wall in front of them? [...] So, if you talk about what you imagine to each other, would they not consider it real to see them? [...] Then for such men reality would consist only in the shadows of objects» (Plato, 1990, pp. 539).

Those who were accustomed to going to places of culture to carry out their research dealing with original documents, with archivists and librarians and with other scholars, suddenly found themselves excluded from those places because of the lockdown caused by the Sars-Cov2 pandemic (Misure urgenti per fronteggiare l'emergenza da COVID-19, 2020) , and forced to carry out their work alone and through a computer monitor. Plato's Myth of the cave well represents the feeling that has taken hold of them.

Even after the relaxation of the restrictions enacted by the Italian government to combat the virus, the attendance of libraries and archives[5] continued to be subject to the quota of presences in the reading room and for the consultation of individual 'pieces', and to the need to quarantine the pieces consulted by researchers[6]. Before 2020, the research work was punctuated by a precise routine that saw researchers and archivists involved in a continuous exchange that enriched both with new suggestions and interests on the topics covered by the consulted documents (Vitali, 2015, pp. 61–64).

The pandemic and the subsequent limitations of availability have forced an acceleration of changes that were already taking place in the world of archival mediation. Information technology and the Internet brought change in the languages and descriptive methods of archives, and above all created a new way of carrying out the function of mediation between user and documentary heritage that has always been intrinsic to the role of the archivist (Vitali, 2001, pp. 189–192). The following considerations focus precisely on this sort of continuous transition that has questioned and revolutionized one of the key aspects of the archivist's work: this began at the end of the twentieth century, and is now undergoing a quick and unexpected acceleration, to the great risk of-making forever disappear word mediation from the professional vocabulary of archivists (Valacchi, 2020, pp. 18–20).

5 A first easing took place with the Decreto del Presidente del Consiglio dei ministri [DPCM] of 26 April 2020 *Ulteriori disposizioni attuative del decreto-legge 23 febbraio 2020, n. 6, recante misure urgenti in materia di contenimento e gestione dell'emergenza epidemiologica da COVID-19, applicabili sull'intero territorio nazionale.* (GU Serie Generale n.108 del 27-04-2020) when the so-called "phase 2" began, however, the closure of the places of colture remained in force. The reopening of the places of colture took place with Decreto del Presidente del Consiglio dei ministri del 17 May 2020, *Disposizioni attuative del decreto-legge 25 marzo 2020, n. 19, recante misure urgenti per fronteggiare l'emergenza epidemiologica da COVID-19, e del decreto-legge 16 maggio 2020, n. 33, recante ulteriori misure urgenti per fronteggiare l'emergenza epidemiologica da COVID-19*

6 Based on the technical data sheet attached to the Decreto del Presidente del Consiglio dei ministri of 17 May 2020, to reopen to the public, they had to follow a series of prescriptions: define an access plan for users by specifying opening days and times, maximum number of visitors and system booking; establish a protocol for access to the facility (measurement of body temperature, obligation to wear a mask and provision of the hand sanitizing solution). Inside the structure, if needed, it is necessary to set up specially marked paths and areas to avoid crowds and clearly indicate the entrance and exit. The technical data sheet recommends adequate cleaning and disinfection of surfaces and environments and frequent air exchange; the use of air conditioning systems with the air recirculation function is not recommended. The indications also concern the treatment of documentary collections and book material for which, since they cannot be subjected to disinfection operations because they are harmful to the supports, storage and isolation procedures are envisaged after consultation.

2. THE ARCHIVIST'S MEDIATION BETWEEN TRADITION AND INNOVATION

«Archives are intertwined with words. Sometimes inextricable tangles of words. Screamed words, whispered words, hidden words. Archives live on words, like all of us. Yet, often, those who care for them, cannot speak, or speak a language incomprehensible to most» (Valacchi, 2017, pp. 9), in these words by Federico Valacchi we find all the importance of archival mediation and above all the languages on which the communication circuit, starting from the archive, is built and understood as self-documenting memory (Zanni Rosiello, 1987), to reach the user through the synthesis and narration that the archivist makes of it.

But what does mediation involve? What are the languages and techniques that the archivist uses to tell the archives to experienced users, able to move on their own within that tangle of representation of facts and deeds that are documentary complexes? What happens if a third element of mediation creeps into the relationship between user and archivist, which could become the ICTs? Answering all these questions was complex even before the Sars-Cov2 pandemic forced archivists and users to stay out of the research rooms. About a year later it is still not possible to define how the changes - occurred in the communication of archives - have definitively changed the circular relationship that has always existed between archives, archivists, and users, or whether the acceleration in making descriptive resources available online was just a flash in the pan destined to go out as soon as things return to normal pre-Covid.

The mediation of the archivist before the advent of information technologies (ICT) and the internet was explicit not only in the production of research tools, but above all in the guide work they carried out in the research room, directing the user to what best suited their needs of research. The meeting between archivist and user creates a difficult job of communication. To understand one must in fact interpret the question, often asked by users in a vague and generic way, then translate it into archival terms and, finally, suggest to the user, based on the accumulated experiences and knowledge of the conservation institute, possible research paths. At the same time, it is necessary for the archivist to propose and make the user understand the cognitive, theoretical, and practical tools, to orient himself and independently decode the archival context in which they must move, also guiding them in the use of the research tools and indicating them the possible access keys to the searched material.

In addition to this, so to speak, interpersonal aspect of the archivist's mediation, there is another-aspect that originates from the relationship that the archivist establishes with the fund that they are about to rearrange and from the words they use to describe it. The description of the documentary complexes, and the consequent production of research tools, is one of the main tasks that the archivist carries out to make the papers and the relationships that are established between them, with the producer and with other archives and subjects, understandable.

The centrality of the description and production of the research tools, as mediation tools between documentation and users, is already evident in question number 9 that the Ministry of the Interior asked the Cibrario Commission[7] in 1870, namely «Uniform rules

7 The Commission was established with the Decree on the reorganization of the State Archives issued by the Ministries of the Interior and of Public Education on March 15, 1870. The Commission, chaired by Senator Luigi Cibrario, was composed, in addition to the President, of dai senatori Michelangelo Castelli e Diodato Pallieri, dal Soprintendente generale degli Archivi toscani, Francesco Bonaini, dal Direttore generale del grande Archivio di Napoli, Francesco Trinchera, dal Direttore dell'Archivio generale in Venezia, Tommaso Gar, dal Direttore dell'Archivio governativo di Milano, Luigi Osio, dal Bibliotecario della Nazionale di Firenze, Giuseppe Canestrini, dal Capo sezione dell'Archivio di Stato di Firenze, Cesare Guasti e dal Segretario dirigente l'Archivio di Stato di Parma, Amadio Ronchini.

must be established for all Archives of sorting?». From the answer given by Cesare Guasti in the final report of the work of the same Commission: «It remains to talk about the organization and the officers (questions sixth, seventh and ninth); two things that the Commission sees as being very connected.

It is undoubted, Your Excellency, that in order-to-order things you must have men in order. Sorting of archives, it is easy to say; and laws are made in a flash: but who puts his hand to them?»[8]. From 1870 onwards there were many indications given by the Ministry of the Interior for the correct drafting of the inventories, drafting intended, above all, as a correct communication of the archival documentation to the users of the study rooms but not only[9]. The description and communication of the archives presuppose technical knowledge in the field of ordering and inventorying but also the sociological knowledge, so to speak, of what the target audience is, that is, the possible audience of the archive being dealt with.

As Feliciati argues,

> If you want to choose the aspect that more than others distinguish archivists from other professionals in documentary memory [...], one will probably focus on descriptive practice. Beyond the terminological distancing, albeit significant, with respect to cataloging and filing, the archival description has in common with the similar activities of the cousins essentially the function of guaranteeing the discovery of the objects described. [...] First of all, the archival description, [...] is configured as a deductive procedure in which the structures of archival sedimentations are represented, from general to the specific, rather than returning the content of individual files or documentary units. [...] The medium, the type of communication, so to speak, through which archivists have traditionally transmitted their descriptions is the inventory, a term that well summarizes the function of protecting the integrity of documentary collections and that of research, of selection within these sets to recover the constituent elements. (Feliciati, 2007, pp. 1–2)

Over the years, with the advent of description standards (Vitali, 2013, pp. 179–210) first, and then with the advent of the internet and the first information systems (Valacchi 2013, pp. 395–492), the description has undergone some changes, even if not decisive ones, in the production methods, especially for adaptation to the communication models dictated by the network. Technologies substantially change the communication system of archival information, which must therefore be rethought, right from the design stage, according to a new approach to research, influenced and determined by ICT (Carucci & Guercio, 2021, pp. 165–171).

Starting with the development of the web, the way in which archivists relate to the description of the collections has therefore changed, even if this has not always produced a change in language that would have made it possible to adapt the content to the container: in fact, often what has been done, was the transposition of paper information resources on the web, without considering the need for immediacy and simplicity of

8 "On the reorganization of the State Archives". Report of the Commission established by the Ministers of the Interior and of Public Education by decree of March 15, 1870, the text is available on https://www.icar.beniculturali.it/biblio/pdf/Studi/cibrario.pdf.

9 For example, see the descriptive methods adopted for the preparation of the Guida Generale degli Archivi di Stato Italiani and Ministero degli Interni, Direzione generale degli Archivi di Stato, Ufficio studi e pubblicazioni, circolare n. 36/1966 *Norme per la pubblicazione degli inventari*, the text is available on https://archiviodistatotorino.beniculturali.it/wp-content/uploads/2018/09/ASTO_SPA_circolare-ministeriale-inventari.pdf

language that the internet requires. In fact, archival research today has a new starting point which coincides with the search engines present on the web; where previously endless bibliographies and paper inventories were consulted, today we start by inserting a keyword in any search engine which, with more or less background noise, still returns a series of results that help to circumscribe the research object and to identify the places in which to carry it out, for example archives or libraries. The situation described so far would seem to be an established and consolidated research process: the user starts his research from home by arriving in the archive with a research project, whether it is in an embryonic state and not yet well circumscribed or well defined and clear in the documents to consult, research that they will be able to deepen in any case in the research room (Vitali, 2015, pp. 64–68). The network, or rather the archival information that the network makes available, does not always put the user in an easy situation to carry out their research. In fact, it is here - in the research tools made available by the network - that the first, and certainly more serious, short circuit of this mediation, so to speak not mediated, is generated, in which the only form of communication between archivist and user is the information resource, not always adequate to the needs of an inexperienced user, but which in some cases makes it difficult for even the most experienced researchers to carry out their activities (Valacchi, 2012, pp. 61–88).

Within a wide range of web tools, the user can move from an information system to a digital archive in an easy and linear search path.

An archival information system unlike traditional research tools, as Feliciati argues, «must represent, on the one hand, a powerful tool available to the archival community for the protection and management of heritage and, on the other, a knowledge platform, which fully enhances the documentary memory, making it "navigable" and interrogated by all users, professional or not» (Feliciati, 2009, pp. 14).

This evolution, if we analyse the archival information systems, seems to be the result not so much of policies aimed at spreading knowledge of the archives within an ever-wider audience but of a sort of presence anxiety, which has led to the creation of sites and port them in some cases superimposable to those already existing[10]. The creation of new web tools, not always necessary, also results in the waste of resources that could have been more fruitfully used in updating and restyling the existing ones[11]. This sort of overexposure that the network gives to the research tools does not make the archives more usable for non-expert users or more 'visible' for those unfamiliar with conservation institutes. On the contrary, it considerably complicates the researcher's activity, even for the expert, who finds himself tossed between one site and another, without understanding where this navigation will land him, as it is not controlled by him, but by a third and extraneous will, which decides almost autonomously what the arrival point of the search will be.

10 For example, see the creation between 2018 and 2019 of the SAN-Research tools portal, which in the intentions of the Istituto centrale per gli archivi was to be a «unitary access point for consulting inventories and other research tools that describe the funds kept in the State Archives and in other public and private institutions» (https://www.icar.beniculturali.it/attivita-e-progetti/progetti-icar-1/il-portale-san-strumenti-di-ricerca-online). The portal offers an overview of the search tools present on information systems, sites, and portals, often in image or .pdf format and therefore difficult to navigate without downloading the relative files.

11 Think of the time elapsed for the reconstruction of the SIAS portal (Sistema informativo degli archivi di Stato) which only in 2019 was re-engineered and made available to users in an updated version which, however, still excludes some State Archives of primary importance such as Rome, Venice, Turin, and Naples. https://sias.archivi.beniculturali.it/cgi-bin/pagina.pl.

3. MEDIATION IN TRANSITION: THE PANDEMIC AND THE JOB OF THE ARCHIVIST

This evolution of the mediation relationship, as described in the previous paragraph, was in an intermediate phase, if not really stalled, when the research rooms were closed in March 2020 due to the outbreak of the Sars-Cov2 pandemic. Users and archivists have suddenly realized how much archival communication on the web was insufficient and scarcely useful for carrying out research started with traditional tools.

With the Decree of the President of the Council of Ministers of 9 March 2020, *Ulteriori disposizioni attuative del decreto-legge 23 febbraio 2020, n. 6, recante misure urgenti in materia di contenimento e gestione dell'emergenza epidemiologica da COVID-19, applicabili sull'intero territorio nazionale*, the provisions relating to the closure of places of culture were extended to all of Italy[12]. The user who had research in progress was forced to review his own work plan and, if possible, reshape it based on the resources and documents available on the web, SAN (Sistema archivistico nazionale), SIAS (Sistema informativo degli archivi di Stato), SIUSA (Sistema informativo unificato delle soprintendenze archivistiche), thematic portals become known and frequented with an intensity never encountered before, in the search for news on the fund studied or digital reproductions of documents.

If on the one hand there are the users, on the other there are the conservation institutes and archivists who find themselves facing a completely exceptional situation, such as the impossibility of welcoming scholars and supporting them in research. Activities that until a few weeks earlier had an ordinary recurrence, in the aftermath of the closure, seem difficult, if not impossible to carry out, as well as all the enhancement activities that were periodically carried out to make the preserved cultural heritage better known.

The network is configured as a tool at the service of archival institutes, to continue those activities towards the exterior aimed to enhance the knowledge of their heritage, thus addressing not only the scholars who usually frequent them, but to a wider audience, which can be identified as that of social networks. There are many archival administration institutions that, in addition to the institutional website, have opened accounts on the main social networks over the last few years.

The government also relies on communication via web and social networks by organizing the communication campaign *I stay at home* with the hashtag #iorestoacasa.

The Ministry of Culture is also organizing its virtual communication campaign with the initiative *Culture does not stop*! hashtag #laculturanonsiferma involving all places of culture. A special section was created within the institutional website of the Ministry, from which it is possible to access the contents of the initiative. There are several sections, one for each area ('Education', 'Museums', 'Cinema', 'Archives and libraries', 'Music' and 'Theater'); in the section 'Archives and libraries' it is possible to consult the initiatives organized by State Archives, Archival and Bibliographic Superintendencies and by State libraries; the events are grouped by regions and provinces.

These initiatives, especially *Culture does not stop*! and *I stay at home*, have populated, and animated the social profiles of the State Archives and the Archivio centrale dello Stato and the Archival Superintendencies, with numerous digital contents, images, photographs, and audiovisual material of the archival heritage preserved or supervised. For conservation institutes, this new condition required the rescheduling of the provision of services. In the first months of the pandemic (March and April) the State Archives worked to ensure remote searches and document requests; with the reopening in May, they adapted the interior spaces and research rooms to the provisions contained in the

12 For the legislation issued by the Italian governments during the pandemic, see https://www.governo.it/it/coronavirus-normativa

decrees to avoid gatherings and regulated user access using the booking system. The measures adopted by the institutes have allowed users to resume their study and research activities, albeit with some limitations in terms of days and opening hours and the number of pieces to be consulted daily. But has the mediation activity that took place through social initiatives also resulted in the offer of new points of access to users? The attempt resulted in a better preparation and enrichment of the web pages of the various archives but also in the recovery and publication on the net of the inventories present in the research room.

Certainly, the most interesting aspect of the new forms of mediation born from the pandemic is the massive use of the pages of the institutes on social networks, which was previously quite neglected. The rest of the attempts made by the conservation institutes have often turned out to be unsuitable for the languages of the network. In fact, it is not sufficient to reproduce the inventories and guides present in the research room on the network platforms to make the mediation between user and patrimony effective: a further step would be necessary to ensure that the patrimony of resources made available to users becomes an informative patrimony in the broadest sense of the term, thus allowing users to move independently in the relationships that bind the various parts of the documentary heritage. This new way of interpreting the communication of archives is the real challenge that archival mediation, and consequently the archivist, must face and that the pandemic has brought to the center of reflection. But a real solution, out of the emergency and the will to respond to a moment of crisis temporary. However, it is desirable that what was done in the moment of the emergency is not abandoned but that it continues to be at the center of a reflection. This had already begun to be developed before Covid, but the restrictions imposed by the virus have provided a strong means of accelerating it.

If, as Valacchi says, «The archivist stays in between. Between questions and answers, between silence and the smell of words. The cards are reluctant to give themselves to bystanders. We need a guide, a support charmer who hypnotizes them, makes them docile, even expansive. Suspended between a sometimes abstruse and always complicated past and a present that asks with many faces, the archivist mediates. A discus thrower between earth and sky» (Valacchi, 2017, pp. 45), then the archivist must also be able to mediate between the user and the web not through traditional mediation tools but through the new languages made available by ICT. These descriptive and informative methods, during periods of closure due to the pandemic, proved effective in bringing new users closer to the archives and in keeping users accustomed to research rooms loyal.

4. TO CONCLUDE ... A 'BACK TO THE FUTURE' FOR ARCHIVES AND ARCHIVISTS

Arriving at this point of the discussion and thinking about what conclusions can be drawn from what has been said above, a passage from Auto da fè by Elias Canetti comes to mind. Speaking of the destruction of the cards, it expresses all the bewilderment that derives from the loss of memory that in a certain sense coincides with the loss of the individual and collective self:

«A man with his arms raised and his hands folded over his head in a gesture of despair, shouted moaning: "The files are burning! All the files!". "Files are better than men!" I told him, but he didn't care at all, he had only the files in his head, and it occurred to me that perhaps in that building he himself was dealing, perhaps as an archivist, with files, the man was inconsolable, and despite the situation, it made a comical effect» (Canetti, 1999, pp. 539).

The bewilderment and anxiety felt by Canetti's alleged archivist are probably the same ones that archivists and users felt when, with the outbreak of the pandemic and the consequent government measures, they were deprived of their comfort zone, of the certainties they had in carrying out their respective works. The need to use the internet to carry out their business has meant that users became increasingly demanding in requesting and searching for resources that the network did not always make available precisely because until March 2020 it was not necessary to find 'everything' on the internet. It was enough for the network to offer some ideas to start the research, the rest was done in person, in the study rooms. For their part, the archivists and the archival administration had to acknowledge that the online resources (research tools and digitized documents) made available to users were limited compared to what is really owned by the archives, and that the way of communicating the documentary heritage did not correspond to the possibilities offered by the network but was at least inappropriate for the new means of communication.

Having acknowledged the problems to be faced, the archivists and the administration began to study possible solutions both in the immediate future and for farther in the future. Initially, campaigns aimed at bringing to light little-known documentary heritages were proposed or monographic themed events created specifically for the network were used. It was believed and hoped, in fact, that the closure due to the pandemic was short, but after the first few months it was realized that this was not enough, and that the users' requests for remote searches multiplied as well as the complaints for the shortage of information available online. To correct this situation, the idea was to make as many descriptive resources as possible available on the internet, starting from the digitization of inventories and guides available until then only in paper format at the offices of the archives. This process, as well as that of improving archival websites, did not stop with the reopening of the study rooms and it is desirable that it does not stop even when, once the restrictions due to the pandemic have been overcome, the situation returns to complete normal pre-Covid. Indeed, it is necessary to accelerate the digitization processes of the documentary heritage and the production of digital research tools that allow the different parts of the cultural heritage to be put into communication with each other and offer users a truly global vision of the resources available to them for the research.

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Typology: 1.02 Review article

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VPLIV TELEVIZIJSKIH PREDVAJALNIH SISTEMOV NA KVALITETNO STROKOVNO OBDELAVO TELEVIZIJSKEGA DOKUMENTARNEGA IN ARHIVSKEGA GRADIVA

Izvleček

Namen: *V raziskavi bomo raziskali vpliv različnih predvajalnih sistemov na delo televizijskega arhiva ter z njim povezano strokovno obdelavo televizijskega dokumentarnega in arhivskega gradiva. Povezanost in soodvisnost predvajalnih in arhivskih sistemov obojestransko vplivata tako na delo zaposlenih v predvajanju programa kot na delo arhivistov. Oboji morajo zadostiti poslovnim oz. profesionalnim zahtevam delovnega procesa, ki ne smejo biti v navzkrižju interesov. Prikazali bomo, kako se predvajalni in arhivski sistemi dopolnjujejo, in ali je takšna organiziranost primerna za televizijski arhiv. Pomemben segment raziskave bo nakazati, na kakšen način se mora arhivsko delo prilagoditi, in opozoriti na vse pasti samostojne uporabe arhivskega in dokumentarnega gradiva brez sodelovanja arhivistov. Prikazali bomo tudi stanje umeščenosti predvajanja programa in televizijskega arhiva v obstoječi strukturi televizijskih hiš ter nakazali predloge za prihodnost.*

Metoda/pristop: *Pri raziskavi bomo analizirali primerne pisne vire, s katerimi bomo prikazali razvoj predvajalnih sistemov skozi zgodovino, in njihovo povezanost s televizijskim arhivom. Z deskriptivno metodo bomo analizirali podatke ter nakazali smer razvoja v prihodnosti.*

Rezultati: *Razvoj in vpliv predvajalnih sistemov se je skozi zgodovino stalno spreminjal. Na splošno lahko govorimo o analogni in digitalni televiziji. Šele z nastankom digitalne televizije se je vpliv predvajalnih sistemov kazal tudi v televizijskih arhivih. Digitalna televizija je povzročila prepletanje dela v predvajanju programa in televizijskega arhiva. To dejstvo je prineslo določene prednosti (npr. hitrejšo izposojo gradiva, samostojno delovanje zaposlenih v predvajanju programa, boljši nadzor nad uporabljenim gradivom, neodvisnost od televizijskega arhiva idr.), hkrati pa je povzročilo (pre)veliko vpetost televizijskega arhiva v produkcijsko televizijsko okolje in s tem izgubo določenih arhivskih zakonitosti.*

Sklepi/ugotovitve: *Predvajalni sistemi televizijskih hiš so v zadnjem obdobju podvrženi velikim spremembam, ki jih je prinesla digitalna televizija, in morajo za svoje delo uporabljati napredne sisteme, ker je količina podatkov, ki jih zaposleni mora obvladovati, prevelika. Ta razvoj pa je povzročil preveliko vpetost televizijskega arhiva v predvajanje programa. Ta vpetost je povzročila stalno prilagajanje dela v televizijskih arhivih, da lahko strokovno zadostijo tako potrebam predvajanja oddaj kakor tudi arhivskim standardom.*

Ključne besede: *predvajanje programa, televizijski arhiv, televizijsko okolje, soodvisnost predvajalnega in arhivskega sistema, predvajalni vpliv na arhiviranje.*

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L'INFLUENZA DEI SISTEMI DI MESSA IN ONDA TELEVISIVI SULLA ELABORAZIONE PROFESSIONALE DI QUALITÀ DEL MATERIALE DOCUMENTARIO TELEVISIVO E DI ARCHIVIAZIONE

Abstract

Scopo: In questa ricerca analizzeremo l'impatto di vari sistemi di messa in onda attraverso la storia sul lavoro dell'archivio televisivo e sull'archiviazione del materiale d'archivio televisivo. L'interconnessione e l'interdipendenza dei sistemi di riproduzione e archiviazione influenzano reciprocamente il lavoro dei dipendenti su entrambi i sistemi. Entrambi (dipendenti in sala di controllo e archivista televisivo) devono soddisfare i requisiti professionali del processo lavorativo, che non deve essere in conflitto di interessi. Mostreremo come i sistemi di riproduzione e di archiviazione si completano a vicenda e se tale organizzazione è adatta per un archivio televisivo. Un segmento importante della ricerca indicherà come il lavoro d'archivio debba essere adattato a tale organizzazione. Attireremo inoltre l'attenzione su tutte le insidie dell'uso autonomo del materiale d'archivio da parte dei dipendenti della sala di controllo, senza la partecipazione degli archivisti. Infine, mostreremo come messa in onda e archivio riguardano la struttura operativa televisiva e come dovrà essere il loro collegamento in futuro.

