ATLANTI

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

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Connections between classical and digital archival theory and practice
and the influence of information technologies on work in archives
La teoria e pratica archivistica tra tradizione e digitale e l'impatto delle tic sul
lavoro in archivio e nelle unità archivistiche presso i soggetti produttori
Povezava med klasično in digitalno arhivsko teorijo in prakso

The figure of Atlant taken from:
ATLAS NOUVEAU, Contenant toutes les parties du monde, Ou sont exactement Remarquées les Empires, Monarchies,
Royaumes, Etats, Republiques etc. Par Guillame dI'Isle, a Amsterdam, Chez Jean Covens & Corneille Morties, 1733.

KAZALO

Peter Pavel Klasinc[1]

INTRODUCTORY THOUGHTS BY THE EDITOR IN CHEF

The ATLANTI International Review for Modern Archival Theory and Practice[2] has been published for the last 33 years. In principle, it includes papers presented by the speakers at the International Archival Day annual conference, which is organised by the International Institute for Archival Sciences of Trieste and Maribor BASED IN Trieste, in cooperation with the Department of Archival Studies at AMEU-ECM in Maribor.

One of the review's special features is that it is multilingual. In fact, all of its contents are published in the organisation's three official languages: Slovenian, English and Italian. However, authors may publish papers in other languages, too, with appropriate additions.

The first issue in year 33 covers topics and questions related to the relation between classical and digital archival theory and practice. Its contents deal with evaluation as a scientific approach, i.e. with cultural approaches towards the development of archival traditions in individual institutions and presents auxiliary archival sciences as contributors of knowledge and discoveries that are paramount for arrangement work in professional archives and archival work with various creators. Some papers dwell specifically on questions relating to digitalisation and cultural heritage, especially regarding the valorisation, selection, and protection of archival documents within the framework of archival theory and practice. Scientific approaches towards publications in the field of archival sciences as an independent, academic, multidisciplinary, and interdisciplinary science may vary depending on their status in various European and non-European countries. A multidisciplinary approach is provided in the papers dealing with architectural solutions, such as building new or adapted locations for hosting professional archives or to cater for instances

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2 Slovenian: *Mednarodna revija za sodobno arhivsko teorijo in prakso; Italian: Rivista internazionale di teoria e pratica archivistica moderna*

where archives are exposed to extreme events, such as fires, earthquakes, floods and so on.

The review's second issue in year 33 comprises papers dealing with the impact of information technology on archival work, emphasising the problems relating to archival descriptors and representational tools as well as with questions relating to digital innovations, safe use of ICT and data protection. The papers' multidisciplinary approach focuses on the relation between traditional and digital archival theory and practice. Efficient and modern document storage systems combined with the human factor undoubtedly contribute to successful proceedings in State institutions, for example. The topics covered provide readers with competencies and skills that are also dealt with in dissertations of BA, MA, and PhD archival science students at AMEU-ECM. Thus, it is important to keep up to date with conferences and events in archival schools, since they provide relevant knowledge for specific courses of study or modules and may be used as study material by archival science students at a BA, MA, or PhD level.

Appropriately conducted research work that uses a multidisciplinary and interdisciplinary approach shows that archival sciences are indeed a science and that archivists should stand behind the old Latin saying: *Cuilibet in arte sua credendum*, which translates as "Everyone should be trusted in their own field of expertise". It is high time that this be also acknowledged by the widest audience of professionals and scientists.

Peter Pavel Klasinc[1]

NOTA INTRODUTTIVA DEL DIRETTORE EDITORIALE E RESPONSABILE

ATLANTI – *Rivista internazionale di teoria e pratica archivistica moderna*[2] compie quest'anno 33 anni e prosegue nell'opera di raccolta di contributi a firma dei professionisti che prendono parte alla Giornata archivistica internazionale, la conferenza annuale puntualmente organizzata dall'Istituto internazionale per la scienza archivistica Trieste-Maribor (IIAS) CON SEDE a Trieste di concerto con la Cattedra di Archivistica presso l'Alma Mater Europaea – ECM di Maribor.

La peculiarità di questa pubblicazione risiede nel suo essere multilingue: i contenuti sono infatti veicolati nelle tre lingue ufficiali dell'IIAS (sloveno, inglese e italiano) con l'ulteriore possibilità, per alcuni autori, di pubblicarli anche in altre lingue previe opportune integrazioni.

Il primo numero dell'anno XXXIII espone temi e questioni che rimandano ai nessi tra le dimensioni tradizionale e digitale della teoria e pratica archivistica. I contenuti che ne derivano affrontano da un lato il concetto di valorizzazione, intesa come approccio scientifico ovvero come molteplicità di approcci culturali allo sviluppo di tradizioni archivistiche in seno alle istituzioni autonome, e dall'altro la presentazione delle scienze ausiliarie dell'archivistica quale insieme di saperi e acquisizioni indispensabile per il lavoro di ordinamento archivistico, tanto nel caso degli archivi propriamente detti quanto delle sezioni archivistiche di singoli soggetti produttori. Alcuni contributi danno particolare risalto ai temi della digitalizzazione e del patrimonio culturale, specie in un'ottica di valorizzazione, selezione e protezione della documentazione d'archivio nell'ambito della teoria e prassi archivistica. Gli approcci scientifici alle pubblicazioni che ricadono nell'ambito dell'archivistica quale scienza autonoma, accademica, multi- e interdisciplinare possono differire tra loro a seconda dello status rivestito dalla stessa nei singoli Stati europei e non. La multidisciplinarietà della trattazione si

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2   ingl.: *International Review for Modern Archival Theory and Practice*; slov.: *Mednarodna revija za sodobno arhivsko teorijo in prakso.*

evince dai contributi che trattano da un lato le soluzioni architettoniche (in cui si dibatte, ad esempio, della costruzione di nuovi edifici da adibire ad archivio piuttosto che della riconversione di costruzioni preesistenti) e dall'altro le circostanze straordinarie quali incendi, terremoti, inondazioni e sim. a cui potrebbero trovarsi esposti gli archivi.

Il secondo numero dell'anno XXXIII raccoglie invece una serie di contributi che prendono in esame l'impatto delle tecnologie dell'informazione sul lavoro in archivio, con una particolare enfasi sui problemi che nascono a livello di descrittori di archivio e strumenti di rappresentazione, nonché sulle questioni legate alle innovazioni digitali, alla sicurezza nell'uso delle tecnologie dell'informazione, alla protezione dei dati ecc. Quanto alla multidisciplinarietà, emergono i nessi tra la dimensione tradizionale e quella digitale della teoria e pratica archivistica. È indubbio che sistemi efficienti e moderni di immagazzinamento dei documenti di concerto con il fattore umano possano tradursi in un lavoro proficuo da parte, ad esempio, degli organi statali. I temi qui affrontati offrono al lettore competenze e abilità che sono oggetto di studio anche nelle ricerche intraprese dagli studenti di Archivistica di qualsiasi livello dell'Alma Mater Europaea - ECM (laurea triennale, laurea magistrale, dottorato). Seguire le conferenze e le annesse scuole archivistiche è dunque importante perché vi viene trasmesso un bagaglio di conoscenze rilevanti in rapporto agli insegnamenti previsti dai piani di studio e alle singole lezioni, senza contare che rimangono a disposizione come materiale di studio per tutti i livelli di formazione universitaria pre- e post-lauream dell'A-MEU - ECM.

Il lavoro di ricerca scientifica propriamente svolto in un'ottica multi- e interdisciplinare dimostra che la scienza archivistica è una scienza di nome e di fatto, e che gli archivisti devono fare propria la massima latina *cuilibet in arte sua credendum*, ovvero 'Occorre dar retta a chiunque è esperto nel proprio mestiere'. È tempo, ormai, che la comunità scientifica tutta e il pubblico specialistico ne prendano coscienza e lo riconoscano.

Peter Pavel Klasinc[1]

BESEDE GLAVNEGA IN ODGOVORNEGA UREDNIKA

Mednarodna revija za sodobno arhivsko teorijo in prakso[2] ATLANTI izhaja že 33 let in načeloma prinaša prispevke, ki so jih podali avtorji na vsakoletni konferenci Mednarodni arhivski dan. Tega vsako leto organizira Mednarodni inštitut arhivskih znanosti Trst-Maribor S SEDEŽEM V Trstu v sodelovanju s Katedro za arhivistiko na AMEU-ECM v Mariboru.

Posebnost te publikacije je, da je večjezična, ker podaja vsebine v treh uradnih jezikih, in sicer v slovenskem, angleškem in italijanskem, vendar je nekaterim avtorjem dana tudi možnost objavljanja – s posebnimi dodatki – prispevkov v drugih jezikih.

V prvi številki letnika 33 so objavljene teme in vprašanja, vezana na povezave med klasično in digitalno arhivsko teorijo in prakso. Vsebina se nanaša na teme, ki obravnavajo vrednotenje kot znanstveni pristop oziroma kulturne pristope do razvoja arhivskih tradicij samostojnih ustanov ter predstavitev pomožnih arhivskih ved kot znanj in spoznanj, ki so potrebna za arhivsko strokovno urejevalno delo v profesionalnih arhivih in arhivskih službah pri ustvarjalcu. Posebej so v nekaterih prispevkih izpostavljena vprašanja digitalizacije, kulturne dediščine, predvsem zaradi valorizacije, selekcije in varovanja arhivskih dokumentov v okviru arhivske teorije in prakse. Znanstveni pristopi do publikacij s področja arhivistike kot samostojne, akademske, multidisciplinarne in interdisciplinarne znanosti so različni glede na stanja v posameznih evropskih državah in drugod po svetu. Multidisciplinarnost se kaže v prispevkih, ki obravnavajo na eni strani pristope do arhitekturnih rešitev (na primer pri gradnji novih ali adaptiranih zgradb za namene profesionalnih arhivov) ali situacije, ko so arhivi izpostavljeni izrednim razmeram, kot so požari, potresi, poplave in podobno.

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2   angleško: *International Review for Modern Archival Theory and Practice*; italijansko: *Rivista internazionale di teoria e pratica archivistica moderna.*

V drugi številki letnika 33 so objavljeni prispevki, ki obravnavajo vplive informacijskih tehnologij na delo v arhivih, pri čemer so izpostavljeni problemi, ki nastajajo pri arhivskih deskriptorjih in reprezentativnih orodjih ter njihovih odsevih ter vprašanjih digitalnih inovacij pri uvajanju informacijskih tehnologij v kontekstu varnosti na spletu, pri splošnih podatkih v posebnih povezavah glede na njihovo zaščito in podobno. Glede na multidisciplinarnost so izražene povezave med tradicionalno in digitalno arhivsko teorijo in prakso. Nesporno so lahko dobro obdelani moderni dokumentni sistemi ter vplivi človeškega dejavnika pri uspešnem poslovanju (na primer v državnih organih). Obravnavane teme ponujajo kompetence in veščine, ki jih študenti Arhivistike na AMEU obravnavajo tudi v svojih raziskavah v diplomskih nalogah prve, druge ali tretje stopnje. Pomembno je spremljanje konferenc in z njimi povezanih arhivskih šol, saj so ta znanja relevantna oz. pomembna glede na vsebine posameznih učnih načrtov in posameznih predavanj ter so na razpolago kot študijsko gradivo za študij Arhivistike na vseh treh stopnjah.

Ustrezno znanstveno raziskovalno delo na vseh multidisciplinarnih in interdisciplinarnih področjih dokazuje, da je arhivska znanost dejansko znanost in da morajo arhivisti stati za latinskim izrekom »cuilibet in arte sua credendum« oz. »vsakemu je treba zaupati v njegovi stroki«. Čas je že, da se začne tega zavedati in to priznavati tudi najširša strokovna in znanstvena javnost.