Metodo/approccio: Nella ricerca, analizzeremo fonti scritte idonee per mostrare lo sviluppo dei sistemi di messa in onda nel corso della storia e il loro collegamento con l'archivio televisivo. Utilizzeremo il metodo descrittivo per analizzare i dati e indicare la direzione dello sviluppo futuro.

Risultati: Lo sviluppo e l'influenza dei sistemi di messa in onda sono cambiati costantemente nel corso della storia, in generale si può parlare di televisione analogica e digitale. Quando la televisione è diventata digitale, l'influenza dei sistemi di messa in onda è diventata evidente negli archivi televisivi. La televisione digitale ha provocato un intreccio di lavoro di messa in onda e archivio televisivo. Questo fatto ha portato alcuni vantaggi (prestito più rapido del materiale, funzionamento autonomo dei dipendenti in sala di controllo, migliore controllo sul materiale utilizzato, indipendenza dall'archivio televisivo, ecc.), e allo stesso tempo ha causato un (eccessivo) coinvolgimento dell'archivio televisivo nell'ambiente televisivo di produzione. Ciò causa problemi con l'archiviazione.

Conclusione/risultati: i sistemi di riproduzione hanno recentemente subito importanti modifiche apportate dalla televisione digitale e devono utilizzare sistemi avanzati per il loro lavoro perché la quantità di dati che un dipendente nella sala di controllo deve gestire è troppo grande. Questo sviluppo, tuttavia, ha portato al coinvolgimento dell'archivio televisivo nella riproduzione della trasmissione. Questo coinvolgimento ha portato al costante adeguamento del lavoro negli archivi televisivi affinché possano soddisfare professionalmente sia le esigenze di playout che lo standard appropriato di archiviazione.

Parole chiave: *messa in onda, archivio televisivo, ambiente televisivo, interdipendenza dei sistemi di messa in onda e di archivio, impatto della messa in onda sull'archiviazione.*

THE INFLUENCE OF TELEVISION PLAYOUT SYSTEMS ON QUALITY PROFESSIONAL PROCESSING OF TELEVISION DOCUMENTARY AND ARCHIVAL MATERIAL

Abstract

Purpose: *In this research we will investigate the impact of various playout systems thru history on the work of the television archive and archiving of television archival material. The interconnectedness and interdependence of playout and archiving systems mutually influences the work of employees on both systems. Both (employees in control room and television archivist) must fulfill professional requirements of the work process, which must not be in conflict of interest. We will show how playout and archive systems complement each other and whether such an organization is suitable for a television archive. An important segment of the research will indicate how archival work must be adapted to such an organization. We will also draw attention to all the pitfalls of independent use of archival material from control room employees, without the participation of archivists. And finally, we will show how playout and archive are regarding to the television operational structure and how their connection must be in the future.*

Method/approach: *In the research, we will analyze suitable written sources in order to show the development of playout systems throughout history and their connection with the television archive. We will use the descriptive method to analyze the data and indicate the direction of future development.*

Results: *The development and influence of playout systems has been constantly changing throughout history, in general we can talk about analog and digital television. When television become digital the influence of playout systems became apparent in television archives. Digital television has caused an intertwining of work in playout and television archive. This fact brought certain advantages (faster borrowing of material, independent operation of employees in control room, better control over the material used, independence from the television archive, etc.), and at the same time caused (excessive) involvement of the television archive in the production television environment. This cause problem with archiving.*

Conclusion/findings: *Playout systems have recently undergone major changes brought about by digital television and must use advanced systems for their work because the amount of data an employee in control room has to handle is too large. This development, however, led to the television archive's involvement in broadcast playout. This involvement has led to the constant adaptation of work in television archives so that they can professionally meet both the needs of playout and the appropriate standard of archiving.*

Keywords: *Playout, television archive, television environment, interdependence of playout and archive systems, playout impact on archiving.*

1 UVOD

Televizijsko predvajanje programa se kot glavna komponenta televizijskih hiš razvija hkrati z razvojem televizijskih sprejemnikov. Televizijsko predvajanje programa vsebuje predvajanje programa kot organizacijsko strukturo, ki vsebuje dnevno režijo (prostor za predvajanje podoben televizijskemu studiju) in predvajalne sisteme, ki vsebujejo različne aplikacije za predvajanje slike do uporabnika, mešalnike slike, grafične postaje idr.

Predvajalne aplikacije so se skozi zgodovino razvijale glede na tehnično značilnost nosilca predvajanja (filmski trak, magnetoskopski trak, videokasete in videoserverji). V preteklosti predvajanja programa lahko izpostavimo dva tehnološka napredka: nastanek barvne televizije, čigar posledica je bila zgolj menjava tehnologije, in uporaba diskovnih polj, ki je temeljito posegla tako v tehnologijo kakor tudi v sistem dela.

Posledica uporabe diskovnih polj je nastanek avtomatskih predvajalnih sistemov, ki jih ločimo na tradicionalne in integralne avtomatske sisteme predvajanja. Medtem ko se pri tradicionalnih avtomatskih sistemih predvajanja za predvajanje programa uporabi več samostojnih aplikacij, so pri integralnih avtomatskih sistemih predvajanja za predvajanje programa vse aplikacije združene v en sistem. Arhivska aplikacija je ena od aplikacij za delovanje integralnega avtomatskega sistema, ki omogoča prenos datotek z oddajami iz televizijskega arhiva v predvajalni sistem.

V raziskavi bomo raziskali razvoj in vpliv različnih predvajalnih sistemov na delo televizijskega arhiva skozi zgodovino. Digitalna televizija je povzročila močnejšo povezljivost predvajalnih in arhivskih sistemov, kar obojestransko vpliva tako na delo zaposlenih v predvajanju programa kot na delo arhivistov. Posebnost modernega televizijskega okolja je, da se z arhivskim gradivom oz. arhivskim sistemom poleg arhivistov srečujejo tudi ustvarjalci oz. uredništva, da sistem vključuje tudi zaposlene v predvajanju programa ter jim omogoča samostojno izposojo gradiva brez vedenja arhivistov. Tako zaposleni v predvajanju programa kakor tudi v televizijskem arhivu morajo zadostiti poslovnim oz. profesionalnim zahtevam delovnega procesa, ki ne smejo biti v navzkrižju interesov. Prikazali bomo, na kakšen način so predvajalni in arhivskimi sistemi med seboj povezani in soodvisni ter ali je takšna organiziranost primerna za televizijski arhiv. Pomemben segment raziskave bo nakazati, na kakšen način se mora arhivsko delo prilagoditi, in opozoriti na vse pasti samostojne uporabe arhivskega in dokumentarnega gradiva brez sodelovanja arhivistov.

2 ZASNOVA RAZISKAVE

2.1 METODOLOGIJA

Metodološki pristop pri raziskavi je vseboval analizo primernih pisnih virov, s katerimi smo prikazali razvoj predvajalnih sistemov v preteklosti in njihovo povezanost s televizijskim arhivom. Pri raziskavi je bila uporabljena tudi izkustvena metoda. Pridobljene podatke smo opisali z deskriptivno metodo.

2.2 OMEJITVE RAZISKAVE

Omejitve raziskave temeljijo na pravilni izbiri pisnih virov, kjer je potrebno s kritičnim pristopom opraviti selekcijo promocijskih in kritično zapisanih virov.

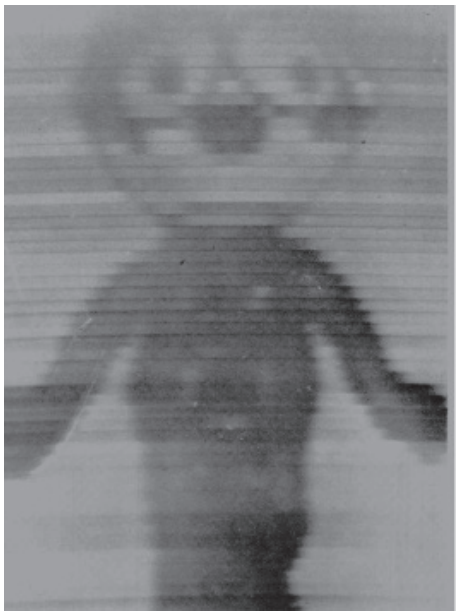
3 PREDVAJANJE PROGRAMA

Predvajanje programa in končna kontrola sta na televiziji osrednja elementa, ki omogočata pošiljanje slike v svet. Predvajanje programa omogoča predvajanje televizijskega sporeda (oddaj, oglasov, napovednikov idr.) v skladu z najnovejšo televizijsko tehnologijo.

"Po produkcijskem procesu, kjer nastanejo televizijske oddaje, sledi pošiljanje oddaj po različnih distribucijskih platformah do gledalcev (DVB-T[2], DVB-S[3], DVB-C[4], internet)" (Dornik, 2021). Vloga končne kontrole je pošiljanje slike na televizijske sprejemnike preko različnih distribucijskih platform po zraku in žici ter sprejem slike izven televizijske hiše za potrebe predvajanja programa v živo.

Začetki televizijskega predvajanja segajo v ZDA v leto 1928 (glej Sliko 1.1). Prvo televizijsko predvajanje na televiziji NBC (The National Broadcasting Company) je bila podoba animacije mačka Felixa. Maček Felix je splošno uveljavljen kot prva zvezda animacijskega filma, prvič predvajan v kinodvoranah v sklopu Paramount studija 9. 11. 1919. Predvajala se je zgolj podoba mačka Felixa v velikosti 5 centimetrov na majhnih televizijah po dve uri dnevno (Shedden, 2014 in Bondfield, 2019). Namen predvajanja je bil ugotoviti, na kakšen način pridobiti zadovoljivo kvaliteto slike.

Slika 1.1: Prvo predvajanje leta 1928: maček Felix (Vir: Settel in Laas, 1969, str. 40).



"V Evropi velja za začetek predvajanja programa leto 1929, ko je britanska nacionalna televizija BBC začela z rednim oddajanjem programa. Pred tem so obstajala testna predvajanja televizijskih vsebin v kinodvoranah" (Virkki, 2011, str. 8).

2 DVB-T oz. Digital Video Broadcasting – Terrestrial je sistem za digitalno distribucijo televizijskih programov po zemeljskem omrežju.

3 DVB-S oz. Digital Video Broadcasting – Satellite sistem za digitalni prenos in sprejem televizijskih programov preko satelita.

4 DVB-C oz. Digital Video Broadcasting – Cable sistem za digitalno distribucijo televizijskih programov po kabelskem omrežju.

3.1 NALOGE PREDVAJANJA PROGRAMA

Začetki predvajanja programa vsebujejo predvajanje oddaj v živo in predvajanje oddaj iz 16-mm filmskih trakov ter v manjšem številu tudi 35-mm filmskih trakov. Naloga zaposlenih v predvajanju programa je bila sprejem fizičnega nosilca s strani uredništva, naložitev v predvajalno napravo ter (glede na televizijski spored) »štartanje« oddaje ob predvideni uri. Ta način dela je značilen za analogen način predvajanja.

V digitalnem svetu se primarna naloga predvajanja programa ni spremenila, še vedno je potrebno »štartanje« oddaje ob predvideni uri glede na televizijski spored. Po Molendar in Wolf (2003) je operativni izziv predvajanja programa v digitalnem svetu zagotoviti pravilne podatke sporeda za ustrezni televizijski kanal ob pravem času. "Veliko televizij se pri upravljanju predvajanja programa ukvarja s »kaj, kje, kdaj in kako« dostaviti oddajo v predvajanju programa in pri tem uporablja pretežno ročne predvajalne aplikacije. Ker v digitalnem svetu število operacij pri predvajanju programa strmo narašča, se pri uporabi ročnih predvajalnih aplikacij strmo povečuje riziko človeških in tehnoloških napak" (Molendar in Wolf, 2013, str. 1). To je bil povod za avtomatizacijo predvajanja programa, saj človek ni mogel več obvladovati tako velikega števila podatkov. Za delovanje modernega predvajanja programa se po Mee (2015) "uporablja veliko število programskih in strojnih rešitev, ki se ne nahajajo na eni lokaciji in ima vsak svoje rešitve, vsi ti podsistemi obvladujejo le del metapodatkov. Prav tako pa ni nujno, da vsi podsistemi komunicirajo med seboj".

Oddaje za predvajanje se pripravijo v aplikacijah za načrtovanje. Pomembni podatki te aplikacije so: vsebina predvajanja (ime oddaje), kraj (na katerem televizijskem kanalu) in čas (ura in datum) predvajanja. Ti podatki se nato prenesejo v aplikacijo za predvajanje. Naslednji korak je vnos grafike v grafično postajo, ki se nato prenese v aplikacijo za predvajanje. Grafični podatki so npr. kdaj se oddaja ponavlja, katera oddaja sledi tej oddaji idr. Naslednji pomemben korak je dostop do že posnetih oddaj; le-ta je lahko ali iz produkcijskih serverjev ali iz medarhiva ali pa iz arhivske LTO knjižnice.

Tovrstno združevanje podatkov iz različnih sistemov v aplikacijo za predvajanje po Mee (2015) povzroča povečevanje možnosti za napake: od napačnih posnetkov, tehnično pomanjkljivih posnetkov ali nepravilno naloženih posnetkov idr.

Z razvojem digitalizacije, zaradi katere se je eksponentno povečalo število potrebnih podatkov za predvajanje, so se razvili avtomatski predvajalni sistemi. Slednje delimo na tradicionalne in integralne sisteme (Allard in Dam, 2012). »Tradicionalni avtomatski sistemi delujejo po enakem principu kot starejši sistemi, kar pomeni, da sistem združuje različne naprave, ki imajo samo eno funkcijo (predvajalnik videokaset, strežniki, grafični generatorji, sistem za logotipe, mešalniki slike in tona)« (Allard in Dam, str. 1).

"Edina razlika med starejšim in avtomatskim predvajalnim sistemom se kaže v tem, da televizijske oddaje štartajo avtomatsko (brez posega tehnične predvajalne ekipe)" (Dornik, 2021). "*Integralni predvajalni sistemi potrebujejo tudi zunanjo podporo, ki jim jo zagotavlja povezanost s sistemom za načrtovanje programa, produkcijskimi sistemi in tudi arhivskim sistemom. V danem trenutku je postal televizijski arhiv pomemben segment v predvajalnem sistemu, ker je s podatki in metapodatki vpet v predvajanje programa*" (Dornik, 2021). "*Elektronski arhivski sistem se je torej povezal s produkcijskimi sistemi in posledično s predvajalnim sistemom*" (Dornik, 2020, str. 239).

Naslednja pomembna razlika med analognimi in digitalnim predvajanjem programa je tudi v številu zaposlenih, prvi predvajalni sistemi (glej Sliko 1.2) so potrebovali realizatorja predvajanja (skrbi za predvajanje pravilne oddaje, lovi čas predvajanja glede na spored idr.), inženirja slike (skrbi za kvaliteto slike), mešalca slike (skrbi za preklope

posnetkov), tehničnega vodja (skrbi za delovanje tehnike) ter mešalca zvoka (skrbi za kvaliteto zvoka).

Slika 1.2: Predvajanje programa pred digitalno televizijo (Vir: Rivers, 1960).

Takšni sistemi so bili prisotni vse do integralnih avtomatskih sistemov predvajanja (glej Sliko 1.3), kjer se je število zaposlenih prepolovilo, in sicer na tehničnega vodjo, ki skrbi zgolj za prenose v živo in realizatorja predvajanja. Vse ostale delovne naloge je prevzel avtomatski sistem.

Slika 1.3: Predvajanje programa v dobi digitalne televizije – TVSLO 2 (lastni vir, 2021).

3.2 PREDVAJALNE NAPRAVE V ANALOGNEM SVETU TELEVIZIJE

Razvoj predvajalnih naprav lahko po Virkku (2011) orišemo "kot prehod iz filmskega koncepta (filmski trak) na magnetoskopski trak in kasneje na videokasete, katere so zamenjale digitalne kasete z nastankom videoserverjev".

Zgodovinski razvoj predvajalnih naprav je vključeval razvoj novih naprav zaradi razvoja vedno novih nosilcev za predvajanje televizijskega gradiva.

1. Prvi nosilci gradiva so bili filmski trakovi, v televizijah se je uporabljalo v večini 16-mm trak in redko 35-mm filmski trak, ker je bil slednji precej dražji. Naprava, ki se je uporabljala, je bila Telekino (glej Sliko 1.4). Telekino je oprema, ki je zelo podobna kinoprojektorjem, in se je uporabljala za predvajanje oddaj in oglasov, njegova naloga je bila pretvoriti filmsko sliko v elektronsko sliko. Kot zanimivost lahko navedemo, da so v »ZDA do leta 1954 televizijske hiše uporabile več filmskega traku kakor vsi filmski studii v Hollywoodu skupaj« (Streiff, 2018, str. 12).

Slika 1.4: Telekino (Vir: Alpha Television Looking around Alpha – 2, 1960).

2. Kasneje so se pojavili magnetoskopski trakovi. Prednosti in hkrati tudi slabosti magnetoskopskih trakov je bila možnost presnemavanja gradiva, kar je povzročilo izgubo gradiva zaradi presnemavanja (znan je primer 97 brisanih epizod serije Dr. Who na BBC-ju). Najprej so začele televizije uporabljati dvocolske Quad trakove (Streiff, 2018, str. 13). Predvajalniki dvocolskih magnetoskopskih trakov so se imenovali Qudrupleks (glej Sliko 1.5).

Slika 1.5: Dvocolski predvajalnik magnetoskopskih trakov – quadropleks (Vir: Marsh, 2016).

3. Dvocolskim magnetoskopskim trakovom so sledili enocolski magnetoskopski trakovi. Na Sliki 1.6 je viden predvajalnik enocolskih magnetoskopskih trakov.

Slika 1.6: Enocolski predvajalnik magnetoskopskih trakov (Vir: Greatbear).

4. Zadnji fizični nosilci so bile različne videokasete (U-matic, Betacam: bete, digitalne bete, IMX idr.). Na Sliki 1.7 je primer predvajalnika Betacam.

Slika 1.7: Predvajalnik videokaset – betacam (osebni arhiv).

Različne naprave za predvajanje programa niso imele vpliva na arhiviranje, ker so po Dorniku (2020, str. 239) oddaje bile na fizičnih »nosilcih in vse, kar je bilo potrebno za arhiviranje in popis, so bili predvajalniki različnih avdio-vizualnih nosilcev, preko katerih je arhivist pregledal posnetek«. Televizijski arhivi so tako potrebovali za svoje delo strokovnega popisovanja zgolj različne predvajalnike.

3.3 PREDVAJANJE PROGRAMA V DOBI DIGITALIZACIJE

V digitalni dobi in nastanku diskovnih polj so nastali avtomatski predvajalni sistemi. Po strojni opremi so avtomatski sistemi podobni računalniškim sistemom (delujejo na klasičnih operacijskih sistemih), ki vsebujejo različne programske rešitve. Tradicionalni predvajalni sistemi imajo poleg računalniških sistemov tudi mešalno mizo za zvok in sliko, grafično postajo za dodajanje grafike med predvajanjem. Integralni predvajalni sistemi vsebujejo vse naprave v eni aplikaciji.

Nastanek integralnih avtomatskih predvajalnih sistemov je povzročilo tudi povezanost arhivskega sistema v predvajalno oz. produkcijsko okolje.

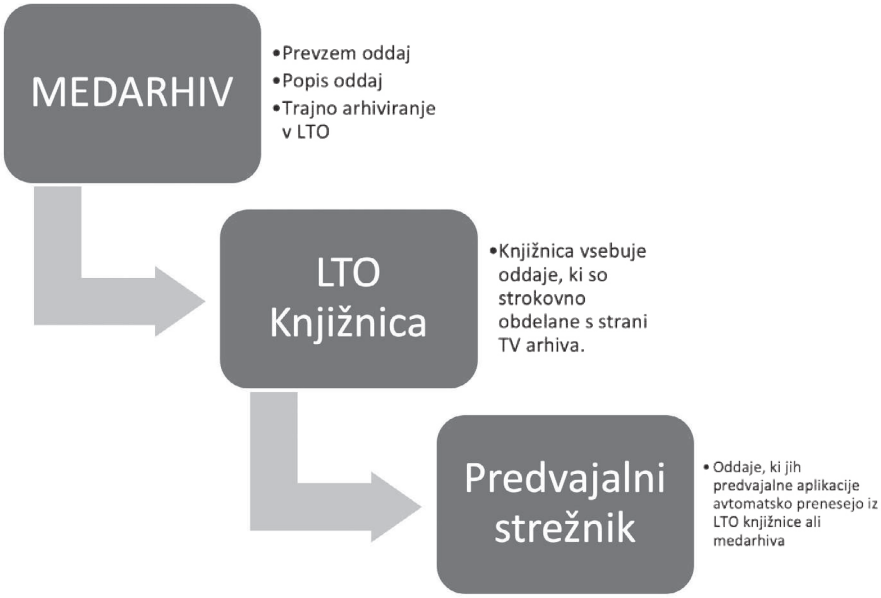
4. POVEZANOST INTEGRALNIH PREDVAJALNIH SISTEMOV S TELEVIZIJSKIM ARHIVOM

V nadaljevanju predstavljamo umeščenost predvajanja programa in televizijskega arhiva v televizijskem okolju. Umeščenost se kaže v dveh sistemskih rešitvah povezanosti integralnih avtomatskih predvajalnih sistemov s televizijskem arhivom v televizijskemu okolju.

4.1 DIREKTNA POVEZAVA PREDVAJANJE PROGRAMA – TELEVIZIJSKI ARHIV

Direktna povezava predvajalne aplikacije z arhivskim sistemom (glej Sliko 1.8) pomeni, da je predvajalni strežnik predvajalne aplikacije direktno povezan z arhivskim strežnikom (medarhiv) in tračno knjižnico LTO. Takšna povezava omogoča predvajanju programa, da si avtomatsko prenese oddajo za predvajanje na podlagi televizijskega sporeda.

Slika 1.8: Direktna povezava arhiv – predvajanje programa (lasten vir).



Prednosti povezanosti predvajalnega strežnika z medarhivom in LTO knjižnico je v tem, da so oddaje takoj pripravljene za predvajanje. Hkrati imajo zaposleni v predvajanju programa dostop do različnih podatkov in metapodatkov. Največja prednost te povezave je hitrost dostopa do arhivirane oddaje, saj se arhivirane oddaje direktno prenesejo v predvajanje. Slabost te povezave je, da je postal televizijski arhiv produkcijsko-televizijski arhiv in je v podrejenem položaju do predvajanja programa. Leto se najbolj vidi v tem, da predvajanje programa potrebuje za predvajanje oddajo, z vsemi tehničnimi rešitvami, ki se uporablja v tem času, npr. oddaje morajo biti v visoki kvaliteti slike (HD), v formatu slike (16:9) in imeti ustrezne parametre zvoka (npr. ne sme se predvajati oddaja v mono tehniki oz. na enem tonskem kanalu, čeprav je originalno tako posneta). Največja težava nastane, ko je potrebno predvajati oddajo, ki ne izpolnjuje tehnoloških zahtev. V tem primeru se oddaja, ki je na fizičnem nosilcu (to pomeni, da je tudi že arhivsko strokovno obdelana) s postopkom gradinga[5] v postprodukciji obdela tako, da izpolnjuje najnovejše standarde. Takšno oddajo se ponovno pošlje v medarhiv, kjer jo je potrebno ponovno strokovno obdelati in nato poslati v LTO knjižnico. To povzroča na eni strani dupliciranje arhivskega gradiva in na drugi podvojeno delo arhivistov.

Naslednja težava, ki jo ima televizijski arhiv, je hitro razvijanje vse novejših predvajalnih aplikacij zaradi tehnološkega razvoja in te spremembe vplivajo na arhivski sistem, ki ga je potrebno temu primerno prilagoditi.

Velika težava takšnega sistema je tudi vplivanje na arhivsko delo arhivistov, saj je potrebno oddaje čim prej popisati in trajno arhivirati, ker je diskovno polje medarhiva omejeno. Ker se oddaje prenašajo iz medarhiva, kjer arhivist pred popisom preveri posnetek, se lahko pripeti, da se poškodovan posnetek prenese v predvajanje in pos-

5 "Starejše gradivo je za predvajanje potrebno pripraviti v skladu s trenutnimi tehnološkimi zahtevami, in sicer s procesom t. i. »gradinga« oziroma z umetnim dviganjem razločljivosti slike, prilagajanjem formata, slike in zvoka. Umetno nadgrajeno gradivo je potrebno za nadaljnjo uporabo arhivirati, tudi strokovno obdelati s strani arhivske službe, kar pomeni, da je dupliranje dokumentarnega in arhivskega televizijskega gradiva nujno potreben postopek" (Dornik, 2020, str. 241).

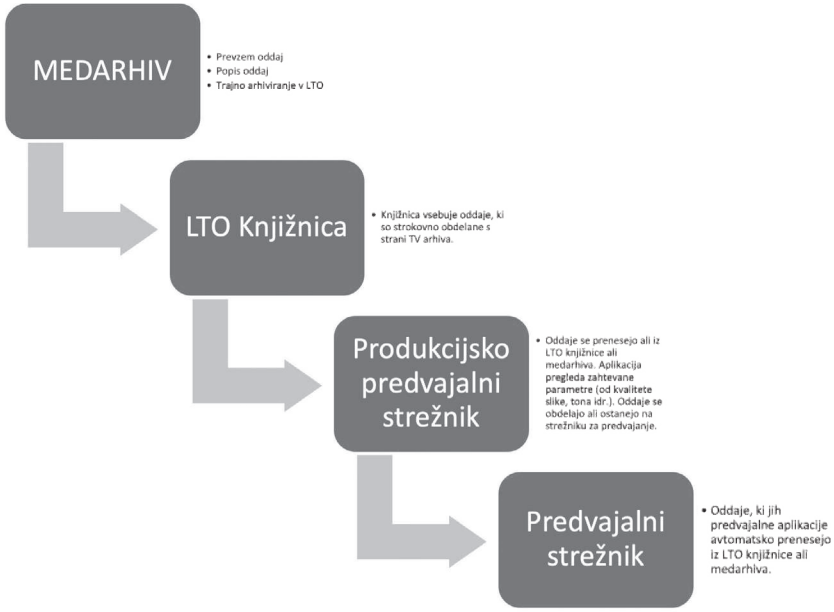
ledično predvaja. Največja prednost, zaradi katere obstajajo takšne povezave, je finančne narave, saj predvajanje programa ne potrebuje svojega diskovnega polja za hranjenje oddaj.

Takšna umeščenost televizijskega arhiva v televizijsko okolje oz. predvajalno okolje ni primerna, ker se s strani predvajanja prevzemajo posnetki, ki so še v fazi strokovne obdelave in še niso vsebinsko in tehnično potrjene kot primerne za ponovno uporabo. Hkrati zaradi tehničnih zahtev prihaja do dupliciranja oddaj na trajnem arhiviranju in navsezadnje podvajanju dela arhivistov (ponovni popis že popisane oddaje). Pasti samostojne uporabe gradiva (brez vedenja arhivistov) se kažejo kot napake v predvajanju, ker imajo samo zaposleni v televizijskem arhivu podatke, ali je oddaja, ki še ni trajno arhivirana, programsko in tehnično primerna za trajno arhiviranje in ponovno predvajanje.

4.2 INDIREKTNA POVEZAVA TELEVIZIJSKI ARHIV – PREDVAJANJE PROGRAMA

Pri indirektni povezavi televizijskega arhiva in predvajanja programa (glej Sliko 1.9) se oddaje, potrebne za predvajanje, prenesejo v produkcijsko predvajalni strežnik ali iz medarhiva ali iz LTO knjižnice. Tam se opravi pregled posnetkov glede zahtevanih tehničnih predvajalnih parametrov (kvaliteta slike, format, zvok idr.). Če so posnetki primerni, se prenesejo v predvajalni strežnik, če ne, se naknadno obdelajo z gradingom, da se ugodi zahtevam za predvajanje.

Slika 1.9: Indirektna povezava arhiv – predvajanje programa (lasten vir).



Na produkcijsko predvajalnem strežniku oddaje ostanejo, vse dokler se jih ponovno ne potrebuje. V primeru spremembe tehničnega parametra predvajanja (npr. pri kvaliteti slike 4K) se posnetek ponovno prenese iz LTO knjižnice ter tehnično obdela. S tem se razbremeni arhiv z dupliciranjem datotek ter ponovnih popisov, hkrati pa je neodvisen od tehnoloških sprememb predvajalnih sistemov. Problem tega sistema leži v dodatnih stroških za strežnike in v bolj zapleteni poti posnetkov do predvajalnih sistemov. Kljub temu je takšen sistem edini primeren s stališča televizijskih arhivov, saj ne prihaja do dupliciranja in podvojenega dela zaradi popisov. Prav tako takšna organiziranost prepreči možnosti napak pri predvajanju.

Vedenje arhivistov, če se posnetki uporabijo za predvajanje, je nepomembno, ker se oddaja v produkcijsko predvajalnem strežniku pregleda, ali vsebinsko in tehnično ustreza zahtevanim parametrom za predvajanje.

5 ZAKLJUČKI

V preteklosti je bil vpliv predvajanja programa na televizijski arhiv minimalen, ker so bili nosilci arhivskega gradiva v fizični obliki. Za sam popis je bilo dovolj, da se je za pregled gradiva uporabljala naprava za predvajanje teh nosilcev.

Z digitalno televizijo in nastankom diskovnih polj (in posledično videoserverjev) pa se je vpliv predvajanja programa na televizijski arhiv zelo povečal, s tem je televizijski arhiv postal vpet v televizijsko in posledično predvajalno okolje. Vpliv predvajanja programa na arhiv ni odvisen samo od tehnološkega napredka, ampak od umeščenosti televizijskega arhiva v televizijsko okolje.

Obstajata dva različna sistema, eden je umestitev televizijskega arhiva direktno v produkcijsko predvajalno okolje, kar pomeni, da se gradivo za predvajanje programa direktno prenaša iz televizijskega arhiva. Ta način je povzročil veliko odvisnost televizijskih arhivov od produkcijskega predvajalnega okolja ter globoko posega v delo televizijskega arhiva.

Po drugem načinu pa je televizijski arhiv ločen od produkcijsko predvajalnega okolja in je z njim povezan zgolj s produkcijsko predvajalnim strežnikom. S tem je televizijski arhiv ohranil neodvisnost in se lahko posveča predvsem strokovnemu delu in razvoju arhivskih sistemov oz. aplikacij. Hkrati pa je tudi neodvisen od hitrih tehnoloških napredkov.

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SUMMARY

In this research we show the development of playout system thru history. First television broadcast was in USA on NBC in 1928 and in Europe on BBC in 1929.

Then we show different playout equipment, first for analog television, which mean that archive material was recorded on analog carrier from movie tape such as 16 and 35mm, then magneto scope two- and one-inch tape and finally we ended with videotape. We describe all the equipment use for different period. In conclusion we found out that on analog television impact of control room on television archive was minimal. For digital television we show the difference between control room in 1960 and today, which indicated that digital television brings drastic changes in form of number of workers in control room (from five in the past to only one in 2021).

In digital television we describe two main playout system, one is traditional: all the equipment use in control room are stand alone, such us graphic device, sound mixer, picture mixer etc. and integrated playout system with playout application who has all the equipment integrated.

Finally, we describe two system with connection between playout and television archive system. First is when playout is directly connected to the television archive, and control room is taking archive material for broadcast directly from television archive. The disadvantages of this connection are lack of knowing of archivist when they taking material, all the material must be in best quality that mean that we have to duplicate old material, there could be technical problem with material etc. Second connection is when playout system is connected to production playout servers, and production playout servers are connected to television archive. All the material is check in production playout system, upgraded if necessary to better quality and because of that, there is no need to duplicate material on archive servers. Second connection is far better for television archive.

Typology: 1.01 Original scientific research

Manja Konkolič[1]

ATTITUDE TOWARDS CONFIDENTIAL DOCUMENTS AMONG THE CREATORS OF ARCHIVAL MATERIAL

Abstract

In this paper, we will show the attitude of the creators of archival material containing confidential documents and other directly related entities. An example of the destruction of archives of the former state security service is also presented.

Archival material is created in the work of the creators of public archival material. For some legal entities under public law, as creators of archival material, confidential documents are also created during work processes. From the entirety of documentary material that is created in their work, it is selected through cooperation between public archives and the creators of archival material. Legislation in this area in particular defines and clearly defines the procedures, storage and handling of confidential documents and archives.

The method of reviewing the literature in the field is used.

We find that the reason for the illegal destruction of archives of the former secret service is mainly in the regulations that allowed the then authorities free rein in the destruction of confidential documents and in the political motivation to do so, and the greater the motivation and commitment.

Key words: *creators, archival material, confidential documents, protection, destruction of archival material*

COMPORTAMENTO RIGUARDO I DOCUMENTI RISERVATI TRA I PRODUTTORI DI MATERIALE D'ARCHIVIO

Sintesi

In questo documento, mostreremo l'atteggiamento dei produttori di materiale d'archivio contenente documenti riservati e altre entità direttamente correlate. Viene anche presentato un esempio della distruzione degli archivi dell'ex servizio di sicurezza statale. Il materiale d'archivio viene creato nel lavoro dei produttori di materiale d'archivio pubblico. Per alcune persone giuridiche di diritto pubblico, in quanto produttori di materiale d'archivio, vengono creati anche documenti riservati durante i processi di lavoro. Dall'intero materiale documentario che viene creato nel loro lavoro, viene selezionato attraverso la cooperazione tra archivi pubblici e creatori di materiale d'archivio. La legislazione in questo settore in particolare definisce e definisce chiaramente le procedure, la conservazione e il trattamento di documenti e archivi riservati. Viene utilizzato il metodo di revisione della letteratura in materia. Troviamo che il motivo della distruzione illegale degli archivi dell'ex servizio segreto sta principalmente nella normativa che dava alle autorità di allora libero sfogo nella distruzione di documenti riservati e nella motivazione politica a farlo, e tanto maggiore erano la motivazione e l'impegno.

Parole chiave: *produttoriri, materiale archivistico, documenti riservati, tutela, distruzione di materiale d'archivio*

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ODNOS DO ZAUPNIH DOKUMENTOV PRI USTVARJALCIH ARHIVSKEGA GRADIVA

Izvleček

V prispevku bomo prikazali odnos ustvarjalcev arhivskega gradiva, ki vsebujejo zaupne dokumente in drugih neposredno s tem povezanih subjektov. Predstavljen je tudi primer uničevanja arhivskega gradiva nekdanje službe državne varnosti.

Arhivsko gradivo nastane pri delovanju ustvarjalcev javnega arhivskega gradiva. Pri nekaterih pravnih osebah javnega prava kot ustvarjalcih arhivskega gradiva nastajajo med delovnimi procesi tudi zaupni dokumenti. Iz celote dokumentarnega gradiva, ki pri njihovem delovanju nastaja, se odbere s pomočjo sodelovanja med javnimi arhivi in ustvarjalci arhivskega gradiva. Zakonodaja na tem področju še posebej opredeljuje in jasno definira postopke, hrambo in ravnanja z zaupnimi dokumenti in arhivskim gradivom.

Uporabljena je metoda pregleda literature na obravnavanem področju.

Ugotavljamo, da je vzrok za nedovoljeno uničevanje arhivskega gradiva nekdanje tajne službe je predvsem v predpisih, ki so takratni oblasti dopuščale proste roke glede uničevanja zaupnih dokumentov in v politični motiviranosti za takšno početje ter čim večja je motiviranost in predanost delu, tem manjša je možnost kršitev.

***Ključne besede**: ustvarjalci, arhivsko gradivo, zaupni dokumenti, varovanje, uničevanje arhivskega gradiva*

1 UVOD

Dokumentarno gradivo so vsi zapisi, ki nastanejo pri poslovanju (tako izvirni kot reproducirani, prejeti ali ustvarjeni, ne glede na obliko in način zapisa ter njegov namen), arhivsko gradivo pa je tisti del, ki ima trajen pomen za zgodovino, druge znanosti in kulturo ali trajen pomen za pravni interes pravnih in fizičnih oseb (Hajtnik, 2020). Žumer (2008) opisuje, da je dokumentarno gradivo ali poslovna dokumentacija pisani, risani, tiskani, fotografirani, filmani, fonografirani, magnetno, optično ali kako drugače zapisani dokumenti, ki nastajajo pri poslovanju organov javne uprave, pravosodnih organov, gospodarskih družb, podjetij, zavodov, političnih strank, društev, verskih skupnosti, posameznikov.

V Zakonu o varstvu dokumentarnega in arhivskega gradiva ter arhivih (ZVDAGA) (2006) je zapisano, da je izvirno dokumentarno gradivo, gradivo, ki je nastalo, bilo prejeto ali poslano osebi, ki to gradivo hrani. Torej dokumentarno gradivo, je gradivo, ki ga organizacija prejme ali nastane pri njenem delu ter obsega vse vrste, oblike in nazive zapisov – dokumetnov, ki nastajajo pri poslovanju in delu ustanov ter posameznikov; in vse zapise, ki jih ti na kakršenkoli način prejmejo.

Dokument je zapisana informacija, ki je oblikovana ali prejeta (Očko, 2009). Wettengel (2005) pa navaja, da je to širok pojem in zajema različne vrste dokumentov, ki so nastali v pisarniškem poslovanju. Razvščeni so na osnovi njihove fukcije, oblike in formata.

2 UPRAVLJANJE Z DOKUMENTARNIM GRADIVOM

Žumer (2008) opisuje, da je upravljanje dokumentarnega gradiva v Republiki Sloveniji urejeno s predpisi, usklajenimi z mednarodnimi ISO standardi, resolucijami Sveta Evrope, priporočili Evropske komsije in sodobnimi zahtevami informacijske znanosti. Vsi predpisi so med seboj usklajeni. Stare (2010) meni, da je upravljanje dokumentarnega gradiva osrednji del upravnega poslovanja, s tem pa se srečujejo vse organizacije, javnega in zasebnega sektorja. Razlika je le v tem, da v javni upravi ureja to področje Uredba o upravnem poslovanju, podjetja pa nimajo splošnega predpisa, ki bi to urejal.

Upravljanje dokumentarnega omogoča pregled pravilnosti poslovanja, ugotavljanje pravočasnosti in kakovosti izvedenega dela, zaporedje in način izvajanja posameznih dogodkov, sprejemanja odločitev, povezanih z delom, ter dokazovanja dejstev (Stare, 2010).

Po Uredbi o upravnem poslovanju (2018), je potrebno vsako delo organov, kadar opravljajo upravne naloge, dokumentirati z ustreznim pisnim zapisom: dokumentom, zaznamkom ali pisarniško odredbo, da je mogoče delo kasneje pregledovati, preverjati njegovo pravilnost, pravočasnost in kakovost izvajanja, dokazovati dejstva in ohraniti zapise za znanost in kulturo ali za pravno varnost pravnih in fizičnih oseb.

3 RAZVRŠČANJE

Zaradi velike količine upravljanja z dokumenti, je učinkovitost možno doseči z različnimi načini urejanja in razvrščanja. Načrt signirnih znakov, na osnovi akta o notranji organizaciji in sistematizaciji delovnih mest, sestavi organ sam. Razvrščenje pripomore k temu, da se posamezno gradivo hitreje najde, posreduje ali obdela in reši. Pogosti načini razvrščanja so abecedni, številčni, kronološki, vsebnski, geografski (Stare, 2010).

Klasifikacijski načrt je seznam za razvrščanje dokumentov, zadev in dosjejev na podlagi vsebine, ki jo v ustanovah opredeljujejo pristojnosti, naloge, poslovne funkcije, predmet poslovanja ali dejavnost ustanove. Vsebine zadev se brez vnaprej pripravljene sheme, ki obsega značilnosti posamezne vsebine, ne da klasificirati. Takšna shema je klasifikacijski narčt ali načrt klasifikacijskih znakov (Žumer, 2008).

Po Uredbi o upravnem poslovanju (2018) Vlada RS predpiše obvezen okvir za načrt klasifikacijskih znakov. Za istovrstne organe in javnopravne osebe (upravne enote, javne zavode, samoupravne loklane skupnosti in druge), predpiše enoten načrt klasifikacijskih znakov minister, pristojen za to področje, v soglasju z ministrom, pristojnim za javno upravo. Zaradi določitve arhivskega gradiva, ki ima trajen pomen za kulturo ali znanost ali trajni pravni interes oseb, organizacija potem sama dokonča načrt in posreduje svoj načrt klasifikacijskih znakov pristojnemu arhivu.

Končni klasifikacijski načrt mora vsebovati seznam klasifikacijskih znakov, z besedami opisan pomen in rok hrambe dokumentarnega gradiva. Opis klasifikacijskega znaka mora biti razumljiv in primerno dolg ter razložene morajo biti v legendi dodatka k načrtu klasifikacijskih znakov. Ti so lahko samo številčni in se lahko izjemoma podrobneje razdelijo na največ petmestne znake, ne smejo pa se deliti s črkami in ne smejo vključevati rimskih številk brez vmesnih znakov.

4 ARHIVIRANJE

V ZVDAGA (2006) je navedeno, da je arhiviranje postopek prevzemanja, hranjenja, vzdrževanja, strokovne obdelave in uprabe dokumentarnega in arhivskega gradiva v zbirki dokumentarnega gradiva oziroma v arhivu ustanove ali posameznika.

Arhivira se dokumentarno gradivo, ki je rešeno oziroma zaključeno in ni več neposredno potrebno za tekoče poslovanje. Dokumentarno gradivo arhiviramo zaradi različnih potreb in hranimo v arhivu ustanove, dokler ne potečejo roki hranjenja, ki jih narekujejo predpisi in potrebe poslovanja, ali dokler del dokumentarnega gradiva, ki ima značaj arhivskega gradiva (trajni pomen za zgodovino, znanost ali kulturo), odberemo in izročimo pristojnemu javnemu ali zasebnem arhivu (Žumer, 2001).

Arhivsko gradivo je izvirno in reproducirano pisano, risano, tiskano, fotografirano, filmano, optično ali magnetno, kakorkoli zapisano dokumentarno gradivo, nastalo pri delu pravnih oz. fizičnih oseb, ki ima trajen pomen za znanost in kulturo ali trajen pomen za pravni interes pravnih in fizičnih oseb (ZVDAGA, 2006).

Temeljno poslanstvo arhivov je trajno in celovito izvajanje varstva arhivskega gradiva. Arhivi hranijo in varujejo po zakonu javno arhivsko gradivo in tudi zasebno arhivsko gradivo, ki nastaja pri zasebnih pravnih osebah, fizičnih osebah, družinah, rodbinah itd. (Čibej, 2020).

Ustvarjalci arhivskega gradiva so pravne osebe javnega prava, pravne osebe zasebnega prava in fizične osebe. Za javnopravne osebe za potrebe zakona določa državne organe, samoupravne lokalne skupnosti, pravne osebe javnega prava in zasebnega prava ter fizične osebe, ki so nosilci javnih pooblastil ali izvajalci javnih služb.

Za navedene osebe velja, da so po zakonu zavezanci za sodelovanje s pristojnim arhivom in za izročitev arhivskega gradiva arhivu. Pri njih nastaja javno arhivsko gradivo in je državna lastnina, razen arhivskega gradiva samoupravnih lokalnih skupnosti in pravnih oseb, ki jih je ustanovila samoupravna lokalna skupnost. V teh primerih je javno arhivsko gradivo last lokalne skupnosti, ki za hrambo lahko ustanovi svoj arhiv. V arhivski praksi se je uveljavil izraz ustvarjalec, ki je zajel vse tri v zakonu prepoznane kategorije oseb, s katerimi arhiv sodeluje in od katerih prevzema arhivsko gradivo. To v stroki uveljavljeno poimenovanje je prevzela Uredba o varstvu dokumentarnega in arhivskega gradiva (UVDAG, 2017) in opredelila, da je ustvarjalec »pravna oseba, njena organizacijska enota ali fizična oseba oziroma skupina oseb, pri kateri nastaja dokumentarno gradivo, iz katerega se odbira arhivsko gradivo, ki se v skladu z zakonom izroča pristojnim arhivom« (Čibej, 2020).

Arhivsko gradivo nastane pri delovanju ustvarjalcev javnega arhivskega gradiva. Iz celote dokumentarnega gradiva, ki pri njihovem delovanju nastaja, se odbere s pomočjo sodelovanja med javnimi arhivi in ustvarjalci arhivskega gradiva.

Javnopravne osebe morajo izročiti javno arhivsko gradivo arhivu najkasneje 30 let po nastanku gradiva in sicer tudi gradivo:

- ki vsebuje osebne podatke v skladu s predpisi, ki urejajo področje osebnih podatkov;
- ki vsebuje tajne podatke v skladu s predpisi, ki urejajo področje tajnih podatkov;
- ki je posebej varovano kot zaupno, če tako določa zakon ali poslovnik državnega organa ali organa samoupravne lokalne skupnosti (ZVDAGA, 2006, 40. čl.)
  1. izvirniku
  2. urejeno
  3. popisano
  4. v zaokroženih in kompletnih celotah
  5. tehnično opremljeno.

5 ZAUPNI IN TAJNI PODATKI

Zaupni podatki se pojavljajo v pisnih virih in ustnem komuniciranju. Z vidika arhivistike je toliko bolj pomemben pisni vir, ki ohranja kulturno vrednost skozi daljše časovno obdobje. Pomen zaupnih podatkov in dokumentarnem in arhivskem gradivu kaže na to, da vse stvari, dogodki, vsebine niso prosto dostopne različnim zainteresiranim skupinam ali posameznikom, ampak velja načel, da se smejo s pomembnimi informacijami in podatki, kadar so kot taki označeni, seznaniti so upravičeni ter pooblaščeni posamezniki. To pa je bistvo varovanja zaupnosti (Lavrič, 2008).

Pri poslovanju, odvisno od dejavnosti posamezne organizacije, nastajajo tudi podatki zaupne narave. V grobem jih lahko razvrstimo v:

1. tajne podatke, ki se nanašajo na državno in javno varnost, obrambo, zunanje zadeve ali obveščevalno in varnostno dejavnost države ter njene gospodarske interese,
2. podatke poslovne in davčne skrivnosti ter
3. osebne podatke (Hajtnik in Tomšič, 2020).

Žirovnik (2008) meni, da je potrebno določene informacije in podatke podrediti določenemu pravnemu režimu, zaradi katerih se opredeljenih, legitimnih interesov in koristi omejuje njihova splošna dostopnost in uporabnost. Pri tajnosti gre za znane stvari, ki niso ali ne smejo biti dostopne širši javnosti. Anžič (2000) meni, da je tajnost obstoj znanih dejstev o družbenih, varnostnih, obrambnih, gospodarskih in drugih podatkih in informacijah, ki so posamezniku ali instituciji zaupani v uporabo in varovanje. Anžič (1997) opozarja, da je beseda tajnost prevzeta iz drugih slovanskih jezikov in velja upoštevati, da se je raba izraza tajnost v slovenskih predpisih povečala pod vplivom jugoslovanske zakonodaje, kjer se je uporabljal izraz tajna. Brezovšek in Črnčec (2007) takšno trditev zavračata in dodajata, da SSKJ jasno opredeljuje skrivnost tudi kot sinonim tajnosti. Skrivnost je: kar kdo ve, kar mu je zaupano in se ne sme pripovedovati drugim. Kot je npr. poslovna, uradna in vojaška skrivnost. Anžič (2000) zavrača to trditev in poudarja, da pojem skrivnosti ne enačimo s pojmom tajnostjo.

Določanje poslovne skrivnosti je postopek, v katerem se podatek na podlagi pravnih aktov oceni za poslovno skrivnost in se mu določi stopnja zaupnosti in rok njenega trajanja.

V Zakonu o poslovni skrivnosti (2019) je navedeno, da poslovna skrivnost zajema nerazkrito strokovno znanje, izkušnje in poslovne informacije, ki izpolnjuje naslednje zahteve:

- je skrivnost, ki ni splošno znana ali lahko dosegljiva osebam v krogih, ki se običajno ukvarjajo s to vrsto informacij;
- ima tržno vrednost;
- imetnik poslovne skrivnosti je v danih okoliščinah razumno ukrepal, da jo ohrani kot skrivnost.