No typology

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CONNECTIONS BETWEEN CLASSICAL AND DIGITAL ARCHIVAL THEORY AND PRACTICE AND THE INFLUENCE OF INFORMATION TECHNOLOGIES ON WORK IN ARCHIVES

Abstract:

Purpose*: It is definitely necessary to research and show the connections between classical and digital archival theory and practice, because digitization is discussed and written about a lot today, even though it is already an established activity for archives, archival theory and practice. In archives, archival material has been digitized for many years, primarily for security and further use. The purpose of this paper is to investigate the impact of digitization on the preservation of original archival material.*

Methodology*: Digitization of archival material has been going on for many years. Just like the storage of archival material, digitized material also requires special procedures of usage, storage, migration and the like. By using the experiential method, the paper presents experiences, and above all, the justifications and purpose of digitalization and the use of digitized data.*

Results*: If we want to follow the results of this research, we must first of all analyse the professional and scientific contributions published in the magazine for modern archival theory and practice Atlanti 33 (1, 2) year 2023. In these two issues, one can find many ideas for future diploma thesis at all three levels of archival studies and sciences at Alma Mater Europaea.*

Conclusion*: With the acquired knowledge, it is necessary to upgrade those skills that are closely related to the areas of dealing with archival and documentary material, regardless of whether the material is in physical or digital form. In doing so, we use new information technologies that have a positive impact on the work in the Slovenian public archival network, as well as in the archival services of creators.*

Keywords*: physical archival material, digital archival material, digitalization, digitalization, archival theory and practice, information technologies.*

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LA TEORIA E PRATICA ARCHIVISTICA TRA TRADIZIONE E DIGITALE E L'IMPATTO DELLE TIC SUL LAVORO IN ARCHIVIO E NELLE UNITÀ ARCHIVISTICHE PRESSO I SOGGETTI PRODUTTORI

Astratto

Finalità: *Indagare e mostrare i legami tra le dimensioni tradizionale e digitale della teoria e pratica archivistica è quanto mai urgente, anche solo per il fatto che oggi molto si discute e si scrive sul tema della digitalizzazione dimenticando però che per gli archivi, e più in generale per la teoria e pratica archivistica, la digitalizzazione è un'attività ormai consolidata. Gli archivi sono impegnati già da anni nella digitalizzazione del proprio materiale, soprattutto per questioni di sicurezza e fruizione. Il presente contributo si propone pertanto di indagare l'impatto della digitalizzazione sulla custodia degli originali di un archivio.*

Metodo: *La digitalizzazione del materiale archivistico è un processo in atto già da diversi anni. Come avviene per la custodia del materiale archivistico, anche gli oggetti digitalizzati richiedono specifici iter in materia di fruizione, custodia, migrazione e sim. Il presente contributo muove pertanto da un metodo consolidato per andare a illustrare le esperienze in merito, soffermandosi in particolare sugli aspetti di legittimità nonché su finalità della digitalizzazione e fruizione dei prodotti digitali.*

Risultati: *Volendo seguire i risultati di questa ricerca dobbiamo anzitutto analizzare i contributi tecnico-scientifici pubblicati nel precedente numero di AT-LANTI – Rivista internazionale di teoria e pratica archivistica moderna (anno XXXII, voll. 1 e 2, 2023). Entrambi i volumi di cui si compone danno spazio a molti spunti sviluppabili nelle tesi di laurea o dottorato degli studenti di Archivistica dell'AMEU-ECM di Maribor.*

Conclusioni: *Occorre far leva su quanto sinora acquisito per potenziare il bagaglio di conoscenze strettamente connesse agli ambiti di lavoro in cui si ha a che fare con materiali archivistici e documentali, a prescindere dal fatto che siano in formato analogico o digitale. Per farlo ci avvaliamo delle nuove tecnologie dell'informazione, che in Slovenia influiscono positivamente sul lavoro nel*

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sistema archivistico statale come anche nelle unità archivistiche presso singoli soggetti produttori.

Parole chiave: *Materiale archivistico analogico, materiale archivistico digitale, digitalizzazione, oggetto digitalizzato, teoria e pratica archivistica, TIC.*

MED KLASIČNO IN DIGITALNO ARHIVSKO TEORIJO IN PRAKSO TER VPLIVI NOVIH INFORMACIJSKIH TEHNOLOGIJ NA DELO V ARHIVIH IN ARHIVSKIH SLUŽBAH PRI USTVARJALCIH

Izvleček

Namen: *Vsekakor je nujno raziskovati in prikazovati povezave med klasično in digitalno arhivsko teorijo in prakso, saj se o digitalizaciji danes veliko razpravlja in piše, kljub temu da je digitalizacija že uveljavljena aktivnost v arhivih, arhivski teoriji in praksi. V arhivih se arhivsko gradivo že vrsto let digitalizira predvsem zaradi varnosti in uporabe. Namen tega prispevka je raziskati vpliv digitalizacije na hrambo izvirnega arhivskega gradiva.*

Metodologija: *Digitalizacija arhivskega gradiva poteka že vrsto let. Tako kot hramba arhivskega gradiva zahtevajo tudi digitalizati posebne postopke uporabe, hrambe in migracije. Z uporabo izkustvene metode so v prispevku predstavljene izkušnje, predvsem pa upravičenosti in namen digitalizacije ter uporaba digitalizatov.*

Rezultati: *V kolikor želimo slediti rezultatom te raziskave, moramo v prvi vrsti analizirati strokovno znanstvene prispevke, objavljene v reviji za sodobno arhivsko teorijo in prakso Atlanti 33 (1, 2), letnik 2023. V teh dveh številkah so objavljeni mnogi prispevki, ki so lahko osnova za pripravo raziskovalnih del na vseh treh stopnjah študija Arhivistike na Alma Mater Europaea.*

Zaključek: *S pridobljenimi znanji je treba nadgraditi tista znanja, ki so tesno povezana s področji upravljanja z arhivskim in dokumentarnim gradivom ne glede na to, ali je gradivo v fizični ali digitalni obliki. Pri tem uporabljamo nove informacijske tehnologije, ki pozitivno vplivajo tako na delo v slovenski javni arhivski mreži kakor tudi v arhivskih službah pri ustvarjalcih arhivskega gradiva.*

Ključne besede: *fizično arhivsko gradivo, digitalno arhivsko gradivo, digitalizacija, digitalizat, arhivska teorija in praksa, informacijske tehnologije.*

1. UVOD

Nesporno je, da so objavljene raziskave oziroma strokovni prispevki s konferenc ali arhivskih šol dobrodošle. Poleg nadgradnje uveljavljenih spoznanj v arhivski stroki omogočajo tovrstni dogodki študentom arhivistike na vseh treh stopnjah na Alma Mater Europaea – ECM seznanitev z izkušnjami slovenskih in tujih arhivskih strokovnjakov ter izkušnjami strokovnjakov s področja informacijskih tehnologij, umetne inteligence, t. i. blockchain tehnologije in podobno.

Z leti se število objavljenih prispevkov povečuje, kar dokazuje, da je arhivistika samostojna, akademska, multidisciplinarna in interdisciplinarna znanost. Že kratek pregled objavljenih raziskav ali zaključnih del diplomantov na vseh treh študijskih stopnjah arhivistike dejansko odraža to multidisciplinarnost in interdisciplinarnost v arhivski teoriji in praksi.

Na začetku vsakoletne konference Mednarodni arhivski dan in Mednarodne jesenske arhivske šole sem kot glavni in odgovorni urednik pripravil uvodno razmišljanje, ki sem oblikoval na način, predpisan v navodilih uredniškega odbora. Zato sem moral uvodno razmišljanje pripraviti zgolj na podlagi naslovov prispevkov, izvlečkov raziskav, ki mi jih je poslalo trideset avtorjev ter njihovih predavanj na prej omenjeni vsakoletni konferenci. V prispevku podajam odgovore na vprašanja o povezavi med klasično in digitalno arhivsko teorijo in prakso oziroma kako vplivajo informacijske tehnologije na delo v arhivih, predvsem na delo v arhivskih službah pri ustvarjalcih arhivskega gradiva.

2. RAZMIŠLJANJE O KLASIČNI IN DIGITALNI ARHIVIS-TIKI TER O VPLIVU NOVIH TEHNOLOGIJ NA ARHIVSKO ZNANOST

Dejstvo je, da sta obe temi pogosto obravnavani na konferencah, posvetih in srečanjih strokovnjakov drugih znanstvenih ved. Ugotavljamo, da so digitalizacija, umetna inteligenca in varstvo osebnih podatkov tiste teme, ki se dotikajo vseh področij življenja, delovanja držav, državnih organov, sistemov, struktur in posameznikov. Vsa ta aktivnost se odraža tudi v arhivskem gradivu, ki ga arhivi prevzemajo od ustvarjalcev arhivskega gradiva v svoje depoje v nadaljnjo arhivsko strokovno.

Ob spremljanju novih ugotovitev ter informacij o digitalizaciji in umetni inteligenci moramo iskati rešitve v arhivskih izkušnjah in zastavljanju vprašanj, ,

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do kakšne mere lahko te digitalne tehnologije prenesemo v arhivsko teorijo in prakso. Zaradi hitrega razvoja na področju informacijskih tehnologij ne smemo pozabiti na mnoga nerešena stanja v arhivski stroki, ki se navezujejo na arhivsko znanost, arhivistiko ter arhivsko teorijo in prakso. Ne zadostuje samo naša odločitev o arhivistiki kot samostojni akademski, multidisciplinarni in interdisciplinarni znanosti, ampak moramo to definicijo prenesti v prakso in jo aktivno upoštevati pri reševanju temeljnih vprašanj, ki so načeloma obravnavana v posameznih diplomskih, magistrskih ali doktorskih raziskavah študentov prve, druge in tretje stopnje arhivistike na AMEU–ECM. Iz raziskovalnih del je razvidno, da so teme v večini primerov vezane na druge znanosti (informatika, zgodovina, pravo, geografija itd.) ne glede na to, ali arhivistiko uvrstimo med družboslovne ali naravoslovne znanosti. Pri tem se sprašujem ali arhivistika sodi na področje družboslovja ali naravoslovja. To vprašanje naj ostane odprto za kasnejše raziskave. K sreči nedorečenost arhivski znanosti, arhivistiki, arhivski teoriji in praksi ne škodi (North, 2012). O opredelitvi arhivistike kot družboslovne ali naravoslovne znanosti bomo morali v prihodnosti resno razpravljati in doreči predvsem arhivisti. Arhivsko znanost mnogi strokovnjaki z drugih področij uvrščajo med druge znanosti, in sicer med humanistiko, zgodovinopisje, umetnostno zgodovino, družboslovje ali informacijske znanosti ipd., kar je nedopustno. Morda bomo imeli čez nekaj časa manj težav, saj moramo pri izvedbi projektov raziskovanja arhivske znanosti, arhivistike, arhivske teorije in prakse navajati, na področje katere znanosti sodi arhivistika Veseli nas, da se v nekaterih vprašalnikih za prijavo raziskovalnih nalog na ARIS[2] že pojavlja možnost uvrstitve arhivistike med obe znanosti. (Popovici, 2021, 17).

Arhivisti moramo slediti uveljavljenim definicijam o znanosti oziroma o pogojih, da lahko arhivistiko uvrščamo med znanosti. Slediti moramo rezultatom znanstvenih raziskav, pri čemer ni pomembo ukvarjanje s tem ali arhivska znanost, arhivistika ter arhivska teorija in praksa sodijo med naravoslovne ali družboslovne znanosti (Klasinc, 2021).

Jasno nam mora biti, da moramo pri arhivski znanosti slediti strokovnim odločitvam, tehničnim principom itd., pri čemer sledimo tistemu raziskovalnemu delu oziroma načinu raziskovanja, ki nudi resne znanstvene rezultate. Zavedati

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2   ARIS – Javna agencija za znanstvenoraziskovalno in inovacijsko dejavnost Republike Slovenije.

se moramo, da raziskovanje pomeni pridobivanje in predstavljanje novih znanj, ki morajo sloneti na raziskavah temeljnih vsebin, pri čemer je treba upoštevati metodologijo in načine citiranja. Vse to velja tudi za arhivsko znanost. Gre za opredeljevanje, ocenjevanje znanstveno-raziskovalnega dela, pri čemer moramo upoštevati jasne meje med metodološkimi in znanstveno-strokovnimi principi oziroma vsebinami. Na to mesto sodi latinski pregovor Cuilibet in arte sua credendum[3] (Klasinc, 2023a).

3. REVIJA ATLANTI 33/1 IN 33/2

Prva številka revije Atlanti prinaša prispevke, ki utemeljujejo vprašanja, na kakšen način naj obravnavamo posamezne procese, povezane s klasično in z digitalno arhivsko strokovno teorijo in prakso. Po mojem mnenju je odgovor preprost, saj strokovnih razlik dejansko ni. V kolikor podrobno poznamo klasično arhivsko teorijo in prakso, lahko ta znanja brez težav uporabljamo oziroma izvajamo tudi v digitalni arhivski teoriji in praksi. Pazljivi moramo biti, ko se srečujemo z arhivskimi strokovno-tehničnimi vprašanji, s konzervatorskimi in preparatorskimi postopki, z uveljavljanjem različnih standardov strokovnega urejanja arhivskega gradiva, s principi provenience ali vplivi pertinence, z izdelavo informacijskih pomagal, z razstavno dejavnostjo, dostopnostjo in uporabo arhivskega gradiva, vprašanji arhivske zakonodaje, … (Klasinc, 2021).