Z institutom poslovne skrivnosti se lahko zaščiti proizvodni postopek, podatki o nastopanju na trgu, podatki o finančnem, materialnem in kadrovskem položaju podjetja, kar je še posebej koristno v primerih, ko ni mogoče uporabiti drugih metod zaščite (patent, znamka, model,...).

V Kazenskem zakoniku (KZ-1) (2012) je opredeljeno, da kdor neupravičeno v nasprotju s svojimi dolžnostmi glede varovanja poslovne skrivnosti sporoči ali izroči komu podatke, ki so poslovna skrivnost, ali mu kako drugače omogoči, da pride do njih, ali jih zbira z namenom, da jih izroči nepoklicani osebi, se kaznuje z zaporom do treh let. Enako se kaznuje, kdor z namenom, da jih neupravičeno uporabi, protipravno pride do podatkov, ki se varujejo kot poslovna skrivnost.

Za ravnanje s tovrstnimi podatki imamo v Sloveniji vrsto zakonov in predpisov, ki določajo obvezno uvedbo različnih fizičnih, organizacijskih in tehničnih ukrepov ter postopkov za varovanje teh podatkov, kot npr:

1. določitev varnostnih oz. varovanih območij, kjer se obravnavajo/ obdelujejo zaupni podatki;
2. vzpostavitev kontrol dostopa do zaupnih podatkov (na fizičnem1 in logičnem2 nivoju);
3. določitev omejitev uporabe zaupnih podatkov;
4. opredelitev zahtev za hrambo in specifično opremo za shranjevanje (npr. ognjevarne, protivlomne omare, sefi);
5. vzpostavitev pravil za: določanje in označevanje zaupnih podatkov, dostop do njih, uporaba teh podatkov, njihovo evidentiranje, razmnoževanje, prenos in hramba, vpogled v podatke, uničenje nosilcev zaupne narave ter vrsta drugih ukrepov in postopkov, s katerimi se zagotavlja varnost zaupnih podatkov;
6. izdelava načrtov varovanja, njihovega izvajanja in preverjanja;
7. določitev ukrepov za varovanje tajnih, zaupnih in osebnih podatkov v komunikacijsko-informacijskih sistemih.

Večina teh zakonov seveda poudarja vpeljavo organizacijskih in tehničnih varnostnih ukrepov za zavarovanje zaupnih podatkov, in to na precej višjem nivoju, kot to zahteva sam ZVDAGA, katerega osnovni cilj je zagotavljanje varne hrambe gradiva in ne toliko preprečevanje nepooblaščenega razkritja teh podatkov (Hajtnik in Tomšič, 2020).

Tajni podatek po Zakonu o tajnih (ZTP) (2006) podatkih je dejstvo ali sredstvo z delovnega področja organa, ki se nanaša na javno varnost, obrambo, zunanje zadeve ali obveščevalno in varnostno dejavnost države, ki ga je treba zaradi razlogov, določenih v ZTP, zavarovati pred nepoklicanimi osebami.

6 UPRAVLJANJE Z DOKUMENTI S TAJNIMI PODATKI

Po 39. členu ZTP se morajo tajni podatki v organih hraniti na način, ki zagotavlja, da imao dostop do teh podatkov samo osebe, ki imajo dovoljenje za dostop do tajnih podatkov, in ki podatke potrebujejo za izvajanje svojih delovnih nalog ali funkcij.

Po Uredbi o varovanju tajnih podatkov morajo biti dokumenti z zaupnimi podatki na vidnem mestu označeni z vrsto tajnosti in stopnjo zaupnosti. Tako označbo morajo imeti tudi vse priloge dokumentov. Pri izdelavi dokumenta, ki vsebuje podatke, ki so "državna tajnost" ali "uradna tajnost", stopnje "strogo zaupno", se na originalu označi, v koliko izvodih je bil izdelan (napisan, natiskan, narisan, razmnožen) in komu je bil posredovan. Vsak izvod takega dokumenta mora imeti svojo evidenčno številko.

Dokumenti z oznakami "državna tajnost" in "uradna tajnost – strogo zaupno" se hranijo v zaklenjenih varnostnih omarah, ki so tehnično varovane, ali v zaklenjenih varnostnih blagajnah, razen če niso pod neposrednim nadzorom delavca, ki mu je bilo tako gradivo dano v delo. Dokumenti, razvrščeni v nižjo stopnjo tajnosti, se hranijo v zaklenjenih varnostnih omarah.

Tajni podatki stopnje INTERNO se lahko obravnavajo v upravnem območju. Tajni podatki stopnje tajnosti ZAUPNO ali višje stopnje se lahko obravnavajo in hranijo samo v določenem, vidno označenem prostoru, ki je glede na način obravnavanja tajnih podatkov uvrščen v varnostno območje I. ali II. stopnje.

Varnostno območje I. stopnje je označen prostor, v katerem se lahko obravnavajo tajni podatki stopnje ZAUPNO ali višje stopnje tajnosti tako, da že sam vstop v varnostno območje pomeni dostop do teh podatkov. Varnostno območje II. stopnje je označen prostor, v katerem se tajni podatki stopnje ZAUPNO ali višje stopnje obravnavajo tako, da sam vstop in gibanje v tem območju še ne omogoča dostopa do teh podatkov.

Okoli varnostnega območja I. ali II. stopnje ali na poti, ki vodi v tako varnostno območje, se vzpostavi upravno območje, ki lahko obsega vse poslovne prostore organa. Za tako območje je potreben vidno določen obseg prostora, v katerem lahko organ nadzira vstopanje oziroma gibanje oseb in vozil. V upravnih območjih se lahko shranjujejo in obdelujejo samo tajni podatki stopnje INTERNO, z varnostnimi postopki in ukrepi pa morajo zagotavljati, da imajo dostop do teh podatkov samo osebe, ki so s pisno izjavo potrdile, da so seznanjene s predpisi, ki urejajo obravnavanje tajnih podatkov, in se morajo s temi podatki seznaniti zaradi opravljanja delovnih nalog.

Za vstop v varnostno območje I. stopnje izda osebi posebno dovoljenje predstojnik organa ali organizacije, v kateri je varnostno območje, oziroma oseba, ki jo predstojnik organa ali organizacije za to pisno pooblasti.

Vstop oseb v varnostna območja in njihov izstop ter dostop vozil morajo biti pod nadzorom. Vsi vstopi in izstopi se morajo evidentirati.

Po izdelavi zaupnega dokumenta z oznako "državna tajnost" ali "uradna tajnost" – "strogo zaupno" je potrebno komisijsko uničiti pomožno gradivo (npr. matrice, izračune in grafikone, skice, poskusne oziroma neuspešne izpise ipd.), ki je nastalo pri izdelavi dokumenta.

Dokumenti, ki vsebujejo tajne podatke, se arhivirajo skladno s predpisi, ki urejajo arhivsko dejavnost.

Arhivisti, ki delajo z dokumenti, ki vsebujejo zaupne in tajne podatke, poznajo in uporabljajo ustrezne člene zakona o tajnih podatkih, zakona o varovanju osebnih podatkih, pri čemer poskrbijo, da pri uporabi arhivskega gradiva ne prihaja do zlorab. Vsak arhiv navadno oblikuje tudi svoj pravilnik o delu, ki ga mora arhivar dobro poznati in v katerem je običajno posebej opredeljeno ravnanje z arhivskim gradivom, ki ga določeni arhiv hrani.

Dokumentacijska varnost opredeljuje enoten sistem določanja in označevanja tajnih podatkov, prenosa, razmnoževanja, evidentiranja, uničevanja in arhiviranja ter postopka ob zlorabi tajnega podatka. Pravno podlago, ki se pri tem upošteva, tvorijo predpisi

s področja tajnih podatkov ter predpisi, ki obravnavajo ravnanje z dokumentarnim in arhivskim gradivom nasploh.

Dokumentacijska varnost se z organizacijskimi ukrepi obravnavanja tajnih podatkov prepleta s fizičnimi in tehničnimi ukrepi varovanja tajnih podatkov, skupaj pa tvorijo celovit sistem varovanja tajnih podatkov, katerega cilj je preprečiti dostop nepooblaščenim osebam ter imeti sledljivost podatkov skozi njihovo življenjsko dobo (Urad Vlade Republike Slovenije za varovanje tajnih podatkov, 2021).

7 UNIČEVANJE DOKUMENTARNEGA GRADIVA

Uničevanje nepotrebnega dokumentarnega gradiva je predpisan postopek izločanja ozrioma uničevanje dokumentarnega gradiva, ki so mu pretekli predpisani roki hranjenja, ki nima več pomena za poslovanje ustanove ali ni določeno kot arhivsko gradivo. Nepotrebno dokumentarno gradivo se oddaja v neposredno surovinsko komisijsko predelavo z zapisnikom o uničenju. Za uničenje dokumentarnega gradiva je v celoti odgovorna ustanova sama. Zapisnik o uničenju, v katerem je gradivo le okvirno popisano, se hrani trajno. Uredba o upravnem poslovanju določa, da se mora gradivo, za katerega je bil sestavljen zapisnik o izločanju, uničiti v roku 15 dni in da mora biti tovrstno uničenje za zanseljivo neberljivost morebitnih tajnih ali osebnih podatkov, za kar se prejme omenjeni komisijski zapisnik o uničenju dokumentarnega gradiva. Postopek uničevanja dokumentov z oznako "uradna tajnost" – "zaupno" in "uradna tajnost" – "interno" določi predstojnik (Žumer, 2001).

ZVDAGA (2006) dovoljuje uničenje gradiva, ki ima daljši rok hrambe, v primeru, da gre za gradivo, ki je ustrezno digitalizirano ali zapisano na mikrofilm.

3. alinea 259. člena KZ-1 (2012) navaja, da kdor protipravno odtuji, uniči ali prikriva arhivsko gradivo, ali ga napravi neuporabnega, se kaznuje z zaporom od treh mesecev do treh let.

Kozina (1995) omenja, da so vzroki za uničevanje gradiva po letu 1945 tudi v napačnem gledanju nove revolucionarne oblasti, češ da je potrebno s preteklostjo povsem prekiniti, uničiti se morajo arhivi okupatorja in kolaboracije ter celoten sistem začeti znova. Politične krize (Informbiro, tržaška kriza,...) so pogojevale, da so pomembno arhivsko gradivo pripeljali iz Slovenije na druge, tajne lokacije, kar je imelo za posledico, da se del gradiva v Slovenijo ni več vrnil ali se je fragmentalno vrnil le v manjših delih (UDBA, vojaški arhivi, meje,...). V tem primeru je šlo za uničenje politično zelo pomembnega gradiva za preučevanje narodne zgodovine.

8 PRIMER UNIČEVANJA ARHIVSKEGA GRADIVA

Po podatkih Arhiva Republike Slovenije hranijo v arhivskem fondu SI_AS/1931 Republiški sekretariat za notranje zadeve (RSNZ) 3962 osebnih dosjejev nekdanje SDV, iz evidence pa izhaja, da je bilo vseh dosjejev 17.225. Velike večine izmed njih torej ne hranijo, ti imajo pri evidenci oznako »uničeno« ali »črtano«; oboje pomeni skoraj isto. Podobno številko, okoli 4000 ohranjenih dosjejev nadzorovanih oseb, uslužbencev, sodelavcev in virov SDV, je marca 2014 omenjal tudi takratni minister za kulturo Uroš Grilc, ko je zaradi uničenja štirih petin dosjejev na vrhovno državno tožilstvo in upravo kriminalistične službe prijavil sum protipravnega uničenja dokumentarnega in arhivskega gradiva nekdanje SDV (Kršinar, 2016).

Po navedbah arhivistov, zgodovinarjev in raziskovalcev naj bi bil večji del gradiva tajne policije uničen delno že leta 1967, delno pa v letih 1989 in 1990. Znano je, da se je večino dokumentacije uničevalo aprila in maja 1990. Javno objavljene evidence arhiva kažejo,

da je od 17.000 dosjejev nadzorovanih oseb ter dosjejev uslužbencev, sodelavcev in virov SDV, ki so v veliki meri nastali v obdobju 1975–1990, danes ostalo ohranjenih le še 4000, kar pomeni, da manjkajo približno štiri petine dosjejev. Na uničenje arhivov SDV kažejo tudi poročila delovne skupine za oceno dela Slovenske obveščevalno-varnostne agencije (A. S., 2014).

Grilc je ovadbo podal marca 2014, ker je ocenil, da je prišlo do namernega in nezakonitega uničenja arhivskega gradiva nekdanje Službe državne varnosti (SDV). Na tožilstvu so pojasnili, da je v omenjenem primeru državna tožilka že sprejela odločitev: "Zadevo je vložila ad acta; torej kot zaključeno." Podrobnosti pa niso pojasnili.

Na ljubljanskem okrožnem državnem tožilstvu so v zvezi z omenjeno ovadbo pojasnili, da so maja 2014 prejeli dopis z naslovom Informacija o sumu kaznivih dejanj pri uničevanju dokumentarnega in arhivskega gradiva. Tožilstvo je zadevo obravnavalo, po prejemu dodatnih podatkov od Uprave kriminalistične policije Generalne policijske pa je junija lani ugotovilo, "da postopka ni mogoče nadaljevati, ker pri stvari ni bilo mogoče najti elementov storitve kaznivega dejanja" (STA, 2016).

9 ZAKLJUČEK

Čeprav so zaposleni zakonsko zavezani in kazensko odgovorni v primeru kršitve izdaje poslovne skrivnosti ali tajnih podatkov, se odnos do zaupnih dokumentov pri ustvarjalcih arhivskega gradiva odraža v usposobljenosti in lojalnosti zaposlenih ter v organizacijski kulturi. Čim večja je motiviranost in predanost delu, tem manjša je možnost kršitev. V nasprotnem pa lahko pride do zlorab in v javnost pridejo informacije in podatki, s katerimi se lahko ogrozijo tudi koristi in interesi države. To predstavlja tudi resen izziv in varnostno tveganje tako za nacionalno varnost kot tudi za samo institucijo, predvsem ko gre za tajne podatke.

Z dvigom motivacije za delo, rednim usposabljanjem in vzpostavijo sistemskih rešitev ter varnostnimi mehanizmi, kot je naprimer posodobljen sistem varovanja dostopa do občutljivih podatkov ter sledljivosti varovanih dostopov, bi preprečili veliko kršitev.

Vzrok za nedovoljeno uni**čevanje arhivskega gradiva nekdanje tajne službe je predvsem v predpisih, ki so takratni oblasti dopuščale proste roke glede uničevanja zaupnih dokumentov in v politični motiviranosti za takšno početje. Arhivi so zakladnice spomina, zato je takšno uničevan**je nedopustno in kaznivo. Gre za kompleksno zadevo, zato je pravilen pristop za reševanje te problematike nujno potreben.

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Summary

Although employees are legally bound and criminally liable in the event of a breach of trade secrets or classified information, the attitude towards confidential documents of archival creators is reflected in the qualifications and loyalty of employees and in the organizational culture. The greater the motivation and dedication to work, the less the possibility of violations. Otherwise, abuses can occur and information and data can be made public, which can also jeopardize the interests and interests of the state. This also poses a serious challenge and security risk to both national security and the institution itself, especially when it comes to classified information.

Raising motivation for work, regular training and the establishment of system solutions and security mechanisms, such as an updated system for protecting access to sensitive data and the traceability of secure access, would prevent many breaches.

The reason for the illegal destruction of the archives of the former secret service is mainly in the regulations that allowed the then authorities free rein in the destruction of confidential documents and in the political motivation for doing so. Archives are treasures of memory, so such destruction is inadmissible and criminal. This is a complex matter, so the right approach to solving this problem is urgently needed.

Typology: 1.02 Review article

Dimitrij Reja[1]

POSSIBILITIES OF SYNERGISTIC EFFECTS OF ARTIFICIAL INTELLIGENCE AND METADATA

Abstract

***Purpose**: Review the state of art intelligence in the public sector.*

***Methode/approach**: A review of the latest published articles in the field of artificial intelligence and metadata.*

***Results**: An overview of concrete examples of the use of artificial intelligence with metadata and their actual use with all the advantages and disadvantages.*

***Conclusions/findings**: In the process of processing archival material using metadata, the artificial intelligence or tools used in various procedures help us significantly.*

***Key words:** artificial intelligence, metadata, archival sciences, public sectorUvod*

POSSIBILITÀ DI EFFETTI SINERGICI DELL'INTELLIGENZA ARTIFICIALE E DEI METADATI

Sintesi

Scopo: rivedere lo stato dell'arte dell'intelligence nel settore pubblico.Metodo/approccio: una rassegna degli ultimi articoli pubblicati nel campo dell'intelligenza artificiale e dei metadati.

Risultati: una panoramica di esempi concreti di utilizzo dell'intelligenza artificiale con i metadati e il loro effettivo utilizzo con tutti i vantaggi e gli svantaggi.

Conclusioni/risultati: Nel processo di elaborazione del materiale d'archivio tramite metadati, l'intelligenza artificiale o gli strumenti utilizzati nelle varie procedure ci aiutano in modo significativo.

***Parole chiave:** intelligenza artificiale, metadati, scienze archivistiche, settore pubblico*

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MOŽNOSTI SINERGIJSKIH UČINKOV UMETNE INTELIGENCE IN METAPODATKOV

Izvleček

***Namen**: Pregledati stanje umetne inteligence na področju arhiviranja/metapodatkov v javnem sektorju.*

***Metoda/pristop**: Pregled zadnjih objavljenih člankov na področju umetne inteligence in metapodatkov.*

***Rezultati**: Pregled konkretnih primerov uporabe umetne inteligence z metapodatki ter njihova dejanska uporaba z vsemi prednostmi in slabostmi.*

***Sklepi/ugotovitve**: V procesu obdelave arhivskega gradiva z uporabo metapodatkov nam umetna inteligenca ali orodja, ki jih uporabljajo, pri različnih postopkih znatno pripomorejo pri vsakodnevnem delu.*

***Ključne besede**: umetna inteligenca, metapodatki, arhivske znanosti, javni sektor*

Veliko pred definiranjem pojma Big Data[2] so arhivisti imeli uveljavljeno splošno mersko enoto, npr. km - kilometer za količino arhivskih podatkov. Z uporabo svetovnega spleta in novih digitalnih tehnologij je število digitalnih podatkov pričelo skokovito naraščati. V osemdesetih in devetdesetih letih dvajsetega stoletja in v začetku enaindvajsetega stoletja, se prakse arhivistov s pričo pojava novih tehnologij niso kaj dosti spremenile. Ena izmed bistvenih sprememb je bil prehod iz kartičnega sistema iskanja v digitalni način iskanja v arhivih. V nadaljevanju so nastajali najrazličnejši spletni katalogi, s pomočjo katerih so postali podatki bolj dostopni (Moss et al., 2018). Vendar je kljub temu bilo vrednotenje, razvrščanje podvrženo ročnemu delu, torej arhivist je bil tisti, ki je vse te kilometre gradiva pregledal in razvrščal.

Z množičnim generiranjem digitalnih podatkov se količina arhivskega gradiva znatno povečuje in človek (arhivist) ne uspe obdelati vsega v enakem časovnem okviru in z enako natančnostjo, kot pred prihodom digitalne revolucije. Imeli bomo vedno večje količine izvirne digitalne vsebine, ki jo bo treba obdelati, indeksirati, analizirati in s pomočjo le teh izračunati sekundarne podatke. Ob procesu obdelave izvirne digitalne vsebine skoz čas bo nastajalo tudi vedno več podatkov o podatkih ali metapodatkov.

Digitalna preobrazba spreminja stare in nove arhive v podatke. Lahko bi bolj natančno zapisali, da jih spreminja v bolj dostopne in med seboj povezljive podatke. Veliko se v zadnjem času govori o digitalni preobrazbi, vendar kaj to pravzaprav predstavlja? Meni osebno najbolj plastično prikazuje digitalno preobrazbo naslednja definicija: Digitalna preobrazba je sprememba načina uporabe digitalnih tehnologij za razvoj novih digitalnih poslovnih modelov, ki pomagajo ustvarjati nove vrednosti in hkrati povečuje obstoječe vrednosti podjetij (Verhoef et al., 2021).

Posledično lahko povzamemo, da v današnjem času in ob velikih količinah podatkov, arhivisti pri svojem delu potrebujejo pomoč digitalnih tehnologij. Arhivi so postali svojevrstne Big Data organizacije in kot Big Data organizacije je potrebno v del svojega poslovanja vključiti tudi umetno inteligenco, ki se v večini izraža v strojnem učenju (Colavizza et al., 2021, str. 22).

2 Big data je pojem, ki se nanašajo na podatke, ki so tako veliki, hitri ali zapleteni, da jih je težko ali nemogoče obdelati s tradicionalnimi metodami

1. VPLIV TEHNOLOGIJE NA DELO ARHIVISTOV

Visoko kakovostni metapodatki igrajo izjemno vlogo pri izboljšanju rezultatov iskanja. Toda proces prepričevanja ljudi, da dosledno vnašajo kakovostne metapodatke, za večino predstavlja Sizifovo delo. Ena izmed možnosti rešitve nastale zagate je tudi samodejno ustvarjanje metapodatkov s pomočjo umetne inteligence. Avtomatizacija dela poslovanja je neizogibna in razumeti moramo, kako uporabljati stroje, njihove prednosti in slabosti ter kdaj mora človek posredovati (Seles, 2019).

Nedvoumno lahko zatrdimo, da se s prihodom novih digitalnih tehnologij delo arhivista in način dela v samem arhivu korenito spreminja. Arhivisti se bodo morali pri svojem delu vse bolj opirati na novodobne tehnologije in ob tem bodo primorani spremeniti sam pogled na primarno vsebino. Arhivi postajajo vse bolj podobni Big Data centrom, v katerih je rudarjenje ali podatkovno rudarjenje[3] primarnega pomena. Ob tem ne smemo pozabiti na sodelovanje z ostalimi specialisti informacijskih tehnologij npr. administratorji za spletne strani, administratorji podatkov baz, ipd.(Moss et al., 2018).

Umetna inteligenca v službi arhiva je bila do sedaj v grobem razdeljena na sisteme, ki temeljijo na pravilih, statističnih modelih in modelih z globokim učenjem[4] (Bunn, 2020). Sistemi, ki temeljijo na pravilih, so dokaj enostavni in vpogled v njihovo delovanje je preprost. Statistični modeli v večini primerov delujejo in predvidevajo s pomočjo določene stopnje zaupanja. V primeru modelov z globokim učenjem so rezultati pridobljeni z uporabo črne skrinjice[5], kar rezultira, da je zelo težko natančno interpretirati delovanje modela (Rollan, 2019, v Bunn, 2020, str. 144). Ob tem trčimo na problem, če smo do sedaj natančno vedeli, kako procesi delujejo, imamo sedaj z uporabo umetne inteligence in globokim učenjem težavo. Procesov znotraj modela ne poznamo in ga ne znamo opisati. Postavljeni smo pred dejstvo, da smo prisiljeni, slepo zaupati modelom, ki uporabljajo črno skrinjico.

Za rešitev nastalega problema je v zadnjih letih vzniknil nov model umetne inteligence, eXplainable Artificial Intelligence ali XAI[6]. Razložljiva umetna inteligenca deluje prav tako na principu črne skrinjice, vendar kot že povzema samo ime, rezultati, procesi in razlogi so razumljivi ljudem, kar je bistvenega pomena. Strinjamo se, da sama interpretacija rezultatov ni dovolj, če želimo zaupati metodam črne skrinjice, potrebujemo t. i. pojasnjevalne modele, ki so sposobni povzeti razloge, zakaj se je nevronska mreža odločila, kot se je in s tem zagotovo pridobi določeno stopnjo našega zaupanja (Gilpin at al., 2018).

Do sedaj smo govorili le o obdelavi podatkov, kakšno je stanje s teorijo? Vsekakor moramo upoštevati tudi spremembe v arhivski znanosti kot takšni. Izhajati moramo iz stališča, da nam nove informacijske tehnologije omogočajo razkorak med uveljavljenimi arhivskimi načeli in praksami ter zmožnostmi tehnologije.