To ne pomeni, da se moramo odpovedati vsemu, kar je povezano z digitalno transformacijo arhivske znanosti, arhivistike ter arhivske teorije in prakse, prav tako ne smemo pozabiti na uveljavljanje umetne inteligence, saj nam lahko digitalne tehnologije pomagajo na področju tujih jezikov, diplomatike, heraldike, sfragistike, historične geografije itd. (Klasinc, 2023). Pred nami so naloge obvladovanja struktur ter vplivov novih informacijskih tehnologij v že obstoječe sisteme, pri čemer moram poudariti, da se aktivnosti digitalizacije v arhivih že nekaj časa uspešno izvajajo. Trdim, da bo na področju digitalnih informacij in informacijske tehnologije prišlo do mnogih novih vprašanj, kot so kibernetska varnost, zaščita podatkov, opisi novih pristopov, formiranje elektronskih dokumentov ter njihovo formiranje v nove sisteme arhiviranja, realizacija elektronskega poslovanja, rezultati tega poslovanja ipd. Glede na količino in oblike poslovanja z arhivskim in

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3   Vsakemu je treba verjeti v njegovi stroki.

dokumentarnim gradivom moramo slediti novostim na področju znanosti, saj jih bomo lahko s pridom uporabili tako profesorji kakor tudi študenti arhivistike na vseh treh stopnjah na AMEU–ECM.

Med novosti sodi tudi umetna inteligenca, ki bo spremenila klasične in digitalne pristope k uporabi arhivskega gradiva ter bo v pomoč pri optimizaciji strokovnega dela tako arhivskim strokovnim delavcem kot tudi uporabnikom arhivskega gradiva v pristojnih oziroma poklicnih arhivih. Umetna inteligenca v arhivistiki je dobrodošla in predlagam, da se z njo resno ukvarjamo. Pri tem upoštevajmo že ponujene rešitve in predstavitve umetne inteligence tako v arhivski znanosti, arhivistiki, arhivski teoriji in praksi kakor tudi v bodočih raziskavah v magistrskih in doktorskih nalogah.

Druga številka revije Atlanti prinaša vprašanja o vplivih novih informacijskih tehnologij na delo v arhivih in arhivskih službah pri ustvarjalcih arhivskega gradiva. Iz zgornje analize je razvidno, da se ti dve temi močno prepletata, saj nekateri prispevki predstavljajo upravljanje dokumentov in arhivskega gradiva na podlagi uvajanja novih digitalnih rešitev, kot so računalniški programi, raznolike datoteke, količine podatkov ipd. Za uporabo novih digitalnih rešitev se odločajo v zasebnem okolju in na državnem nivoju. Kadar obravnavamo digitalizacijo, razpravljamo o digitalnih inovacijah ali digitalnem pisarniškem poslovanju, znotraj katerega nastajajo dokumenti v elektronski obliki, vendar ne smemo zanemariti vprašanj o kibernetski varnosti in splošni zaščiti vsebovanih podatkov za daljše časovno obdobje. Ne smemo pozabiti, da ustvarjalci digitalnega arhivskega gradiva prevzemajo velike obveznosti, kako se bodo elektronski dokumenti arhivirali in vzdrževali za daljše časovno obdobje (Plevnik, 2021). Ob vseh procesih digitalizacije, naj ne bo preveč, če ponovno opozorimo na to, da se arhivsko gradivo v arhivih digitalizira za uporabo in varnost. Arhivsko gradivo moramo hraniti za daljše časovno obdobje, saj je zavarovano z zakonom in predstavlja kulturni spomenik. Nič ni narobe, če se ponovno seznanjamo s sistemi za arhiviranje in dolgo hrambo elektronskih dokumentov.

Glede na zgoraj zapisano se je treba nasloniti na arhivsko zakonodajo, na že uveljavljene principe dela v arhivski teoriji in praksi ter vzpostaviti enakopraven položaj med informatiki in arhivisti. Odgovor na vprašanje, kako zgraditi bazo podatkov z novimi informacijskimi rešitvami, naj ostane naloga za bodoče rodove.

Ena izmed osnovnih nalog arhivov je prevzemanje arhivskega gradiva vseh svojih ustvarjalcev, torej vseh področij življenja, v svoje depoje. Kaj torej pomeni hiter razvoj na področjih procesiranja in novosti, ki jih objavlja OpenAI? Zavedati se moramo, da se bo uporabnost obstoječih splošnih rešitev, kot so ChatGPT in drugi ponudniki, spreminjala zelo hitro (Milovanović, 2021). Arhivisti se moramo zavedati hitrega razvoja generativne umetne inteligence in ter analizirati vplive umetne inteligence in digitalizacije na splošno arhivsko teorijo in prakso.

Ob koncu bi rad spomnil na besede profesorja, mentorja in prijatelja prof. dr. Michela Ducheina, ki nam je že pred mnogimi desetletji, ko smo v arhive uvajali novosti mikrofilma, položil na srce besede: »Arhivisti, spremljajmo spremembe z veliko mero modrosti.« (Klasinc, 2023a).

4. ZAKLJUČNE MISLI

Revija ATLANTI izhaja že 33 let in načeloma prinaša prispevke, ki so jih avtorji pripravili za vsakoletno konferenco Mednarodni arhivski dan. V tem prispevku avtor obravnava vprašanja, ki se nanašajo na razmerje med klasično in digitalno arhivsko teorijo in prakso, kakor tudi vprašanja vplivov novih informacijskih tehnologij na delo v arhivih in arhivskih službah pri ustvarjalcih arhivskega gradiva. Posebnost te revije je večjezičnost, saj podaja vsebine v treh uradnih jezikih, in sicer v slovenskem, angleškem in italijanskem jeziku; s posebnimi dodatki imajo nekateri avtorji možnost objaviti prispevek tudi v drugem jeziku.

Pravo znanstvenoraziskovalno delo na vseh multidisciplinarnih in interdisciplinarnih področjih dokazuje, da je arhivska znanost pravzaprav znanost in da morajo arhivisti stati za latinskim izrekom cuilibet in arte sua credendum oziroma vsakemu je verjeti v njegovi stroki.

Čas je, da se tega zaveda in prizna tudi najširša strokovna in znanstvena javnost.

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CONNECTIONS BETWEEN CLASSICAL AND DIGITAL ARCHIVAL THEORY AND PRACTICE AND THE INFLUENCE OF INFORMATION TECHNOLOGIES ON WORK IN ARCHIVES PETER PAVEL KLASINC

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SUMMARY

The magazine ATLANTI, which has been published for 33 years and, in principle, brings contributions made by authors at the annual International Archives Day conference. In this issue, the author discusses issues related to the positions between classical and digital archival theory and practice, as well as the impact of new information technologies on the work in archives and archival services for creators.

The special feature of this magazine is that it is multi-linguistic, as it provides content in three official languages, namely Slovenian, English and Italian, but some authors are also given the opportunity to publish, with special additions, contributions in other languages.

In the first issue of year 33, we follow topics and questions that can be connected to classic and digital archival theory and practice. The contents refer to contributions that deal with evaluation as a scientific approach or cultural approaches to the development of archival traditions of independent institutions and the presentation of auxiliary archival sciences, as knowledge and insights that are necessary for archival professional editing work in professional archives and archival services at the creator. The issues of digitization and cultural heritage are particularly emphasized in some contributions, mainly due to the valorization, selection and protection of archival documents within the framework of archival theory and practice. Scientific approaches to publications in the field of archival science, as an independent, academic, multidisciplinary and interdisciplinary science, are different depending on the situation in individual countries of Europe and beyond. The multidisciplinarity is manifested in the contributions that deal on one side with approaches to architectural solutions, for example in the construction of new or adapted buildings for the purposes of professional archives or situations where archives are exposed to emergency situations such as fires, earthquakes, floods and the like.

In the second issue of volume 33, contributions are published that deal with the impact of information technologies on work in archives, emphasizing the problems arising from archival descriptors and representative tools and their reflections, as well as issues of digital innovation in the introduction of information technologies in the context of online security , in the case of general data in special relationships with regard to their protection and the like. In terms of multidisciplinarity, connections between traditional and digital archival theory and practice are expressed. Modern document systems and the influence of the human factor can be undeniably well-processed in successful business, for example in state authorities. The discussed topics offer competences and skills that Archival students at AMEU also consider in their research in their first, second or third degree degrees.

CONNECTIONS BETWEEN CLASSICAL AND DIGITAL ARCHIVAL THEORY AND PRACTICE AND THE INFLUENCE OF INFORMATION TECHNOLOGIES ON WORK IN ARCHIVES PETER PAVEL KLASINC

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Proper scientific research work in all multidisciplinary and interdisciplinary fields proves that archival science is actually a science and that archivists must stand behind the Latin saying „cuilibet in arte sua credendum" which means „everyone is to be believed in his profession". It is high time that even the widest professional and scientific public should be aware of and acknowledge this.

Typology: 1.04 Professional article

Marie Ryantová[1]

SCIENTIFIC, RESEARCH, PUBLICATION AND PUBLISHING ACTIVITIES OF ARCHIVES IN THE CZECH REPUBLIC

Abstract

Purpose: *The paper contains a basic presentation of the scientific and publishing activities of archives in the Czech Republic. Even though archives in the Czech Republic represent important administrative authorities and with this in mind, they fulfill a whole range of duties and, even according to the Act on Archives, they are responsible for carrying out publishing and publication activities in the field of archives and the performance of file services, history of administration, auxiliary sciences of history and history. Archives in the Czech Republic are far from being mere offices, but also scientific institutions and bring significant and unforgettable results in this area. The purpose of this article is presentation of main scientific and publishing activities undertaken by archives in the Czech Republic.*

Method/approach: *The method used in the paper is a description and an explication.*

Results: *The results of the paper is an overview of the main competencies and activities of the archives in the Czech Republic within their scientific, research, publication and publishing activities.*

Conclusions/findings: *Archives in the Czech Republic and their employees are the solvers or co-solvers of various projects, organizers or co-organizers of important scientific conferences and publishers or co-publishers of scientific periodicals and scientific publications. Archives in the Czech Republic are far from being mere administration offices, but also scientific institutions and bring significant and unforgettable results in this field.*

Key words: *Act on Archives and Records Management of the Czech Republic, National archive, state regional and district archives, specialized archives, the Prague City Archives, scientific, research and publishing activity*

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ATTIVITÀ SCIENTIFICA, DI RICERCA, DI PUBBLICAZIONE ED EDITORIALE DEGLI ARCHIVI NELLA REPUBBLICA CECA

Astratto

Scopo: *L'articolo contiene una presentazione di base delle attività scientifiche ed editoriali degli archivi nella Repubblica Ceca. Sebbene gli archivi nella Repubblica Ceca rappresentino importanti autorità amministrative, adempiono pertanto a tutta una serie di compiti e, anche secondo la legge sugli archivi, sono responsabili dell'esecuzione delle attività editoriali e di pubblicazione nel campo degli archivi e lo svolgimento di servizi di archiviazione, storia dell'amministrazione, scienze ausiliarie della storia e della storia. Gli archivi nella Repubblica Ceca non sono semplici uffici, ma anche istituzioni scientifiche e portano risultati significativi e indimenticabili in questo settore. Lo scopo di questo articolo è la presentazione delle principali attività scientifiche ed editoriali intraprese dagli archivi nella Repubblica Ceca.*

Metodo/approccio: *il metodo utilizzato nell'articolo è una descrizione e una spiegazione. Risultati: i risultati dell'articolo sono una panoramica delle principali competenze e attività degli archivi nella Repubblica Ceca nell'ambito delle loro attività scientifiche, di ricerca, di pubblicazione e di pubblicazione.*

Conclusioni/risultati: *gli archivi nella Repubblica Ceca e i loro dipendenti sono risolutori o co-risolutori di vari progetti, organizzatori o co-organizzatori di importanti convegni scientifici ed editori o coeditori di periodici e pubblicazioni scientifiche. Gli archivi nella Repubblica Ceca non sono semplici uffici amministrativi, ma anche istituzioni scientifiche e portano risultati significativi e indimenticabili in questo campo.*