Avtorica Kenneth Thibodeau v svojem delu z naslovom »Breaking Down the Invisible Wall to Enrich Archival Science and Practice«, plastično opisuje razkorak med ustoličenimi načeli in prakso z novodobno tehnologijo. Argumenta za razkorak sta po avtoričinem

3 Podatkovno rudarjenje je sistematično iskanje informacij v veliki količini podatkov.

4 Globoko učenje je področje umetne inteligence, ki obravnava globoke večslojne nevronske mreže

5 Črna skrinjica je je naprava, sistem ali program, ki vam omogoča, da vidite vhod in izhod, vendar ne daje vpogleda v procese in delovanje med njimi.

6 XAI - eXplainable Artificial Intelligence, je umetna inteligenca, katere rezultati so razumljivi ljudem

mnenju dva. Prvič, uveljavljeni koncepti v arhivistiki niso niti ustrezni, niti neustrezni za številne vrste digitalnih informacij niti za vse načini uporabe informacij. Drugič, tehnologija ponuja možnosti za izboljšanje arhivske prakse, vendar lahko neprimerni koncepti ovirajo zmožnost razvoja (Thibodeau, 2016).

Odveč je bojazen, da bi arhivistom umetna inteligenca prevzela delo ali še bolj rigorozno razmišljanje, da bi arhivistom zmanjkalo dela. Theimer (2018) razpravlja, da bodo v bližnji prihodnosti, kjer je uporaba umetne inteligence prisotna vsakodnevno, če že niso to tudi sedaj, arhivisti postali »mojstri podatkov« ali kot je še dodala avtorica »podatkovni znanstveniki«. Arhivisti bodo morali razumeti, kako uporabiti orodja in tehnike Big data do podatkov, ki jih generiramo s svojim delovanjem.

NEKAJ O UMETNI INTELIGENCI

Umetna inteligenca ne predstavlja Arnolda Schwarzeneggerja v vlogi Terminatorja T1000, vse prej kot takšna pošast, je popolna inteligentna naprava, prilagodljivo, racionalno sredstvo, ki zaznava svoje okolje in sprejema odločitve, ki povečajo njegove možnosti za dosego zastavljenih ciljev (iPROM, 2022).

Splošno prepričanje, da je umetna inteligenca nekaj oddaljenega v prihodnost, vendar temu ni tako. Umetna inteligenca je prisotna od leta 1940 naprej in se vztrajno razvija. Do danes je vtkana v vse pore našega življenja, npr. finančna, storitvena industrija (Han, 2021).

Arhivisti imamo zelo pomembno vlogo pri svetovanju ob ustvarjanju in hrambi digitalnih zapisov in podatkov. Upoštevati moramo, da bodo danes ustvarjeni digitalni podatki zelo kmalu obdelani s strani umetne inteligence. Postavlja se vse več vprašanj, kakšen nasvet bi danes podali glede ustvarjanja in hrambe generiranih podatkov s pomočjo umetne inteligence?

Orodja umetne inteligence v grobem lahko razdelimo na:

1. **Nevronske mreže**, ki posnemajo delovanje človeških možganov. Nevroni so celice, ki so med seboj povezani z nitkami ali sinapsami. Nevroni si med seboj, preko sinaps, pošiljajo električne dražljaje. Za sinapse je značilno, da se med seboj razlikujejo po električni prevodnosti, ki se med učenjem spreminja. Torej je znanje, pridobljeno med učenjem, nakopičeno v sinapsah oziroma v njihovi prevodnosti. Če je vsota signalov, ki prispejo v posamezni nevron preko sinaps, dovolj velika, pride do vžiga posameznega nevrona. To pomeni, da ta nevron pošlje na svoj izhod signal, ki se preko sinaps prenese naprej v ostale nevrone (Ploj, 2017).
2. **Obdelava naravnega jezika** - zmožnost razumevanja besedila in izgovorjenih besed na približno enak način kot pri ljudeh.
3. **Statistično strojno učenje** - analiza podatkovnih nizov s pomočjo uporabe statističnih modelov.
4. **Globoko učenje** - gre za učenje enakih večslojnih nevronskih mrež, vendar s sodobnejšimi učnimi postopki.

NEKAJ O KONKRETNIH PRIMERIH

Dejstvo je, da se arhivisti srečujemo tudi z nestrukturiranimi in ne kategoriziranimi zapisi. Slednjih zapisov je vedno več. Za plastičen primer si poskusimo predstavljati, koliko digitalnih dokumentov se producira ob javnem naročilu; vsa nešteta komunikacija, popravki, verzije dokumentov, elektronska sporočila ipd. Vsekakor morajo biti dokumenti urejeni v zadevi z repom in glavo, vendar je velikokrat vse prej kot bi moralo biti. Umetna inteligenca ima moč in zmožnost arhivistom pomagati pri obvladovanju takšnih količin podatkov. Kako izluščiti in razlikovati ustrezne podatke v vsej množici raznovrstnih

in zapletenih oblik zapisov in vsebine podatkov (Makhlouf Shabou et al., 2020), to je eno izmed večnih vprašanj arhivistov.

V primeru elektronskih sporočil, ki so po mojem prepričanju še vedno najboljši kanal v poslovnem komuniciranju, je v letu 2021 samo eni minuti odposlanih 197,6 mio elektronskih sporočil (Jenik, 2021).V našem primeru moramo razlikovati, katera sporočila imajo potencialno poslovno vrednost in katera ne. S pomočjo avtomatičnega kategoriziranja elektronskih sporočil sta (Vellino in Alberts, 2016) izvedla tudi študij primera. V zaključku sta avtorja zapisala, da je ocenjevanje elektorskih sporočil zahtevna naloga, čeprav je nujno potreben, saj je potrebno v poslovni komunikaciji ločiti zrno od plevela.

Problem pri veliki količini elektronskih podatkov se izkaže tudi na naslednjem primeru. Arhiv zvezne države Viktorije v Avstraliji ima v svojih arhivih 67.000 trakov ali 28 PB elektronskih sporočil. Od leta 1990 je v uporabi sistem IBM Lotus Notes za vse državne institucije in v 20 letih uporabe se je nabrala zgoraj omenjena količina podatkov (Rolan et al., 2019). Logično lahko sklepamo, da obseg podatkov ne more biti učinkovito uporabljen ali še bolj plastično zelo težko si predstavljamo, kako s preprostim iskalnim nizom iščejo podatke. Vpeljava umetne inteligence za takšne namene je povsem upravičena in zaželena. Upravičenost vpeljave umetne inteligence ali orodij, s katerimi bi zmanjšali podvojene, potrojene vnose, izločili neustrezne in avtomatično dodali bolj uporabne metapodatke je tudi prikazala raziskava, ki so jo izvedli avtorji v članku z naslovom »More human than human? Artificial intelligence in the archive«.

Zanimiv primer uporabe umetne inteligence je tudi prepoznavanje obrazov v digitalnih arhivih knjižnic, muzejev in ostalih kulturnih ustanovah. Raziskovalni projekt avtorjev (Bakker et al., 2020) je bil izveden v prvi vrsti, da s pomočjo testiranja različnih rešitev prikaže dejanske prednosti in pomanjkljivosti le teh rešitev. Vzrok za avtomatično klasifikacijo fotografij v različnih formatih je povsem trivialen, namreč metapodatki o fotografijah so v večini zelo osiromašene. In razlog? Povsem preprost., Če fotografije ob samem vnosu oz. prejemu niso bile opremljene z vsemi potrebnimi podatki, se na njih povsem pozabi. S pomočjo umetne inteligence in ustrezne zbirke podatkov so v veliki meri zelo uspešno popravili ali dodali relevantne meta podatke. (Chabin, 2020) obravnava dogajanje med veliko nacionalno debato. Analiza pripomb in predlogov francoskih državljanov med veliko nacionalno debato se je odvijala med protesti rumenih jopičev in je vsekakor zelo zanimiv projekt. Projekt francoske vlade je imel za enega od ciljev pridobiti odziv državljanov. V ta namen so organizirali različne načine participiranja (preko spleta, pisnih predlogov ter avdio posnetkov pogovorov). Časovna komponenta je bila zelo pomembna zaradi razgrete situacije v državi. Izbira orodij, ki so s pomočjo umetne inteligence ustrezno klasificirala in ovrednotila prispevke, je bila popolnoma logična. Ob reviziji projekta je bilo poudarjeno, da bi v mnogih primerih prepoznavanja rokopisov, hitreje izvedli postopek, če bi rokopise enostavno prebrali. Na tej točki se lahko ustavimo in potegnemo črto ter sklenemo, da umetna inteligenca potrebuje posredovanje človeka. Kot smo na začetku članka zapisali, s tem, ko vemo kaj se dogaja se nam poveča določena stopnja zaupanja v umetno inteligenco.

METAPODATKI, PODATKI O PODATKIH V DIGITALNI DOBI

V digitalni dobi, kjer kraljujejo nove digitalne tehnologije, so arhivi pred težkimi izzivi. Zagotavljati morajo nove načine dostopa do digitalnih arhivskih zapisov in nove možnosti nadaljnje računalniške analize. Ob tem ne smemo pozabiti, da moramo arhivisti razmišljati daljnosežno. Ne smemo se zadovoljiti le z rešitvijo trenutnih problemov, nastaviti je treba vzvode, s katerimi bodo zanamci enostavno in hitro nadgradili obstoječe stanje.

Arhiviste že tradicionalno zelo zanima izvor njihovih zbirk tj. od kod prihajajo zgodovinski zapisi in kdo jih je ustvaril. V bližnji prihodnosti ali pa že sedaj nas enako zanima izvor metapodatkov.

Nacionalni arhiv Velike Britanije je že v letu 2018 podal predlognovega modela metapodatkov, ki se nanaša na delovanje državnih arhivov. Poudarek je na delovanju državnega arhiva, saj se v nadaljevanju določeni metapodatki nanašajo izključno na državni arhiv.

Kakovostni metapodatki, ki so shranjeni v digitalnih repozitorijih, so bistvenega pomena za njihovo nadaljnjo obdelavo in interoperabilnost[7] (Ochoa in Duval, 2009). V primeru, da so metapodatki slabi, je otežen dostop do digitalnih vsebin. Zelo preprosto lahko to prikažemo na primeru. Velika razlika je, če opišemo metapodatek »naslov« z naslovom predavanja npr. ATLANTI 2021- Dimitrij Reja, Sinergijski učinki metapodatkov na umetno inteligenco ali samo ATLANTI, str. 25, Predavanje 1.

Nov predlog modela so poimenovali »The seven pillars of metadata«, kar bi lahko prevedli kot sedem stebrov metapodatkov. Pri oblikovanju novega modela so se naslonili na značilnosti in izvor metapodatkov. Takšen pristop je malce drugačen od dosedanjega, ki temelji izključno na funkciji metapodatkov. Razlog za takšen odklon od uveljavljenega načina definiranja izhaja iz zavedanja, da posamičen metapodatek lahko vsebuje več funkcij. V prihodnosti bodo zagotovo nastale nove funkcije metapodatkov, ki pa jih danes še ne poznamo (The National Archives, 2018).

Model sedmih stebrov metapodatkov je razdeljen na podedovane, primarne, sekundarne, dodatne, izpeljane, kontrolne in metapodatke.

Podedovani metapodatki

Podedovani metapodatki so vsi tisti podatki, ki se nanašajo na kontekstualne metapodatke. V sklop kontekstualnih metapodatkov lahko prištejemo revizijske sledi o digitalnem dokumentu.

Primarni metapodatki

Primarni metapodatki so neločljivi del digitalnih dokumentov; v ta sklop sodijo npr. ime datoteke, format datoteke, dimenzije, datum in čas ipd.

Sekundarni metapodatki

Sekundarni metapodatki vključujejo dodatne informacije o digitalnem dokumentu. Dodatne informacije so lahko kreirane ročno ali samodejno[8]. Vse zbrane in ustvarjene informacije so nato redno vzdrževane in so ločene od izvornega digitalnega dokumenta. Med sekundarne metapodatke sodijo:

1. opisne informacije (navedba, opis),
2. sistemske informacije (ključi za razvrščanje, strojno berljivi datumi),
3. lokacijske informacije (mape datotek, pogon, nosilec),
4. informacije o dostopu (različne omejitve, pregled dostopov, pravni status)
5. revizijske informacije (izvor, zgodovina, prenos, sprememba)
6. referenčne informacije (semantične povezave, notranje povezave).

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7 označuje sposobnost sistema ali izdelka, da brez posebnega napora potrošnika deluje z drugimi sistemi ali izdelki.

8 O samodejnem zbiranju sekundarnih podatkov je avtorica Gesa Büttner opisovala v članku z naslovom Auto-classification in an international organization:report from a feasibility study.

Dodatni metapodatki

Dodatni metapodatki se v primeru državnega arhiva nanašajo na informacije o digitalnem dokumentu, ki jih prispeva tretja oseba ali organizacija, ki ni del vladnega ustroja.

Izpeljani metapodatki

Izpeljani metapodatki so priloženi atributi k izvorni digitalni vsebini in so rezultat neke vrste programske analize ali poljubnega algoritemskega računanja. Shranjeni so v strukturirani obliki[9] in se občasno osvežujejo. Dober primer so spletni iskalniki, ki imajo za lažje delovanje v ozadju izdelane najrazličnejše indekse.

Kontrolni metapodatki

Kontrolni metapodatki so informacije, ki so namenjene npr. kontroli skladnosti z izbranimi pravili ali standardi. Kontrola se lahko nanaša na povezan nabor navodil, ki določajo predstavitev predmeta v različnih okoliščinah, kot je slogovna lista. Metapodatki o metapodatkih

Metapodatki opisujejo spremembe metapodatkov, kajti metapodatki niso nujna fiksna entiteta. Metapodatki so podvrženi spremembam in vse te spremembe skozi čas bi bilo zelo priporočljivo zabeležiti. Še posebej, če upoštevamo umetno inteligenco, ki se v procesu samodejnega obdelovanja ali ustvarjanja podatkov nenehno dopolnjuje ali ureja. Ob celotni poplavi najrazličnejših podatkov bomo morali najti način, da bomo vsem tem podatkom tudi zaupali. Zagotovo je eden od načinov tudi ustvarjanje metapodatkov o metapodatkih.

Skoraj vsako področje našega raziskovanja ima definiran svoj nabor metapodatkov, ali so ga izpeljali bodisi iz ISO standarda ali Dublin Core[10]. Neizpodbitno dejstvo je, da je potrebno za lažje delo prilagajati nanizane rešitve. Razvoj podatkov o podatkih se bo čez čas razvijal in dopolnjeval in ob novih tehnologijah bomo priča vedno večjemu avtomatiziranju pri kreiranju podatkov o podatkih.

9 Strukturirani podatki so podatki, ki so organizirani v obliki, ki jo brez težav uporablja baza podatkov ali drugačna tehnologija.

10 Dublin core je standard 15 osnovnih metapodatkovnih elementov za opisovanje na spletu dostopnih virov

2. ZAKLJUČEK

Količina digitalnih podatkov se enormno povečuje (Jenik, 2021) in to je nesporno dejstvo. Vsi ti podatki so razdrobljeni, na različne vrste dokumentov. V primeru dela v javni upravi govorimo o zadevah, kjer prevladujejo formati iz družine Microsoft Office™. Iz lastnih izkušenj pri delu z arhivskim gradivom lahko z veliko gotovostjo trdim, da je v fizičnih zadevah veliko balasta. Vendar se ob tem poraja vprašanje, ali je resnično vse balast? Arhivska praksa nas uči, da je potrebno vse shranjevati kronološko, za lažje delo naših zanamcev. Po drugi plati pa je iskanje po vseh nekončanih podatkih skoraj iluzorno. Težko si predstavljam, da bi za pregledno raziskavo, npr. stanje parnih kotlov v Republiki Sloveniji, podal med vse te papirje in oblikoval pregled dogajanja s parnimi kotli od konca druge svetovne vojne dalje. Vendar delo je delo in obstajajo tudi takšni junaki, ki se podajajo na takšne ekspedicije.

Danes, ko je podatkov mnogo več, so takšne ekspedicije časovno vedno bolj mukotrpne. Tukaj nam lahko vskoči na pomoč, umetna inteligenca. Žal trenutno še ni tako pametna, da bi bila povsem samostojna in bi jo kot v znanstveno fantastičnih filmih, samo spraševali za podatke, vse delo bi opravila sama, žal.

Orodja za lažje delo so prisotna že danes in se vedno bolj izpopolnjujejo. Poseg človeka ali pomoč človeka je zato nujno potrebna. Največkrat je potrebno pripraviti referenčni okvir znotraj katerega nato primerja svoje ugotovitve. Rezultati v projektih, ki sem jih predelal, prikazujejo velike uspehe ob takšnem delu torej s pomočjo referenčnih okvirjev.

Ob prebiranju vseh projektov in člankov je razvidno nekaj, podatki o podatkih so živa stvar in se spreminjajo skozi čas. Nekoč je veljal dokaj enostaven nabor metapodatkov, sedaj ko se arhivirajo tudi generirani podatki iz vrst umetne inteligence je potrebno le te drugače opremiti. Zaupanje v izračunane podatke umetne inteligence je vedno vprašljivo. Ljudje smo v večini skeptiki in nezaupljivi, evolucija je opravila svoje. Menim, da določena kritična masa nezaupanja mora biti prisotna, vendar bo potrebno sprejemati nove tehnologije.

Podatki o podatkih nam pripomorejo k temu zaupanja, več kot smo seznanjeni o določeni vsebini in o postopkih, ki jih do določene mere lahko kontroliramo, bolj jim zaupamo, saj na nek način obvladujemo situacijo. Sinergija, kot pojav, da dva ali več vplivov deluje skupaj in s tem se poveča učinkovitost se plastično prikazuje med metapodatki in umetno inteligenco. Več, kot je podatkov o podatkih, bolj je lahko umetna inteligenca učinkovita in vice versa, umetna inteligenca lahko producira, boljše podatke o podatkih. Vse to skupaj rezultira večjo uporabno vrednost vsebine in ne nazadnje lahko olajša delo arhivista.

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Summary

The amount of digital data is increasing enormously (Jenik, 2021) and this is an indisputable fact. All this information is fragmented into different types of documents. In the case of work in public administration, we are talking about matters where the formats from the Microsoft Office family predominate ™. From my own experience in working with archival material, I can say with great certainty that there is a lot of ballast in physical matters. However, this raises the question of whether everything is really ballast? Archival practice teaches us that it is necessary to store everything chronologically, to facilitate the work of our descendants. On the other hand, the search for all the unfinished data is almost illusory. I have a hard time imagining that for transparent research, e.g. the state of steam boilers in the Republic of Slovenia, passed among all these papers and formed an overview of events with steam boilers from the end of the Second World War onwards. However, work is work and there are also such heroes who embark on such expeditions.

Today, when there is much more data, such expeditions are increasingly time-consuming. Artificial intelligence can come to our aid here. Unfortunately, at the moment it is not so smart to be completely independent and, as in science fiction movies, it would just be asked for information, it would do all the work herself, unfortunately.

Tools for easier work are already present today and are becoming more sophisticated. Human intervention or human assistance is therefore urgently needed. In most cases, it is necessary to prepare a reference framework within which he then compares his findings. The results in the projects I have reworked show great successes in such work, therefore with the help of reference frameworks.

Reading all the projects and articles show that data about data is a living thing and changes over time. Once upon a time, a fairly simple set of metadata was considered, but now that the generated data from the types of artificial intelligence are also archived, it is necessary to equip them differently. Confidence in the calculated AI data is always questionable. Humans are mostly skeptical and distrustful. I believe that a certain critical mass of mistrust must be present, but new technologies will have to be adopted.

Data about data helps us to build trust, the more we are aware of a certain content and of procedures that we can control to a certain extent, the more we trust them, because in some way we manage the situation. Synergy, as a phenomenon that two or more influences work together and thus increase efficiency, is plastically displayed between metadata and artificial intelligence. The more data there is, the more artificial intelligence can be effective and vice versa, artificial intelligence can produce, better data. All this together results in greater useful value of the content and, last but not least, can facilitate the work of the archivist.

Typology: 1.02 Review article

Robert Parnica

DIGITAL CURATED COLLECTIONS, INVISIBLE USERS AND ARCHIVAL DISINTERMEDIATION

Abstract

Purpose: *This paper aims to investigate evolution in communication between archivists and curators on one side and invisible and distant users on the other in the environment of archival disintermediation. The paper analyzes what archivists and curators, and their institutions are doing to minimize the effects of disintermediation that led toward new forms of communication and ultimately to re-intermediation on a more subtle and sophisticated level. Digital curation could be an essential link, and as such, it has a vital role in the long-term preservation and institutional dissemination of digital content.*

Methodology: *In the first part of the study, the author elaborates on the theoretical explanation of disintermediation and re-intermediation and the role of digital curation based on an extensive literature review. The second part analyzes users' experiences based on the questionnaire when researching happens outside the institutional locus and assistance of the reference archivist. This section examines how users organize themselves and their disintermediated research.*

Finding: *The papers show the significant problems users face while using digital collections. Are there easy or complex navigation issues, lack of transparency, clearness, access, comprehensive taxonomy, etc.? In the context of the current pandemic, the findings also show that "invisible" researchers soon became very visible because their focus is shifted from general inquiries to more specialized and professional cooperation, creating a new level of re-intermediation.*

Conclusion: *In the archival institution with the hybrid type of collections, it is essential to track the gradual transformation of researchers from classical primary sources assessment to digital. Their changing research strategies very frequently remain under the radar. This article is a modest attempt to examine digital curation's role in a disintermediated environment when archival mediation is reduced to a minimum or nonexistent. Besides, what are the benefits/consequences that disintermediation may cause for both researchers and curators/archivists?*

Keywords*: archival disintermediation, re-intermediation, digital curated collections, invisible users, users' habits*

INTRODUCTION[1]

This paper aims to investigate evolution in communication between archivists and curators on one side and invisible and distant users on the other in the environment of archival disintermediation and re-intermediation. The paper analyzes what archivist and curators, and their institutions are doing to minimize the effects of disintermediation that led toward new forms of communication on a more subtle and sophisticated level.

The postmodernist turn had an essential effect on archivists who reassessed their role in archives and became increasingly self-reflective (Cook, 2011). Such an approach helped archivists gain more professional knowledge and new skills and knowledge from other domains such as IT, social analysis, anthropology, ethnology, languages, etc. All this made a precondition for change. Thus, archivists and curators encounter writing blogs, making podcasts, designing websites, deciding on added values of the curated collections, etc., reclaiming the area lost in the 'internet revolution' and disintermediation.

The change was profound: archivists and curators left institutional anonymity and invisibility and became tangible and visible with their names on the websites. They provide specific answers to research and share more comprehensive skills in searching, interpreting, and thinking, contributing very much to the rise of information literacy (Brabazon, 2014).

1. DISINTERMEDIATION AND 'INVISIBLE RESEARCHER'

Although the concept of disintermediation has been known to information specialists since automation began, the term reappeared in the mid-1990s. The technological theorists of communication shaped the term disintermediation. They found inspiration in branches of the industry when communicator invents a new medium or adapt an existing one to disintermediate some middleman (Katz, 1988). Information workers used the term to describe the diminishing role of the intermediary associated with the electronic information environment (Edwards et al., 1996). The notion of intermediation was reinterpreted by Joseph J. Esposito in 2011, in the economic context when he explained it as the changes in the 'value chain' (Esposito, 2011; Cooper, 2011). Disintermediation occurs when one link loses its original value in the chain and is bypassed, creating thus a new relationship among the remaining links of the 'value chain' (Jacobs, 2011b). Thus, in the context of libraries and modern technology, publishers directly linked to a reader offering their products, i.e., books, directly to the final users, avoiding mediation between the libraries and librarians. Librarians select books, influence the taste and opinion, and have purchasing power that is also important (Sutton, 1996; Brabazon, 2014). In a disintermediating environment, this vital link is now bypassed. In around 2010, disintermediation was associated with the term 'digital,' which also gained interest by cultural heritage institutions that faced similar challenges caused by modern technology (Edwards et al., 1996).