Parole chiave: *legge sulla gestione degli archivi e dei documenti della Repubblica Ceca, archivio nazionale, archivi statali regionali e distrettuali, archivi specializzati, Archivio della Città di Praga, attività scientifica, di ricerca ed editoriale*

ZNANSTVENA, RAZISKOVALNA, PUBLIKACIJSKA IN ZALOŽNIŠKA DEJAVNOST ARHIVOV NA ČEŠKEM

Izvleček

Namen: *Prispevek vsebuje osnovni prikaz znanstvene in publicistične dejavnosti arhivov na Češkem. Čeprav arhivi na Češkem predstavljajo pomembne upravne organe in s tem izpolnjujejo celo vrsto nalog, so tudi po zakonu o arhivih odgovorni za izvajanje založniške in publicistične dejavnosti na področju arhivov in izvajanje kartotečnih storitev, zgodovino upravnih aktivnosti, pomožnih zgodovinskih vede ter zgodovine kot take. Arhivi na Češkem še zdaleč niso zgolj pisarne, ampak tudi znanstvene ustanove in na tem področju prinašajo pomembne rezultate. Namen tega članka je predstaviti glavne znanstvene in publicistične dejavnosti, ki jih izvajajo arhivi na Češkem.*

Metoda/pristop: *V prispevku smo uporabili opisno in razlagalno metodo.*

Rezultati: *Rezultati prispevka so pregled glavnih pristojnosti in dejavnosti arhivov na Češkem v okviru njihove znanstvene, raziskovalne in založniške dejavnosti.*

Sklepi/ugotovitve: *Arhivi na Češkem in njihovi zaposleni rešujejo različne projekte, so organizatorji ali soorganizatorji pomembnih znanstvenih konferenc ter založniki ali soizdajatelji strokovnih periodičnih publikacij in znanstvenih publikacij. Arhivi na Češkem še zdaleč niso le upravni uradi, temveč tudi znanstvene ustanove in na tem področju prinašajo pomembne rezultate.*

Ključne besede: *Zakon o arhivih in dokumentologiji republike Češke, nacionalni arhiv, državni regionalni in okrožni arhivi, specializirani arhivi, praški mestni arhiv, znanstvena, raziskovalna in publicistična dejavnost.*

As a field of human activity focused on preserving archival materials, which form part of the national cultural heritage, archives perform not only administrative and informational functions but also scientific and cultural ones. This is also defined in the current archival legislation of the Czech Republic (Act No. 499/2004 Coll. on Archives and Records Management[2]). According to the law, scholarly tasks relating to archives and archival materials are also assigned to the Ministry of the Interior (i.e. the department of archival administration and file services), which is directly superior to all state archives in the Czech Republic and indirectly to other archives: according to the law, the Ministry organizes, among other things, research on sources on Czech history abroad and publishes archival publications of national importance (section 44, letters k, m). However, the National Archives in Prague has a specific position and tasks according to the law. It cooperates with other archives and develops relations with scientific, cultural, educational and other institutions to exchange experience in professional issues, scientific research and the cultural, educational, economic and ethnographic use of archives (section 46, subsection 2, letter f), carries out scientific and research activities in the field of archives, auxiliary historical sciences and related scientific disciplines (section 46, subsection 2, letter g), performs the task of a central scientific research workplace in the field of preventive care of archival materials, preservation and restoration of archival materials, preservation and access to new forms of information media, including documents in digital form. National Archive also acts as a professional methodological and training center in this area (section 46, subsection 2, letter h). It carries out publishing and publication activities in the field of archives and records management, history of administration, auxiliary historical sciences and history (section 46, subsection 2, letter j). The scientific activities of the National Archives are not limited to analogue documents. Still, the National Archives also carries out scientific and research activities in the field of the life cycle of documents in digital form (section 46, subsection 3, letter d). The tasks of the state regional archives are similarly defined (section 49, subsection 1, letters d,g), i.e. as scientific and research departments at the regional or district level and in the context of publishing and publication activities in the fields of archives and records management, history of administration, auxiliary historical

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2   See https://www.zakonyprolidi.cz/translation/cs/2004-499?langid=1033.

sciences and history. Scientific, research, publishing and publication activities in these fields are also mentioned in the Act in the case of specialized archives (section 52, letter j) and archives of local government units, i.e. mainly municipal archives (section 55, subsection 1, letter k), where the field of regional history, the history of towns and municipalities, historical local history and related fields are also specifically mentioned.

Archives in the Czech Republic fulfil all these defined tasks, although they are obliged to perform mainly tasks related to the reception, processing and access to archival materials, which constitute the majority of their activities. A number of archivists thus participate in domestic and non-institutional workshops, seminars and conferences in archiving and historiography, especially in the care of the physical condition of archival materials, IT archiving and other archival disciplines, and they also publish. As for the scientific and publishing activities of the archives themselves, these are mainly carried out 1) in the form of organizing or co-organizing conferences and workshops, 2) in the form of publishing scientific periodicals and scientific publications, and finally 3) in the form of solving or co-participating in scientific projects.

As already mentioned, specific scientific tasks are performed by the superior body of the state archives in the Czech Republic, the department of archival administration and file services of the Ministry of the Interior, which publishes various publications in the field of archives of national importance and in particular two periodicals (both since 1951): the quarterly *Archivní* časopis focused more on current issues and issues of archival theory, and the *Sborník archivních prací* (Collection of Archival Works), published semi-annually and featuring more comprehensive studies, primarily in the field of auxiliary historical sciences and the history of administration. The publication of this periodical will be taken over by the National Archives from 2024.

It is just the National Archives that has a special status among state archives in the Czech Republic, and its scientific activities (and similarly the activities of, for example, the State Regional Archive in Prague) are also defined by Act No. 130/2002 Coll. on the Support of Science, Research and Development, and Government Resolution No. 729/2009 Coll., which establishes the national policy on research, development and innovation. In addition, the National Archives' scientific activities fol-

low the traditions of its predecessors, which can be traced back to the 18th century. In 2009, the National Archives was included in the list of research organizations of the Czech Republic under Act No. 130/2002 Coll., and in 2017, in connection with a legislative change, it defended this position again; this registration means that the National Archives has demonstrated that it meets the defining characteristics for research and knowledge dissemination set out in the regulations of the European Union. As a research organization, the National Archive submits data on its outputs and results to the so-called Results Information Register (RIV),[3] which is part of the Research Development and Innovation Information System (IS VaVaI) operated by the Office of the Government of the Czech Republic. In this context, the National Archives can apply for special-purpose or institutional support for various projects. The advisory body to the Director of the National Archives is the Scientific Board, composed of internal and external experts, whose task is to participate in the short- and long-term conception of the National Archives' scientific activities, to provide all-round support and evaluation of its ongoing research projects and to discuss and comment on further planned research projects. In doing so, the National Archives cooperates with other departments, including institutes of the Academy of Sciences of the Czech Republic.