How did this relate to archives and their users? The notion of digital disintermediation in archives has been borrowed from the library context during rapid technological change that created similar effects on archivist-user relationships. Digital disintermediation relates to bypassing or reducing proximate interaction between 'invisible' researchers and archivists and establishing users' direct relation with archival digital materials. The disintermediated research presupposes those researchers who are on their own discovering digital archival materials and detecting answers to their online research ques-

1 This paper was born from the presentation held online on November 29, 2021, organized by the 31st IIAS International Conference.

tions. When archivists cannot simultaneously measure or value the quality of their hit results. The principal characteristic of these users is that they research curated collections when archivists do not know if they use them properly, if they encounter difficulties, have doubts and concerns, trust the authenticity of data, ignore their content, or know how to cite them. The crucial question is if the users are aware of the 'value loss' when bypassing reference intelligence and if this 'missing' element can be replaced by the information provided on websites (Chart 11). Often, they rely on the "Google search" pattern that is applied on historical websites (Brabazon, 2006).

The disintermediated research of digital collections happens without direct mediation of an archivist/curator when users apply their skills and best practice experience (Chart 6). However, the researcher's communication with an archivist is crucial for orientation and navigation inside the digital collection and on the website, especially if they are not well structured and not easily navigable (Chart 3-5). Users strive first to gain knowledge of known digital materials and then those less known. Users pass several processes depending on their skills and understanding of archival language (terms and jargon). In praxis, archivists demonstrate their 'archival reference knowledge' essential to their unique competencies as a reliable information provider (Duff et al., 2013). In finding new materials, they rely on the website's curator, who holds valuable answers and a key for accessing digital content successfully (Chart 7).

How far away are researchers, especially historians, from archives and archivists, and if they find themselves in a "foreign country," as symbolically Terry Cook saw their ambivalent relationship (Cook, 2011)? Although such assertion seems exaggerated, it provoked interesting debates among archival theoreticians about their complex and symbiotic relationship (Force & Wiles, 2021; Poole, 2015; Rutner & Schonfeld, 2012). Cook's main argument was that "...archivists, have remained invisible in the construction of social memory, their role purely articulated and rarely appreciated, their self-image equally passive" (Cook, 2011, pp. 608). Archival 'turn' transformed the archival landscape conceptually, and disintermediation emerged as the significant consequence caused by technological and informational progress. Archivists and curators should be well informed about research trends and try to study and even adopt some of the thematic research questions and offer methodological solutions concerning the expectations driving this research. Gerald Ham argued in the mid-1980s that archivists need to think of their professional role much more broadly than simply managing physical artifacts (Ham, 1981; Lee & Tibbo, 2011).

Adjusting the curator's work following historians' needs could be one feasible option although with many open questions. In the case of historical collections, curators and historians could initiate an exciting dialog and embrace beneficial cooperation. Thus, the symbiotic and complex relationship between historians and archivists continues to evolve and develop as multidisciplinary collaboration around digital initiatives (Force & Wiles, 2021).

2. RE-INTERMEDIATION

The re-intermediation occurs when expert users such as archivists, curators, or librarians guide less-skilled and less-experienced users throughout the information architecture (Brabazon, 2014, pp. 194).

The first way to revert the impact of disintermediation is to change the environment that users again will seek expert information from archivists and curators (Jacobs, 2011a). New types of communication and interaction remained under the surface and within new modes of communication, although difficult to measure its effectiveness. The sec-

ond way toward re-intermediation is to create new archival services that correspond with the new users' needs. Those could be 'digitization on demand,' individual professional consultations, 'ask an archivist' web sections, sharing documents on 'cloud based' platforms, short 'welcome' and 'how to research' films, and others, targeting special needs of professional groups (Jacobs, 2011a). Archivists must take over intermediation between digitized PDF folders of archival materials on one end and online users on the other (Brabazon, 2014). There is a question of effectiveness how these new services affect users to initiate contacts with archivists in the long run. Unaware of the full potential of interaction with archivists, it seems that users are satisfied with disintermediated research and limited information flaw. It suggests that they prefer even reduced information within disintermediation from making 'visible' contacts with the archivist. Only highly professional users will seek direct contact with archivists. The third way to influence disintermediation and turn it into re-disintermediation is to digitize thematic collections that are important for the local community and local users. Miscellaneous collections of local importance could also be attractive to initiate archivist–user interaction. Finally, making archives and archival collections educational 'hubs' could return interest into the archives and curated representations. Some evidence suggests that institutions that select and acquire digital content and build digital services on top of those collections are – successful (Jacobs, 2011a). There is a misperception or possible confusion that criteria for successful disintermediated research is limited exclusively to access to digital materials and not necessarily to obtaining the correct information from the digital content. Access and digital preservation intrinsically connect in the digital world.

3. DIGITAL CURATION AND DIGITAL REPRESENTATIONS

Although the term "curation" was used in natural sciences and biology since the 1960s and '70s, in the 1980s and 1990s, the use of the phrase "data curation" emerged in archaeology and literature related to scientific data (Lee & Tibo, 2011; Dallas, 2015; Sesartic et al., 2016). The term "digital curation" was introduced in 2001, at the "Digital Curation: digital archives, libraries, and e-Science seminar" organized by the Digital Preservation Coalition and the British National Space Center in London (Beagrie, 2006; Vivarelli et al., 2013; Dallas, 2016; Feng & Richards, 2017). The term was used to transfer existing curatorial approaches in museums and libraries to digital collections and emphasize the necessity for digital curation changes compared to analog artifacts (Beagrie, 2006). Thus the "curation" was applied to the maintenance and publishing of databases. In contrast, "digital curation" was perceived in the context of added value, annotations, linkages, the management, and editorial intervention of the archival specialist (Dallas, 2016).

Thus, digital curation has been used interchangeably with terms such as digital preservation, digital archiving, digital stewardship, and data management to depict concepts of how digital data can be managed and preserved for the future (Jeonghyun, 2014). Yackel's definition focuses on preservation, emphasizing digital curation as an "umbrella concept that includes digital preservation, data curation, electronic records management, and digital assets management" (Yakel, 2007, pp. 335). Lee and Tibbo defined digital curation as "Digital curation are stewardship that provides reproducibility and re-use of authentic digital data and other digital assets.'' (Dallas, 2016, pp. 429). Digital curation strives to bridge research, practice, and training across institutions, disciplines, and different data formats (Poole, 2016).

Slowly the notion of "added value" started to develop as a "trusted body of information for current and future use, through active 'questioning' dynamic co-evolution and adequate representation of its epistemic/pragmatic content and context." (Dal-

las, 2016, pp. 429). The notion of "added value" was later incorporated in other similar definitions of digital curation. Digital Curation Center adopted a definition that "...involves maintaining, preserving, and adding value to digital research data through its lifecycle... curation enhances the long-term value of existing data by making it available for further high-quality research." (Dallas, 2016, pp. 430). Recent definitions have brought some alternative approaches and concepts. A. Sabharwal defines digital curation in the context of Digital Humanities (Sabharval, 2015; Sabharval, 2017). "Digital curation is an archiving activity to ensure the long-term preservation of research data and media content—a critical part of a collaboration between DH (Digital Humanities) and archives" (Sabharwal, 2017, pp. 243). He also asserts that Digital humanities (DH) represent an emerging conceptual and practical framework for digital curation. Theory, practice, collaboration, and digital content contribute to a rich foundation for new knowledge. This foundation has roots in the long-standing alliance between archives and the humanities, which has significantly changed over the past two decades." (Sabharwal, 2017, pp. 243). Sabharwal is consciously shifting the definition of digital curation closer toward Digital humanities as he sees its real purpose in the foundation of the new knowledge.

For Digital Humanities is not enough to digitize archival material and make it available online without trying to ask what the purpose of the digital curated collection is and what we want to achieve overall. Besides placing digital objects, i.e., collection, into the trusted digital repository and securing its usability, constant access, and trustworthiness, archivists should meet the need of users and try to answer their research questions by integrating distinct types of metadata sets into the processing. Archival curators can help draft research questions and prepare fundaments for new scientific discoveries. The other importance of digital curation is to reach the visibility of the archival collections in the public domain. Raw digital objects of vast quantities might not be attractive for a meaningful start to the research. Archivists/curators could give a vital impulse to the collection processing because they prepare data visualization, compile a list of names, graphs, maps, charts, related links, etc. By adding added value to the digital collection, the curator creates several important entry points that serve as an invitation for their researchers to discover new relations among digital objects, contributing to a better understanding of their content and the context (Sabharwal, 2017).

The foundation of each curated website representation starts with the question of its purpose and final goals. One inevitable curator's question is, to whom are they preparing the curated representation? Websites aimed at addressing not only professionals but also other users' questions. In addition, they find valuable information on archival processing and curation per se. By using digital curated representation, users could better understand the actual value of the digital objects and get assurance of their trustworthiness and authenticity. However, it is also essential that curators understand how added value works concerning users and its purpose.

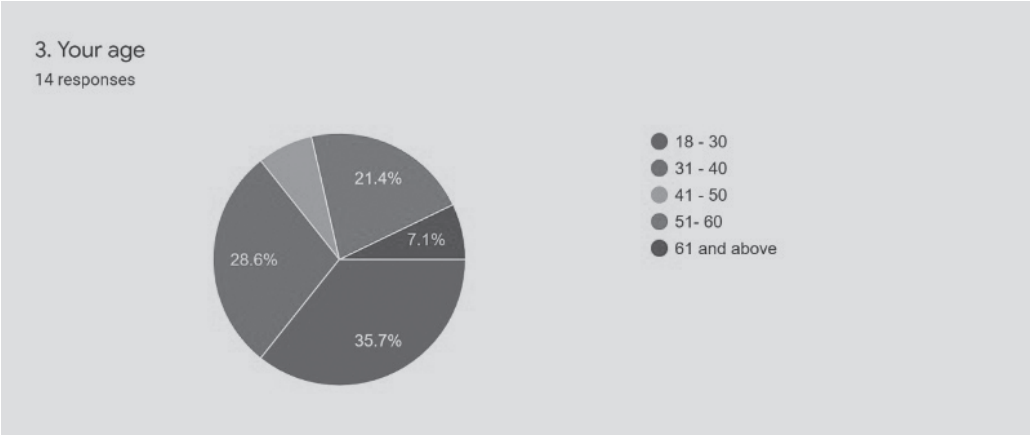
THE QUESTIONNAIRE METHODOLOGY

Finding information in archives is not always an easy task because it requires a lot of skills and precise knowledge of different nature (content, context, domain, etc.) and much understanding of archival logic and curator's ideas. This chapter examines how researchers, historians, archivists, and doctoral students seek information in archives. It is a study of their information-seeking behavior in the concurrent environments of disintermediation and re-intermediation when archivists and curators 'make sense' of digital objects for successful usage. In this section, the author analyses when and how

researchers locate digital sources, which strategy they apply, and how they use archival materials from digital curated collections, and when they need professional assistance in this process.

This part is based on the questionnaire, consisting of 28 questions covering three thematic groups. First dedicated to the participants, including their personal, educational, and professional information. The second, dedicated to their communication habits with archivists, the strategies applied when researching digital curated collections. The final part of the questionnaire relates to the digital curated representations, which will not be detailed analyzed in this paper. The targeted groups included university-educated researchers, assistant and full professors, doctoral students, and professional and young archivists. The questionnaire was conducted between November 11 and 17, 2021. For one week, 14 responders responded out of 21 who initially received an email link with the invitation for the questionnaire. Twenty-one questions offered multiple answers; 7 were descriptive, while the questionnaire ends with open notes for comments or suggestions. The questionnaire was sent to 21 individuals showing a slight imbalance in sexes. The responder's ratio was 57% of male and 43% of female.[2]

Chart 1. The Participants Age Groups

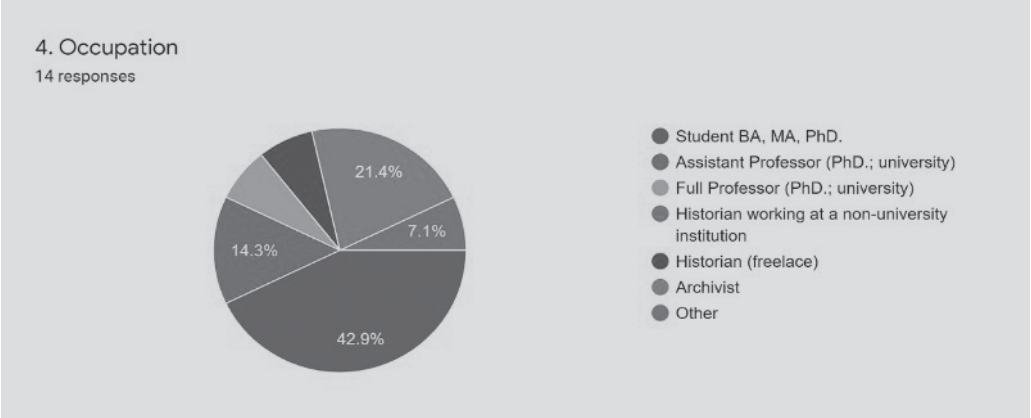


All age groups from 18 to above 60 took part in the questionnaire (Chart 1). The most numerous were the first group between 18-30 years, consisting of 5 respondents (36%). Followed by 4 responders in a group between 31 and 40 years (29%), 3 responders were in the age group 51-61 (21%) while other 2 age groups were represented by 1 respondent (7%) each.[3]

2 The questionnaire goes much beyond the envisaged aims of this presentation. The rest of the data will be soon published in a separate paper.

3 The author included all age groups and did not focus exclusively on the 'younger' age groups, with a higher level of information and technology literacy. One of the limitations is that the author selected the group which regularly visits archives and thus does not represent a vast number of users from other cultural heritage institutions.

Chart 2. Participants' Occupation

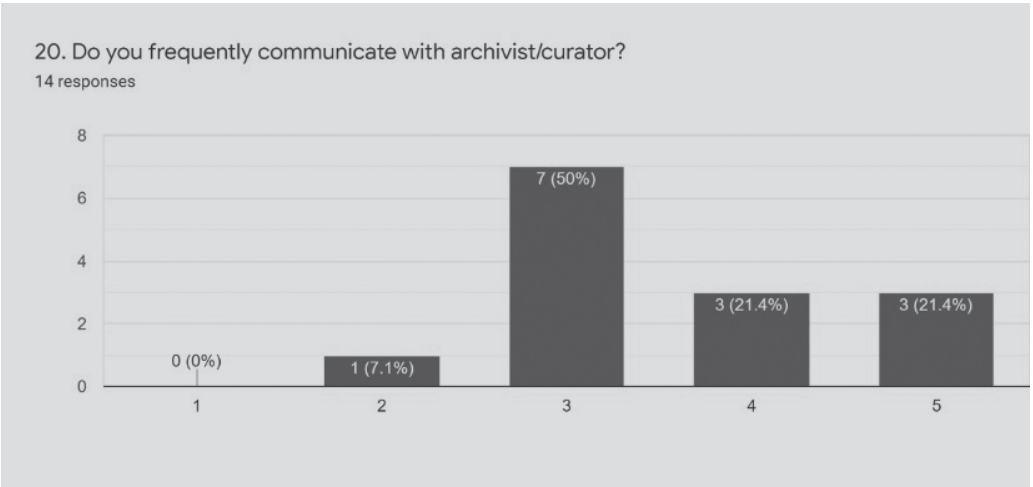


Concerning occupation (Chart 2), 6 responders were MA or Ph.D. students (43%), 3 responders were archivists (21%), the same number as those of Assistant and Full Professors at universities (21%). Concerning their education, 8 responders (57%) hold Ph.D. and 6 (43%) hold MA and were actively involved in a Doctoral program. The respondents were geographically dispersed from North America (USA 2) over Europe (Austria 2, Slovenia 2, Romania, Italy, Germany, and Hungary 1) to Australia (2).

USERS – IN DISINTERMEDIATED RESEARCH

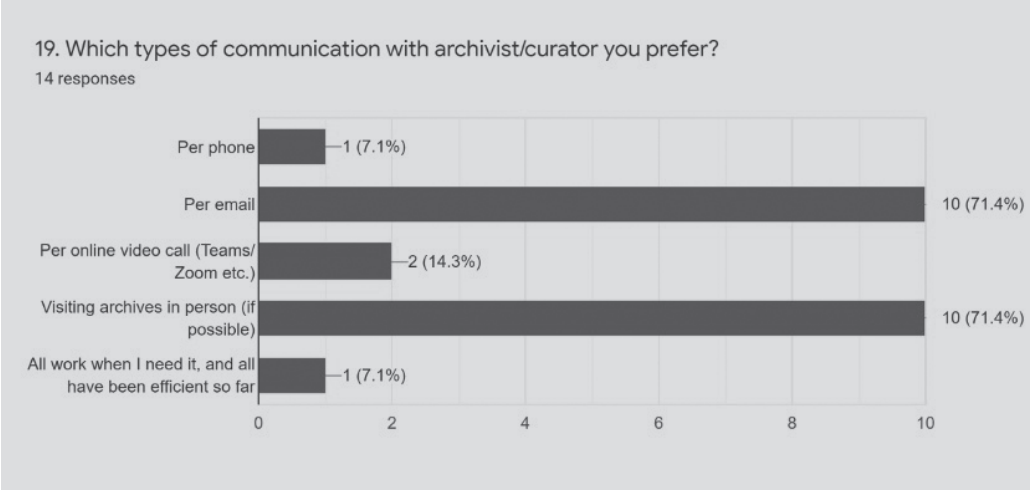
The intensity of the communication between users and archivists (Chart 3) describes general contacts with archivists when dealing with archival reference services. The question concerning the frequency of contacts shows 3 responders (21%) with "very frequently" (marked with 5) contacts the exact figure as those "frequently" contacting (marked with 4). The most significant 7 responders (50 %) moderately contact archivists (marked with 3). Ony one responder had rare contacts (marked with 2). No researchers would avoid contacting archivists (marked with 1).

Chart 3. Frequency of Communication Users-Archivists.



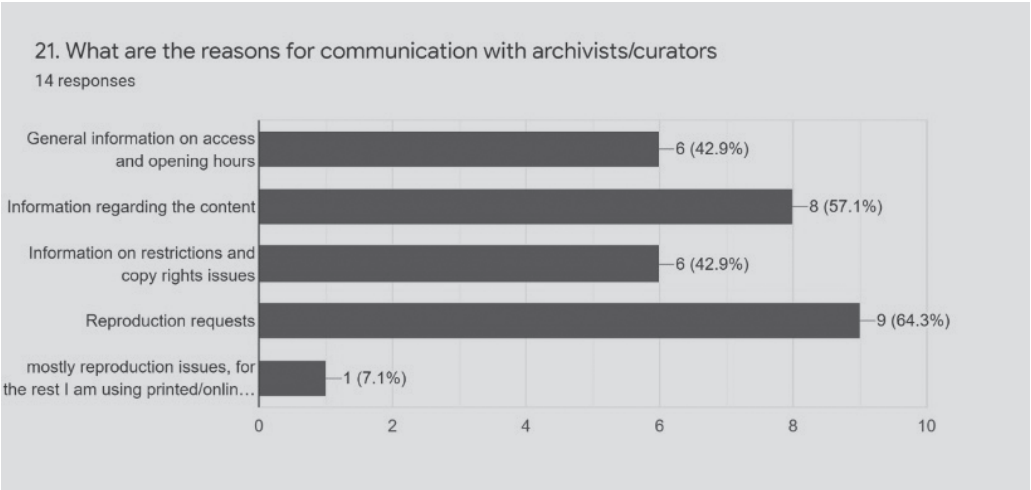
The analysis of preferred types of communication (Chart 4) shows that 10 responders (more than 71 %) prefer contacting archivists per email. At the same time, one prefers the phone; the other one uses the phone and other modes of communication. The basic communication literacy is still *via* email and relying on the information from the first hand obtained while visiting archives. Only 2 respondents prefer modern types of communication such as Zoom or Skype. There is a slight discrepancy in the number of 'younger' age group preferring newer modes of communication.

Chart 4. Preferred Types of Communication



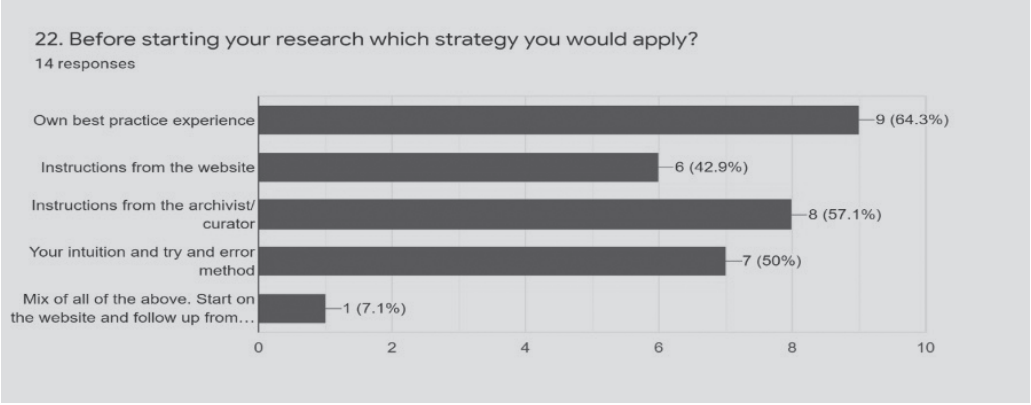
There are high figures of responders visiting archives in person. It means that they remain loyal to traditional and professional interaction with archivists whenever this is possible. A sign that researchers trust archivists as essential sources of information whose variety of knowledge could help their archival research (Duff et al., 2013). Although researchers disclose their names on this stage of communication and become 'visible' still, archivists do not know how successful they are in their research results.

Chart 5. Reasons for Communication with Archivists



When asked about the reasons for contacting archivists/curators (Chart 5), the answers range from the reproduction requests (9 responders or 64 %) to questions relating to the content of the collection (8 responders or 57%) to questions relating to access and opening hours (6 responders or 43%) and restrictions and copyrights issues. The high figure of 64% of those interested in reproduction-related questions could be explained by the pandemic situation that prevents archives from opening research rooms for the public.[4] Those who plan onsite visits regularly seek detailed information from the institutional website on the extent of available materials and after seeking additional information from archivists by email to verify that the visit makes sense.[5]

Chart 6. Researchers and their Research Strategies



When asked about applying adequate research strategies (Chart 6) at the beginning of their research, 9 responders (64 %) answered that they use their own best practice and experience. In second place is a group of 8 responders (57 %) who ask for more detailed information from the archivist. An important figure still confirms the significant role of archivists in detecting and locating archival materials. In the third place, responders (50 %) use their intuition and try the error method. This is a crucial indicator that shows that there are researchers who go very broadly, making an impression that they are not focused on one but more research themes and who rely on multiple tries and errors as a method of checking 'what is available.' One of the reasons for such an 'information building' strategy could be that their research topic has not been wholly crystallized and that they seek the other supporting information. Only 6 responders (43 %) seek instruction from the website as the starting point for their research. One researcher (7 %) combines all research strategies, assuming that it would be successful. This question also confirms how the research drive is individual (best practice and intuition) based on their research experiences gained through previous archival research. Once the researchers visit a new archive, they immediately want to be familiar with the new working environment. Researchers thus learn access policies, general and specific rules, and regulations, consulting reference archivists to position their research theme into a broader historical context exposing it to their informal information intelligence (Duff et al., 2013).

4 However, there could be other issues such as lack of institutional and public funds for adequate travel grants for the research abroad.

5 Reference Services today face an increase in emails concerning 'digitization on demand' requests due to the Covid pandemic and inquiries relating to accessibility for onsite research.

ARCHIVIST, CURATORS, AND CURATED COLLECTIONS

Archivists and curators make sense of archival digital materials, and for this reason, they are unavoidable information providers for researchers. In a disintermediated environment, users might omit this valuable information source or be unaware of their value. Archivists and curators select, structure, and create digital collections aiming to be transparent, easily navigable, equipped with appropriate finding aids, with rich contextual and visualized statistical data. In doing this, archivists and curators must extend their skills and knowledge toward much broader themes and areas.

Digital representations with the 'added value' content represent a new level of digital content beyond archival long-term preservation standards. The communication remains subtle and intuitive by integrating the principle of orientation, organization, archival context, and structure.

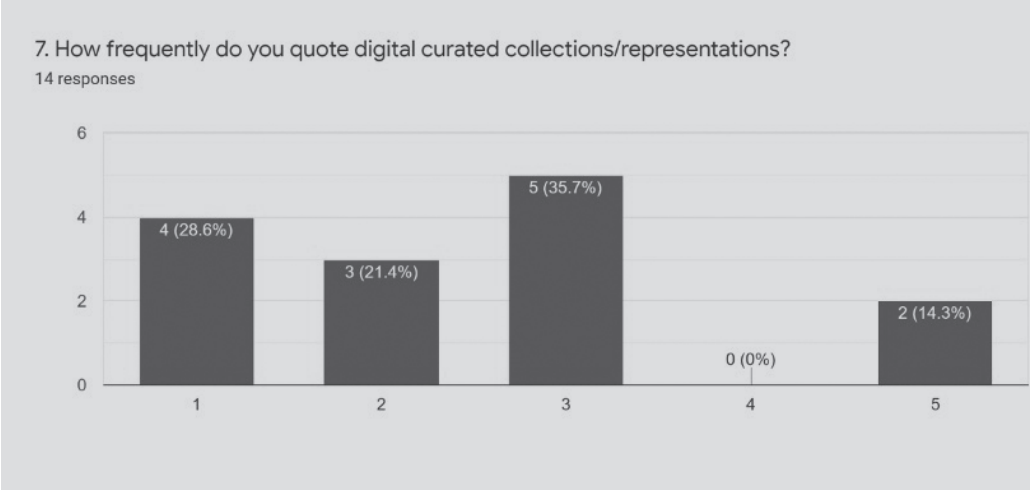
Structuring and visualizing a digital curated collection can be challenging depending on many factors (nature of the archival sources, period, and the curator's knowledge of the context and content of the collections, etc.). One can recognize elements of professional outreach toward historians and other specialist users whose main task is to use archival sources and understand the aims and structure of the digital collection. Not all researchers will quickly understand its logic, find sources, or understand digitization aims. Many users would like to know why this and not some other collection was selected for digitization. They would like to know all stages in its creation and why it is visualized this and not any other way. All these are legitimate questions on which curators must have an immediate response, because curation is very individual and creative.

Below the author is analyzing the users and their experiences with curated collections.

Chart 7. Frequency of Using Digital Collections

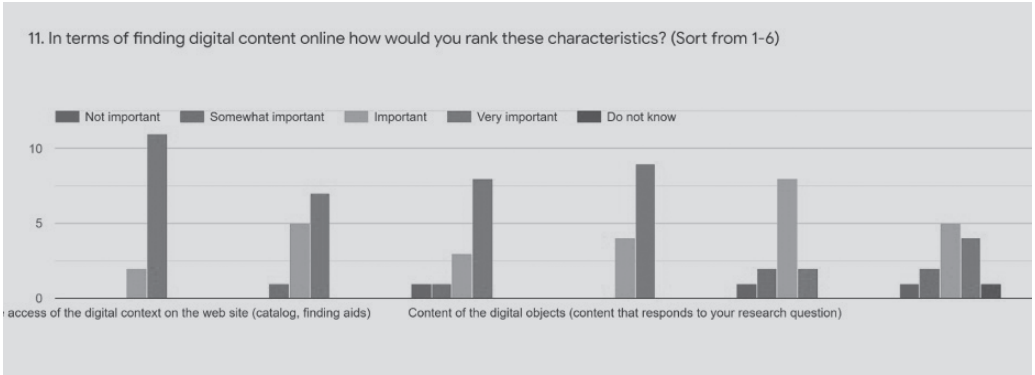
In Chart 7, most responders 9 (64 %) extensively use digital collections (marked with 1), and this number is declining toward 'not using' (marked with 5). The other 5 responders are moderately using it. However, if these figures are compared with those on Chart 8, we find evident discrepancies concerning the frequency of citing digital collections. More responders use digital curated collections, but they are less citing them.

Chart 8. Frequency of Citation of Curated Collections



Thus, the number of 'regularly' citing responders dropped to 4 (29 %) (marked with 1) while 'moderately' citing responders (marked with 3) grew to 5, generating concerns for less frequent citations. Finally (marked with 5), we found 2 responders (14 %) who do not cite curated collections at all. In general, a firm majority still regularly cite digital content in their work.

Chart 9. Findability, Selection, Context, Content, Connectivity, and Clarity

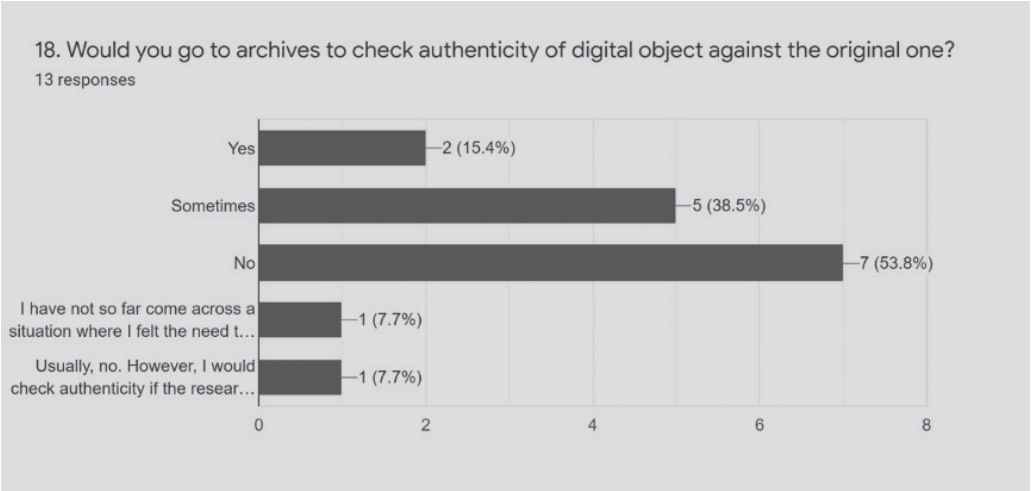


The most complex question consisted of 6 sub-questions. The responders had to estimate the intensity of the given values starting from not important, 'somehow important' and 'important' to 'very important to 'do not know.'

The most important value was concerning the findability of archival digital materials, which 11 responders consider as 'very important' and 2 consider as "important." Expectedly, in second place was the content of the digital materials with 9 responders, while 8 responders indicated institutional and historical context of digital objects as 'very important.' Fourth place with 7 responders was the selection of digital objects (appraisal) for digitization. Connectivity with other similar collections and links to them was considered only as "important" while 2 considered it as very and somehow important while 1 person found it not important. Finally, the most colored and fragmented section was the clarity of digital curated collections, scopes, and aims. The responses split between 'important' and 'very important' 9, to 'somehow important', 'not impor-

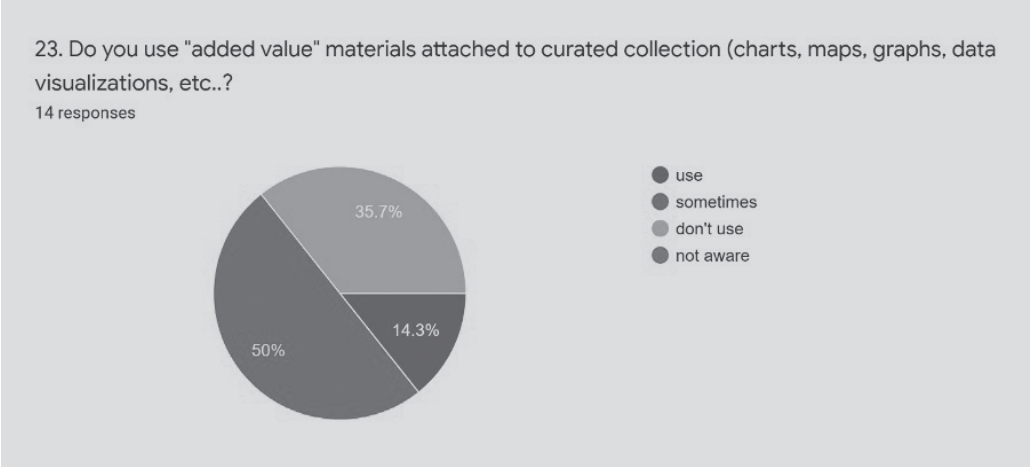
tant,' and that the responder did not know anything about it. The answers illustrate that most responders are primarily interested in the location and access of the digital content, followed by the materials essential for their research. In this example, the context plays a moderate role before appraisal and clarity of the curated collections. Regarding the self-explanatory question or whether the digital collections should be intuitive and logical, 10 respondents (77 %) answered positively, and only 1 responded negatively. At the same time, two responders did not know how to respond which shows certain either reservations or possible misunderstanding of the concept.

Chart 10. Trusting the Authenticity of Digital Objects



When asked about the authenticity of digital objects (Chart 10), 7 responders (50%) would decline visiting archives and check the authenticity of their digital resources. In contrast, only 2 responders would go to archives to check authenticity, while 5 responders (39 %) said they would go 'sometimes' depending on the 'situation'. A value indicates that the majority of responders trust the digital source. One responder indicated that he was never in the situation to doubt digital objects' authenticity and suspicious nature, which can relate to the fact that he trusted the institutions standing behind digital content. However, a few researchers expressed certain reservations when using digital content. One respondent would not go to check the authenticity, but "...only if the research project implies studying a limited set of rare or important documents." The researcher would be checking the contextual information to examine if the elements of a whole are identical to the same body of the collection. Suppose they build logical relations which users can automatically connect with reliability and trustworthiness.

Chart 11. The use of "added value" in Curated Collections



It seems that the "added value" attached to digital collections has not been fully appreciated. There could be several reasons for this, such as lack of quality that leads to distrust of such valuable resources. Or simply ignorance of users and their misunderstanding of its function in connection with the digital objects. Maybe the future lies in further granulation of classical 'archives,' its terms and concepts, integrating various multidisciplinary approaches directly or indirectly related to the content. In the same way, digital collections will be intermingled by the net of horizontally (thematic) and vertically (chronologic) access points that would bring all richness of the content and the context of the collection.

The questionnaire showed that users manage to cope with difficulties while researching despite disintermediation by combining new and traditional creative strategies and solutions. While it is difficult to measure their hit results during the research, users, in one way or another, remain relatively content with their findings, and only those interested in deeper content will approach an archivist.

CONCLUSION

In the past decade, there has been an increased interest in digital curations and the processes concerning long-term preservation, primarily focusing on contextual information and the principles used in this process. Although unpredictable for both users and archivists, disintermediation weakened and reformulated traditional bonds between them. Re-intermediation attempts to make archives again a vital place for researchers by bringing new modes of interaction. Digital curations and their representations could also be seen as necessary and valuable 'byproduct' of digital preservation and as a tool for disintermediated dissemination of the archival information (collections) and a potential of the institutional outreach. Thus, archives are still relevant, but their role has been evolving. However, the intensity of communicating between archivists and researchers is a question for continuous observation as disintermediation and re-intermediation are two concurrent processes.

Researchers benefited very much from technological advancement, which forced them to acquire new knowledge and adopt their research strategies accordingly. One can trace some indications of researcher behavior changes by analyzing the users' questionnaire conducted in November 2021. The aim of the questionnaire was twofold. Firstly, to explain how the communication with the archivist happens during disintermediated research and secondly, to examine how researchers use curated archival collections and their representations.

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Typology: 1.01 Original scientific research

Tijana Rupčić[1]

LIMITS OF CONFIDENTIALITY: ARGUMENTS FOR AND AGAINST DISCLOSING DOCUMENTS CONTAINING PERSONAL DATA IN ARCHIVAL HOLDINGS: PHYSICIANS FOR HUMAN RIGHTS CASE STUDY

Abstract

There are numerous dilemmas concerning the availability of personal and sensitive data, and I will try to offer some helpful answers for and against the use of such data. To evaluate the reasons why to (or not) disclose personal data I will use the guidelines offered by the EU in GDPR (General Data Protection Regulation, 2019) to create framework for evaluation of the sensitivity of the data contained in HU OSA 386. Besides this, I will use the guidelines provided by the OSA's General Restriction Policy (Access Policy, s.d.). Furthermore, I will analyze the entire HU OSA 386 Collection (all series) and on the concrete examples give answers to why some data should be available and why some should not. Finally, I will examine this case study from several points – the holder of the Fonds (archivist) and user of the Fonds (researcher).

Key words: *Personal data, Sensitive data, OSA, war victims, Bosnia and Herzegovina*

LIMITI DI RISERVATEZZA: ARGOMENTI A FAVORE E CONTRARIO ALLA COMUNICAZIONE DI DOCUMENTI CONTENENTI DATI PERSONALI NEI PATRIMONI ARCHIVISTICI: CASO DI STUDIO DEI MEDICI PER I DIRITTI UMANI

Sintesi

Esistono numerosi dilemmi riguardanti la disponibilità di dati personali e sensibili, e cercherò di offrire alcune risposte utili a favore e contro l'utilizzo di tali dati. Per valutare i motivi per cui divulgare (o meno) i dati personali utilizzerò le linee guida offerte dall'UE nel GDPR (Regolamento generale sulla protezione dei dati) per creare un quadro per la valutazione della sensibilità dei dati contenuti in HU OSA 386. Oltre a questo, Userò le linee guida fornite dalla Politica di restrizione generale dell'OSA. Inoltre, analizzerò l'intera Collezione HU OSA 386 (tutte le serie) e sugli esempi concreti fornirò risposte sul perché alcuni dati dovrebbero essere disponibili e perché altri no. Infine, esaminerò questo caso di studio da diversi punti – quello del titolare dei fondi(archivista) e quello dell'utente dei fondi(ricercatore).

Parole chiave*: Dati personali, Dati sensibili, OSA, vittime di guerra, Bosnia ed Erzegovina*

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MEJE ZAUPNOSTI: ARGUMENTI ZA IN PROTI RAZKRITJU DOKUMENTOV, KI VSEBUJEJO OSEBNE PODATKE V ARHIVSKIH FONDIH: ŠTUDIJ PRIMERA ZDRAVNIKI ZA ČLOVEKOVE PRAVICE

Povzetek

Obstajajo številne dileme glede dostopnosti osebnih in občutljivih podatkov, zato bom poskušal ponuditi nekaj koristnih odgovorov za in proti uporabi teh podatkov. Za oceno razlogov zakaj (ali ne) razkriti osebne podatke bom uporabil smernice, ki jih ponuja GDPR v EU (Splošna uredba o varstvu podatkov, 2019). S tem želim vzpostaviti okvir za ocenjevanje občutljivosti podatkov, ki jih vsebuje HU OSA 386. Dodatno bom vključil še smernice, ki jih zagotavlja Splošna politika omejevanja OSA (Politika dostopa – Access policy). Nadalje bom analiziral celotno zbirko HU OSA 386 (vse serije) in na konkretnih primerih podal odgovore, zakaj bi nekateri podatki morali biti na voljo in zakaj nekateri ne. Na koncu bom to študijo primera preučil z več vidikov – imetnika fonda (arhivista) in uporabnika fonda (raziskovalca).

Ključne besede: *Osebni podatki, občutljivi podatki, OSA, vojne žrtve, Bosna in Hercegovina*

1 INTRODUCTION

What is sensitive personal data, and why is it essential to protect it? In this case study, I will analyze holdings of the archival Fonds, HU OSA 386 Records of the Physicians for Human Rights' Bosnia Projects kept in the Vera and Donald Blinken Open Society Archives. By analyzing the documents of this particular collection, I will try to create a framework for discussing sensitive personal data disclosure.

There are numerous dilemmas concerning the availability of personal and sensitive data, and I will try to offer some helpful answers for and against the use of such data. To evaluate the reasons why to (or not) disclose personal data, I will use the guidelines offered by the EU in GDPR (General Data Protection Regulation, 2019) to create a framework for evaluation of the sensitivity of the data contained in HU OSA 386. Besides this, I will use the guidelines provided by the OSA's General Restriction Policy (Access Policy, s.d.). Furthermore, I will analyze the entire HU OSA 386 Collection (all series) and, on the concrete examples, give answers to why some data should be available and why some should not. Finally, I will examine this case study from several points – the Fonds (archivist) holder and user of the Fonds (researcher).

2 WHAT IS SENSITIVE PERSONAL DATA?

In the simplest definition, sensitive data is data that must be kept safe against unsolicited disclosure. Reasons for protecting sensitive data could be ethical, legal, or because of referring to personal privacy (Cammilleri-Subrenat & Levallois-Barth, 2007). The EU has well-defined regulations regarding confidential and sensitive data and non-personal sensitive data (General Data Protection Regulation, 2019, Art. 9). Sensitive and personal data comes in many forms. My study's focus is personal data, but I will mention and other types of data that are considered sensitive for the sake of a better understanding.

Personal data that is considered sensitive regards to the identifiers such as names or ID numbers; physical or mental status; sexual orientation; criminal record; genetic and physiological information; religious or philosophical beliefs; political opinions or connections; biometric data such as fingerprints; ex-combatant status and refuge displacement status. Information that is economic, social, or cultural can be considered personal. In modern times personal data can be regarded as information on location given by GPS or mobile phones (ibid.).

Sensitive data can be data in confidential status such as business secrets, various investigations, property protected by intellectual rights, security in the form of passwords, or military information.

Biological data can be considered sensitive data, such as protecting the secrecy of endangered animal or plant species' location (ibid.).

Personal data (or any data) is protected by the primary custodian or the data controller. The data controller can be an organization (like PHR in this case) or an individual. Furthermore, the data controller is the one who determines the purpose and how personal data in his custody shall be processed. Data processing includes data collection, structuring, recording, storage, use, and disclosure by transmitting the data. In other words, data processing is making data available for the use or destruction of data (Guibault & Weibe, 2013).

It is crucial to keep in mind that when handling personal sensitive data, processing and storing it should be dealt with utmost care and attention. This is notably important in cases when sensitive data contains any information that can be used to identify a living person. This concerns both textual (such as name or address) and visual data (such as a

photograph or a recorded interview). Even if data is not directly implying someone's identity, it still can be considered sensitive personal data. With a combination of different databases, one can ascertain someone's identity—for example, the information of someone's employer or affiliation with a specific organization (Guibault & Weibe, 2013).

Depending on the type of data when storing it, one should keep in mind that processing should be done to assure the protection of sensitive data even in the future. Moreover, data should be accessible, findable, interoperable, and reusable.

There are several ways to protect sensitive personal data, such as anonymization, pseudonymization, and encryption. The difference between anonymization and pseudonymization is that in the case of anonymization is destroying any possible way of identifying the person or subject, and this process is irreversible, contrary to the pseudonymization where tracing the data to its origin is possible because identity is only substituted. In a legal frame, pseudonymized data is still considered sensitive (unlike anonymization, where data is no longer considered personal) because it can be linked to someone's identity. Finally, if data is in digital form, it can be encrypted. If the data which is to be shared is not anonymized, pseudonymized, or encrypted, there are still ways for it to be contained in a controlled and safe environment. For the protected sharing of the sensitive personal data, one can reach to organizing a committee that will have a task of revising the applications for the access and use of data or by storing data in institutional archives where data can be only accessed by the data creator or his/her representatives (Weibe & Dietrich, 2017).

In the PHR collection case study, there was a limited restriction to its parts, which are no longer in effect. When it was given to the OSA, documentation of the PHR Bosnia project was processed and made available for the users according to the contract. The creator and institution both signed. The complexity of this case is that the original data controller is not the OSA but PHR representatives. By definition, all responsibility for the protection of sensitive data is still their responsibility. Keeping that in mind, the responsibility for obtaining the informed consent that personal data will be available for research lies in the realm of the PHR's responsibility as the original creator and data controller.

Informed consent is an important aspect when dealing with personal and sensitive data. In the process of obtaining personal and sensitive data, one must inform participants about the nature of the project so they can make a voluntary decision whether to participate or not. Moreover, it is advisable to notify the participant of the plausible benefits of sharing the provided data for research purposes (Weibe & Dietrich, 2017).

In most cases, personal data can be "innocent," such as an address, but in the case of PHR, even this "innocent" information can be categorized as highly sensitive. In principle, it is forbidden to disclose sensitive personal data. Still, there are several exceptions to this rule: when data subjects give their written consent or when it is necessary to use such data to establish or defend a right, or when it is fundamental for scientific research.

3 PHYSICIANS FOR HUMAN RIGHTS' BOSNIA PROJECT

In the summer of 1996, the organization Physicians for Human Rights underwent a contract with the International Criminal Tribunal for the Former Yugoslavia (ICTY). The purpose of this contract was to sponsor a team of international forensic scientists who had the task of unearthing the remains from the mass executions that were committed in Srebrenica during July 1995. Even though Srebrenica was in the area where Dutch UN peacekeepers were present, Serbian forces invaded the town on July 6th, 1995. In the next couple of days, the Serbian army rounded up all men and boys over 15, mostly ci-

vilians, and deported them to the various sites where they were executed. At the beginning of August of 1995, an aerial image of the area surrounding Srebrenica had images of what appeared to be gravesites. In July of 1996 team of PHR identified four gravesites and started the process of exhumation (Brunbord, Lyngstad & Urdal, 2003).

This team's initial task is to examine the postmortem conditions, such as to cause and manner of death. Their finding was to be used in the prosecution of indicted war criminals in Hague. However, it became apparent very early that the information gathered during the postmortem analysis can help families of those who were killed in Srebrenica. Survivors from Srebrenica had been tortured by the uncertainty of their relatives' fates, and the PHR team could help give them the close of some sort. For the need to identify recovered bodies during the exhumation of the mass graves, PHR devised a method of identification. They started collecting data from the missing persons' families, which they gathered from the exhumed bodies. In the first project, PHR faced early on with a problem of full disclosure. Given that survivors from Srebrenica were already severely traumatized and clinging on to the hope of their missing relatives were still alive, full disclosure of the purpose of the interviews was a sensitive subject (Keough, Kahn & Andrejevic, 2000).

The PHR mandate is mostly defined by the rights of the Universal Declaration of Human Rights (1948) and the guidelines of the Geneva Conventions of 1949 and 1977 (Hannibal & Lawrence, 1995).

In 2004 PHR handed over the documentation gathered during the identification of the war victims in Bosnia and Herzegovina who perished during the civil war in Yugoslavia (1991-1995). The collection HU OSA 386 contains the textual documents, photographs, and videotapes gathered by the PHR representatives in time between 1996 and 1999 (HU OSA 386, 1997-1999).

One of the most prestigious and notable characteristics of the PHR is the transparent and effective fact-finding method in investigations of human rights violations. PHR representatives collect various medical documentation data during their missions, both physical and psychological, which are further supplemented by first-hand testimonies (Hannibal & Lawrence, 1995). Documentation collected by the PHR is successful only as much as the use that is made of it. In the case of the Bosnia Project, PHR handed over the documentation consisted of various reports, lists, memos, forms, correspondence, photographs, videos, and maps (HU OSA 386, 1997-1999).

Holdings of the HU OSA 386 collection consist of the three projects: Ante Mortem Data Base Project, the Identification Project, and the Forensic Assistance Project. The complete documentation is divided into three series: the Identification Project, Forensic Assistance Project, and Administrative Records (HU OSA 386, 1997-1999). Most of the documents are textual, but there are also photographs and 21 videotapes that are digitized.

In the contract signed between the representatives of the PHR and OSA in 2004, in the section regarding the use of materials, there are two distinct categories of content: (1) Basic categories: "all photos, videos... shall be open for research without restriction"; Finding Reports... open for research without restriction; Process Reports... under restraint for a period of 5 years from their creation. Other materials shall be used according to the provisions of European Law; (2) Other categories (materials relating to graves, financial records, autopsy reports, DNA materials, postmortem database, materials created by other agencies) "shall be restricted until Donor (PHR) has reviewed and classified them, but not exceeding two years from the date of signature of this Agreement;

whereafter the Materials shall be subject to OSA's General Restriction Policy[2] and Hungarian and European Union legal norms for handling personal data."[3]

To question what data is considered personal and sensitive and which should be disclosed for research in the case of the PHR Bosnia Project collection, I will analyze each series separately.

4 IDENTIFICATION PROJECT

Inside this PHR collection series, there are records of two projects carried out by the PHR representatives: the Antemortem Database Project and the Identification Project. As previously mentioned, Antemortem Database contains the information with the descriptions of the missing person in great detail, which the relatives provide in a series of conducted interviews. The Identification Project is in the same sequence as matching the evidence gathered during the exhumation of the mass graves in Bosnia and Herzegovina. These two projects are connected, and that is why they are part of the same series. From the beginning of the exhumation in Bosnia, two things were very transparent: exhumed bodies were male, most of them similar in age and statue, and only a few of those bodies had any identification documents. Because of this forensic team suggested that another project is needed (Keough, Kahn & Andrejevic, 2000).

Thus, they launched the Antemortem Data Project. They obtained a detailed description of the missing persons: their clothing, physical characteristics, medical history, and personal belongings when their disappearance. All this information was provided by relatives, friends, and acquaintances of the missing persons. Information gathered was then compared with the postmortem data collected from the autopsy reports. Finally, if everything aligned and matched, identification would be conducted thoroughly (ibid.).

In the *Identified Project* series, there are five sub-series. In the identified *cases*, folders contain details on individuals that are successfully identified in this project. For example, in the folder HU OSA 386-1-1:2/2, there is information concerning the identified individual – Salihović Sadet.[4] In the legal framework, a deceased person's data is not considered personal data anymore, but, as in the case of Sadet Salihović, there is data that belongs to the surviving relatives. Inside the folder, there is information provided by his family members regarding the previously mentioned details such as clothing, personal objects, last interactions, and distinctive marks. In addition to this information, there is postmortem information obtained during the autopsy and forensic observation. There are several details concerning the sensitive personal data that are alarming in this folder. Information on the Salihović Sadet description is indeed sensitive personal data but is provided for a particular purpose. Given the fact that the data describing Salihović is gathered for the sake of identifying his remains, I see no reason for keeping this information restricted for the use of scientific research. Similar to the case of the information contained in the Yad Vashem databases (The Central Database of Shoah Victims' Names, s.d.), personal data regarding the victims of the genocide should be disclosed for the sake of remembrance.

2 OSA General Restriction Policy is divided in two sorts: General restrictions and Specific restrictions. General restrictions are regarding access applied to more than one group of materials and apply to certain kinds of material that can be found in various collections. The specific restriction is ones that are specified by the donor or are applicable only on a certain collection or a part of it (Access Policy, s.d.).

3 Contract between PHR and OSA, 2004.

4 HU OSA 386-1-1:2/2, Records of the Physicians for Human Rights' Bosnia Projects: Identification Project: Identified Cases; Open Society Archives at Central European University, Budapest.

This identification project is essential not only for the closure offered to the missing families but also for the collective memory. It gave back the name to Selihović Sadet (and many others), where before there was just an identification number. An identification number and the name are two different things because, in my opinion, ID numbers offer only sterile facts. In contrast, the term has a whole person attached to it, and this person had a family, job, hobbies, and many other different things that are worth remembering. Therefore, a person deserves to be recognized by their name, not just a number given by the forensic specialist. On the other hand, these folders contain sensitive personal information about the families of the deceased.

Names of the family members should not be disclosed; they consent to stand behind their name and surname while giving these interviews. The difficult part is that besides names, there are addresses and phone numbers attached to the people providing this information. Many of these phone numbers are still functional[5] and should not be disclosed for the researchers or any public use, as they are now. Besides, according to the OSA General Restriction Policy and GDPR guidelines (General Data Protection Regulation, 2019, Art. 9), such information should be restricted at all times unless they are to be used for legal purposes.

In the sub-series *List of Missing Persons*, there is information on the missing persons (mostly lists containing the names of the missing and their relatives), there are as well the names of the people with whom the representatives of the PHR had contacts on the territory of the Bosnia and Herzegovina which provided the logistics and helped in compiling these lists.[6] Data contained in these folders is partially personal, but it can be disclosed for public use because it harms no one. Information regarding the persons who provided the logistics is public even though they were doing public service at the time, and PHR had obtained permission from the Bosnian authorities on the highest level.[7]

Next, there are sub-series *Tracing Requests* containing the forms with the information about the requests' applicators with their names, addresses, and phone numbers.[8] Again, same as the parts of the *Identified cases* sub-series, such character's personal data should be restricted from public use.

Furthermore, data contained in sub-series *Interviews and Questionnaires* is of the general character: names of the missing person and the interviewed relative, date of birth of the missing, and the place where the interview was conducted.[9] There is no reason for this data to be restricted for use.

There are various personal data concerning the DNA reports, forensic reports, and autopsy forms filled by Tall Simons[10] in the sub-series Medical Reports. There is a broad debate on the data connected to DNA and genetic material. In the strictest sense, DNA is one of the most sensitive personal data that individuals can provide. DNA contains the personal data of the genetic characteristic of the person (Parsons et al, 2019). In the

5 A quick search on the internet, and one can find people very easily; e.g. On-line Telephone Book of Bosnia and Herzegovina (s.d.).

6 HU OSA 386-1-2:1, 386-1-2:2, 386-1-2:3, 386-1-2:4, 386-1-2:5;

7 HU OSA 386-1-2:1/6;

8 HU OSA 386-1-3:1; Identification Project: Tracing Requests.

9 HU OSA 386-1-4:1/4 Interviews and Questionnaires: Questionnaires from Sarajevo, 1998 – 1999.

10 Tal Simmons received her A.B. in Anthropology from Bryn Mawr College, her M.A. in Paleopathology and Funerary Archaeology from the University of Sheffield, and her Ph.D. in Anthropology from the University of Tennessee. Simmons worked in the field for the non-government organization Physicians for Human Rights (PHR) as director of the Forensic Monitoring Project in Tuzla, Bosnia. She is currently a forensic anthropology consultant, undertaking casework for the OCME in the Central and Tidewater districts of Virginia as well as for various international human rights NGO's.

legal framework of the GDPR, genetic data is recognized as sensitive personal data and falls under the fold of the personal data related to the healthcare context (Recital 34: Genetic Data, s.d.).

In the case of the PHR *Medical Reports*, this is also a bit sensitive and complicated. If we take that DNA is one of the most sensitive personal data, then part of these reports should be restricted for the researchers. On the other hand, original DNA samples are not present, and the series contains only textual statements regarding the matching tests. If used for scientific research (both in humanities and natural sciences), reports can be disclosed for public use. Other documentation in this sub-series contains the personal correspondence between the PHR representatives and the forensic experts in the US. The data controller organization did not put these documents under any restriction to be fully disclosed for public use.

There is information on the local authorities' representatives where the refugees from Srebrenica were located in the sub-series Collective Centers (HU OSA 386-1-6:1/1, 1996). A significant part of the personal data contained here is not of restricted character. It refers to the public servants and people who were official representatives of the NGOs (Red Crescent). The only data that could be considered for the particular restriction are documents containing the testimonies of informants providing the details on how Serbian army was involved in the exhumation of the mass graves in efforts to cover its crimes (HU OSA 386-1-6:1/4, 1996-1997). There are some photocopies of the families of the missing photographs where they hold the photos of their loved ones, but they are of terrible quality. They cannot be used for the identification of people photographed (HU OSA 386-1-6:1/1, 1996).

5 THE FORENSIC ASSISTANCE PROJECT

The next series in the collection of the PHR is the *Forensic Assistance Project*. While the *Antemortem Database Project* and the *Identification Project* were concentrated on identifying the mass graves surrounding the Srebrenica massacre, the *Forensic Assistance Project* was involved in mass grave sites throughout Bosnia Herzegovina.

In sub-series named *Administrative files*, we can find personal data related to the autopsy reports of the conducted exhumations and the people present on the exhumation sites. The usage of these reports should be open to the public because all the parties involved gave their consent to be identified as present.[11] However, there is information contained in various CVs of applicants for the offered jobs, and those should be, in my opinion, restricted usage. Persons who ended up getting the job should be recognized, but parts of the CVs containing more sensitive personal data (address, phone number, etc.) should be restricted.

Furthermore, there are photographs of the exhumation sites and the recovered bodies in the sub-series of Findings, along with the full autopsy reports. Similar to the *Medical Reports*, data contained in this series can be considered as sensitive personal data.[12] Because this project was related to identifying the missing people and the reasons, I mentioned already concerning the importance of the name of the person that perished in such circumstances, I think this data should remain disclosed for the research. Only one folder in series is marked by the creator as restricted because of its confidential status - Bučići Recovery Report 1998 (HU OSA 386-2-2:2/9, 1998).

11 HU OSA 386-2-1:1/8; 386-2-1:2/6; Forensic Assistance Project: Administrative Files.

12 HU OSA 386-2-2:1/1, 386-2-2:2/16, 386-2-2:3/14, 386-2-2:4/9; Forensic Assistance Project: Findings.

Inside the sub-series, *Consultation Reports* and *Recovery Documentation Reports* contain information about the exhumation sites. These series are very similar and include photographs from the exhumation sites. The pictures on their own can be considered personal data are given that on many of those photos, people present at the site are visible. If provided only photographs, one cannot distinguish much more than just the person's face, race, or ethnicity. However, knowing the situation's delicacy, these photographs can be considered sensitive personal data and reconsidered to be put in restriction status. It is not clear, but in some of these photographs, maybe we can find some of the locals or informants who perhaps did not give their consent for their face (and therefore the identity) to be visible.[13]

The last part of this series, *Maps Relating to the Forensic Assistance Project*, contains photocopies of the PHR representatives' topographic maps to excavate the mass graves. Maps are, in general, considered sensitive data. Still, given that these maps were already published by the original creator (Defense Mapping Agency of the United States of America), they are not to be considered for the disclosure (HU OSA 386-2-6:1/1, 1996).

6 ADMINISTRATIVE RECORDS

Finally, as the last part of the collection of PHR, there is a series containing the *Administrative Records*.[14] Inside these series, there are various documents divided into several sub-series. Most of the data collected here are created for public purposes. The rest can be disclosed to the public (unless stated otherwise by the data creator) to research how the PHR organized, functioned, and conducted during these projects. For the purposes of this discussion, the sub-series *Personnel and Employment* can be considered to hold sensitive personal data. Inside these series, we can find the information on the various internships, applications for the position of interviewers, numerous CVs, and the book of contacts, which the representatives of the PHR used.[15] Again, specific personal data contained here can be restricted because people mentioned in these documents did not know that their information can end up as a case study of the researchers.

7 CONCLUSION

Sensitive personal data can be found anywhere, from the range of the biomedical research field to the social or linguistic sciences. Research data can contain any personal, sensitive, or confidential information. For scientific research purposes, data about people, even if it is susceptible, can be shared in a legal framework through anonymization, informed consent, or restricted access control. In the case of the PHR, the situation is more complicated. This data was collected in the first place and can be used as an argument for and against the disclosure of sensitive personal data.

According to the OSA General Access Policy, most documents (except for a few) contained in this collection are available for the user to both Hungarian and foreign citizens. I provided examples and arguments about why some data that is available could be restricted. Also, some data could be considered restricted at some point, and I explained why it should never be restricted (*Identification cases*). In the case of personal data which should be restricted (information on the families of the missing, CVs, and other resumes), people who are exposed by the open access perhaps did not consider the possibility that their data will be available to the open public so this aspect could be reconsidered for the restriction.

13 HU OSA 386-2-4; Forensic Assistance Project: Recovery Documentation Reports.
14 HU OSA 386-3, Administrative Records.
15 HU OSA 386-3-5, Administrative Records: Personnel and Employment.

One solution to the problem of sharing sensitive personal data is to make open access to the metadata. In this way, it is possible to restrict access to the parts that contain sensitive data, which is not deemed appropriate for sharing with the open public.

Another solution is, as previously mentioned, anonymization of both data and metadata or restricted access or committees granting the permissions for the usage of the data. Such users would be identified and would have to sign individual consent containing the conditions of use of the sensitive data.

Protection of sensitive data is particularly needed when addressing wars or armed conflicts, as is the case with the PHR case study. Such sensitive data should be handled with special care and consideration for protecting the interviewed people's identity.

Finally, an archivist can make an ethical judgment on whether some sensitive personal data should be disclosed or not. In my personal praxis as an archivist, I once practiced this and decided to put parts of the Funds of the Magistrate of Nagy Kikinda under restriction even though they were not considered sensitive data in the legal framework.[16]

16 Case of the rape testimony of a 13 years old girl and mug shots of the gang of thieves from the end of 19th and beginning of 20th century because they had living relatives in Kikinda.

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Typology: 1.01 Original scientific research

Antonio Monteduro

TALKING ARCHIVES: SOME BRIEF OBSERVATIONS FROM A LECTURE ABOUT IIAS ONLINE DICTIONARY OF ARCHIVAL TERMINOLOGY

On the occasion of the 15th IIAS Archival School, held in Trieste on December 2021, the author lectured and held a workshop about the IIAS Online Dictionary of Archival Terminology (free consultation at the URL: http://www.iias-trieste-maribor.eu/attivita-2/dizionario-plurilingue-2/dictionary/?lang=en).

During the workshop, the discussion touched some interesting points, among which one of the most controversial was about talking (and writing) archives. In brief: which kind of language should we adopt when confronting archives users? Should we talk (and write, on websites) in a professional and technical way? Or should we, on the contrary, trying to adopt a more friendly and not so much professional language? The difference between the two options is not secondary, and both of them present pros and cons, identical and well balanced.

The problem arises at its maximum in particular when conceiving, making, managing, and implementing an archival website. Unfortunately, the times we are living, with the pandemic still running, advise against being in presence in a reading room; and should it be however possible sitting in presence in a consultation room, the time, and the quantity of documents to be asked for is now usually reduced. Hence, the ever-greater need of making available the documentation to the largest number of users via web, wherever should they be. The most important goal of an archivist should be giving access to users in a way that they are able to search, value and request the documents needed by themselves, by autonomously browsing a web site.

How should we, then, facilitate this research path to the users? How could we, metaphorically, take their hands and drive them through? A first answer could consist in creating very friendly and easy to manage web sites, using a plain and simple language avoiding any technical expression or phrase that could mislead the users. Of course, this is a very kind way of relating with users, but nonetheless, it can bring some problems, meanwhile. The greatest problem is the fact that, even though very kind, this way of setting up a web site is, in a sense, going to a deadlock, maybe making the users able to scroll up and down our website, but not being able to use this same knowledge in another IT context, for example on a different archival website. From a certain IT point of view "a user killed with kindness" ... And, of course, this kind of problem is also strictly connected with democracy: the wright to consultation (without prejudice to its counterpart, the right to privacy) is one of the most intricate and, in a sense, still not solved question in our modern world, and the debate about archives and democracy runs through not only our profession, but, more, through the life of many societies and countries.

So, one should conclude that a friendly language is not a good solution, or, at least, not a completely satisfying solution. But on the other hand, unfortunately, also using a professional language shows some difficulties. To begin with, archival terminology is a followers' language, and it would be quite difficult having it perfectly managed by a non-archivist. It is true, of course, that in our lives we get familiar with many professional words: more or less, we all can manage a mechanic's language, when carrying our car to have some problem fixed, and it is also true that nearly all of us can understand (even if not to the very details) IT language. But nonetheless, a very strict archival terminology

can be somehow difficult to manage to non-professional archival users. More, online research can be slowed down, or made even more difficult by the use of dictionaries; it would be maybe more useful having the dictionary not in a section apart from the pages to be browsed, and it would be better having the meaning of an item appearing when moving the cursor over it.

So, what now, then? Well, as usual, the right solution lies somewhere in between, a combination of both methods. The happy medium could be trying to balance professional and plain language: a solution could be using easy, understandable words, and in the meantime giving also professional items to be explained via definitions appearing in the text when moving the cursor over them. And definitions should be concise and clear, and not going in the depth of technical problems that, though very important for a professional, might look not understandable, or even misleading for a common user. And, what's more important: an immediate question-and-answer service should always be provided, in order to have users constantly driven through the archives according to their own needs and requirements (such a service is commonly used by banks, for example, or by public administrations).

All this leads to the two core aspects of the topic. The first, we should never underestimate ourselves: whatever the technological level used for archival research might be, the archivist is (and used to be, and forever will be) the most important and irreplaceable access point to an archive, and her/his help is (and used to be, and forever will be) the best tool to be given to an archive user, since she/he can completely understand and help user's needs.

Of course, such a question-and-answer service entails that an archivist should always be available to users; and here we come directly to the second core point of the topic. The very best situation for an archive should be not just having archivists ready to fulfil users' needs, but to have a whole team of professionals ready to work in synergy: archivists, paleographists, historians, lawyers, fundraisers, advertisers, IT technicians, and whichever professional needed, with the archivist sitting among them not like a boss but as a kind of a *primus inter pares*, giving the right guidelines to the implementation of archival services to make the archive more and more useful to users.

Utopia? Possibly, and maybe just a dream. But only dreaming of a better future can lead to the fulfilment of a better future.

No typology.

ATLANTI
GUIDELINES FOR AUTHORS

1. Journal scope and content

Atlanti are journal published by the International Institute for Archival Science of Trieste and Maribor. It has an international editorial board and publishes original research, scientific and professional articles and discussions of archival issues and records management.

Atlanti have been published since 1991. It is published once a year in two volumes. The issues are thematic.

2. Published articles are in the official languages of the IIAS English, Italian and Slovenian as a rule, however other languages are accepted with the decision of the editorial board. All articles must have the abstract, summary and key words in English and abstract in national language if text is written in national language of the author.

3. Format and structure of contributions

Authors use Times New Roman 12p. The text should not be shorter than 8 pages 15.000 characters with spaces (8 pages) and not exceed 30.000 characters with spaces (including tables, pictures and the list of cited sources and references (16 pages).

Information **about the author** should be stated before the title in full form (name and surname). If there are more authors, they should define the order of their names. Any academic or professional titles, institutional affiliation, address and e-mail address should also be stated. The author should also provide a short biography.

The title (subtitle) should be concise and informative. It should specify the content of the article. The title should contain words suitable for indexing and searching. Title and subtitle have to be in the original and English language.

The abstract should clearly define the purpose, methodology and approach, major findings and results as well as conclusions of the article. It should be prepared according to IMRAD formats or compliant with ISO 214. It should not exceed 250 words. It should be written in English and in the national language. The author has to define up to 5 key words suitable for indexation.

Example:

> **Abstract**
>
> Purpose: Archival science and Museum science in museums are working in close cooperation. In the process of...
>
> **Method/approach:** The method used in our paper is case study, with which we demonstrated the usefulness of archival science in museums in practice...
>
> **Results:** Description of archival records has an important role in museum archives and storage rooms, since it allows employees to...
>
> **Conclusions/findings:** Museum and Archival science work closely together in museums and they need each other... Due to this, it is possible for the archivist and curator documentarist to look for common solutions in the field of record/documentation management and storage.
>
> ***Keywords:*** *archival science, museum science, museum, museum storage room.*

Main text of the article (minimum 15.000, maximum 30.000 characters with spaces) is followed by the reference list and summary in English. The summary should not exceed 400 words. Summaries of contributions, written in other than English language, must be written on at least 2 pages.

Paragraph levels should reflect the organization of the article. Chapters can be divided into subchapters. Numbering should follow SIST ISO 2145 and SIST ISO 690 standards (that is: 1, 1.1, 1.1.1 etc.).

4. Footnotes

Footnotes are placed at the bottom of the page and numbered with ordinal numbers from the beginning to the end of the article. Footnotes should provide additional text (author's comments) and not bibliographic references - those can only be referred to. If the footnote refers to the whole sentence or paragraph, it is placed after the punctuation mark. If it refers to the last part of the sentence or only to the last word, it should be placed before the punctuation mark.

5. Figures and tables

The article can also include figures (photos, graphics, maps, sketches, diagrams etc.) and tables, which should be numbered. Each figure and table should have a title. Titles are written above the table and figure (Table 1, Figure 1).

If graphics are not the result of author's work, a source has to be quoted. All graphics have to be referred to in the text (see Figure 1, see Table 1) and suitable for black and white printing. Pictures should be scanned in an appropriate resolution (at least 300 dpi), saved in .jpg, .tiff or .png format, submitted as a separate file and appropriately titled.

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For the citations authors should use APA Style and In-Text citations.

For more detailed instructions and examples on APA Style, see: https://apastyle.apa.org/ or https://owl.purdue.edu/owl/research_and_citation/apa_style/apa_formatting_and_style_guide/in_text_citations_the_basics.html

In-Text citation (examples):

- In-text references include the surname of the author(s) and year separated by a comma: ... *(Carruci, 2006), Carruci (2006) showed that* . . .
- For two authors, use an ampersand in brackets or an and in running text: . . . *(Šauperl & Semlič Rajh, 2013), Šauperl and Semlič Rajh (2013) reported that* . . .
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- For sources with the same authors appearing at the beginning of the list and the same year, all authors should be indicated up to and including the first different author: *Šauperl, Semlič Rajh, Knez, et al. (2013) . . . Šauperl, Semlič Rajh, Kerec et al. (2013)* . . .
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For Internet sources, cite known authors as usual. If no author or date is given, use the title in your signal phrase or the first word or two of the title in the parentheses and use the abbreviation "n.d." (for "no date"). Example: ("Tutoring and APA," n.d.).

- Distinguish references to more than one publication by the same author in the same year a, b, c and so on: . . . *(Novak, 2002a, 2002b), Novak (2002a, 2002b) presented* . . .
- Publications stated as an example are indicated as follows: *(see Klasinc, 1999 or Ratti, 2001), (for an overview, see Johnsonn et al., 2006 and Smith, 2007)*
- For secondary references, indicated the author(s) and year of the primary source, followed by the author(s) and year of the secondary source: *(Line, 1979, as cited in Mihalič, 1984)*
- If the work is still in press, state this in place of the year

- When the work does not have an author move the title of the work to the beginning of the references and follow with the date of publication. For example (*Merriam-Webster's*, 2003).
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7. Reference list

Cited sources should be listed at the end of the text in a separate chapter "Reference list". This chapter should consist only of sources which are referred to in the text. Titles of monographies should be written in italics as also articles' titles and year of publishing. All information should be written in original language.

Examples:

Archival sources:

Document title, name of fond or collection, container/box number and Institutions/Archives name.

Photographs of Robert M. Yerkes (ca. 1917–1954). Robert Mearns Yerkes Papers (Box 137, Folder 2292), Manuscripts and Archives, Yale University Library, New Haven, CT, United States.

Books:

Basic Format for Books:

Kippendorff, K. (2004). *Content analysis: an introduction to its methodology*. 2nd ed. Thousand Oaks, CA: Sage.

Carruci, P. (2006). *L'archivistica tra diplomatica e informatica: inaugurazione del corso biennale, anni accademici 2004-2006*. Citta del Vaticano.

Edited Book, No Author:

Leitch, M. G., & Rushton, C. J. (Eds.). (2019). *A new companion to Malory*. D. S. Brewer.

Edited Book with an Author:

Malory, T. (2017). *Le morte darthur* (P. J. C. Field, Ed.). D. S. Brewer. (Original work published 1469-70)

Contributions or chapters in books, encyclopaedias:

Gregory, I. (2008). Using Geographical Information Systems to Explore Space and Time in the Humanities. In Greengrass, M., Hughes, L. (eds.), *The Virtual Representation of the Past* (pp. 135-146). Farnham, Surrey: Ashgate.

Zajšek, B. (2012). Oblikovanje naslovov popisnih enot glede na mednarodne arhivske standarde. In Fras I. (ed.), *Tehnični in vsebinski problemi klasičnega in elektronskega arhiviranja* (pp. 581-604). Maribor: Pokrajinski arhiv.

Articles in Journals:

Sendi, R. (1995). Housing reform and housing conflict: The privatisation and denationalisation of public housing in the Republic of Slovenia in practice. *International Journal of Urban and Regional Research*, 19(3), pp. 435–446.

Denny, H., Nordlof, J., & Salem, L. (2018). Tell me exactly what it was that I was doing that was so bad: Understanding the needs and expectations of working-class students in writing centers. *Writing Center Journal*, 37(1), 67–98. Available at https://www.jstor.org/stable/26537363 (accessed on 15.11.2019).

Legal and other documents:

Archives Act (2006). Official Gazette of Republic Slovenia, no. 30.

International Organization for Standardization. (2018). *Occupational health and safety management systems—Requirements with guidance for use* (ISO Standard No. 45001:2018).

International Council on Archives. (2000). ISAD(G): *General International Standard Archival Description*. Available at http://www.icacds.org.uk/eng/ISAD%28G%29.pdf (accessed on 05.01.2013).

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ATLANTI, VOLUME 31(2021), NUMBER 1

ISSN 1318-0134