The scientific activities of the archives are reported in the archives' annual reports. Thus, in its annual report for 2022, the National Archives reported the publication of several books (including single-topic issues of its journal *Paginae historiae*) and, in particular, the rich publishing activity of its staff in the form of monographs or contributions to them and numerous journal studies in various periodicals.[4] In addition, he has organized or co-organized various seminars and conferences in the Czech Republic and abroad (in 2022, he participated in a conference „Archiv: Verhandelt. Das Schicksal des archivalischen Erbes nach dem Zerfall der Habsburgermonarchie" held in Vienna on 11 and 12 October 2022). The archive staff presented their papers at a number of domestic and foreign conferences, whether they were devoted to historical issues, archiving, digitization or issues of the archival theory, and they worked on both internal projects and participated in scientific projects of other institutions – with the Institute for Studies

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3   See https://www.isvavai.cz/riv.
4   See https://www.nacr.cz/wp-content/uploads/2023/03/VZ_2022_NA.pdf.

totalitarian regimes, the National Museum or with the institutes of the Academy of Sciences of the Czech Republic (the Institute of History, the Institute for Contemporary History, he Institute for Czech Literature or the Institute of Ethnology). Participation in international projects (e.g. ICARUS) is also an important part of the National Archives' activities (for example, in April 2015, the National Archives organized a meeting of ICARUS in Prague on the topic "Archival Cooperation and Community Building in the Digital Age"5). Among the important scientific publications of the National Archives are, in particular, editions of the reports of the papal nuncios (Černušák, 2013; Černušák, 2017; Pazderová, 2016, 2023) or a critical facsimile edition of the Archive of the Bohemian Crown (*Archiv české koruny I.–VI/1, 1981–2020*), and in the past, long-prepared editions of the 1651 register of serfs according to their confession (*Soupis poddaných podle víry*) or the 1654 and 1748 countrywide tax registry (cadastre) (*Berní rula 1–34, 1949–2017; Tereziánský katastr český 1–3*, 1964–1970). However, the staff of the National Archives also publish other editions of sources (Vojáček et al., 2009–2022), important publications on modern history (Kokošková et al., 2005; Kokošková et al., 2019; Kokošková et al., 2022) or on other topics (Paulus and Steinová, 2022). The scientific activities of the National Archives were recently presented by its former director Eva Drašarová in the article *Zwischen Skylla und Charybdis? Das Nationalarchiv in Prag als Verwaltungsbehörde und als wissenschaftliche Einrichtung* (Drašarová, 2022).

The State Regional Archives in Prague (which also concentrates the State District Archives subordinate to it) has also been included in the list of research organizations maintained by the Ministry of Education, Youth and Sports of the Czech Republic since 2018. Its research activities focus primarily on issues of security, protection, management and selection of documents of public originators, including related methodologies, as well as on the safe handling of the information content of archival materials, including the protection of personal data, or on the digitization and long-term preservation of security copies of archival materials. In the field of archives and auxiliary historical sciences, the State Regional Archive in Prague develops complex professional editorial activities, publishes a number of professional publications and prepares inventories of historical documents. The State Regional

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Archives in Prague plays an important role in the field of regional research through the publication of professional archival periodicals (9 in total), the organization of scientific conferences, as well as the preparation of lectures and exhibitions aimed at the transfer of acquired knowledge. Also, in this case, data on outputs are transmitted to the Register of Information on Outputs (e.g. Sovák and Králová 2021; Čtvrtník, 2023), and an overview of publications and conferences, the publishing activities of archivists and their participation in conferences, and internal and other projects can be found in the archive's annual report.

The Moravian Provincial Archives in Brno is another state regional archive that is included in the above-mentioned List of research organizations, maintained by the Ministry of Education, Youth and Sports of the Czech Republic. The fact that other state regional archives and their subordinate state district archives are not included in the List of research organizations does not mean that they do not carry out professional and scientific activities. They also publish a number of publications and periodicals, especially at the regional level, especially in the field of auxiliary sciences of history and history, and their staff develop a rich publication activity. All state archives also report these results in their annual reports.

Specialized archives occupy a specific position in the archival network and are usually also included in the List of Research Organizations, usually with their founders (Institute of the History and Archive of Charles University, National Museum Archives, Archive of the National Gallery in Prague, National Technical Museum Archive, Literary Archive of the Museum of Czech Literature) or independently (Masaryk Institute and Archives of the Czech Academy of Sciences). They also have a rich publishing activity (either the whole institution or individual staff members), organize various conferences and deal with scientific projects. Among the archives with significant scientific activities is the Prague City Archives, which publishes many publications, organizes major international conferences on urban history and develops rich international contacts.

Both state regional and specialized archives also provide information about their scientific activities in their annual reports, and the yearbook of the Czech Archival Society also provides an overview of the most important publications and periodicals published by the archives each year (last time ČAS v roce 2022, 2023).

CONCLUSION

The range of scientific activities of all types of archives in the Czech Republic is considerable and it is beyond the scope of this contribution to cover it in its entirety. However, it should be emphasized that even though archives in the Czech Republic represent important administrative authorities and fulfill a whole range of duties with this in mind, and some of them are not included in the list of scientific institutions, even according to the Act on Archives they are responsible for performing publishing and publishing activities in the field archival and file service performance, history of administration, auxiliary sciences of history and history. Archives fulfill these tasks abundantly – be it state archives, starting with the National Archive through state regional and state district archives, as well as specialized archives, which are often part of important scientific institutions (universities, Academy of Sciences). Archives in the Czech Republic and their employees are the solvers or co-solvers of various projects, organizers or co-organizers of important scientific conferences and publishers or co-publishers of scientific periodicals and scientific publications. Archives in the Czech Republic are far from being mere administration offices, but also scientific institutions and bring significant and unforgettable results in this field.

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SUMMARY

Archival science, as a field of human activity focused on the care of archives, forming part of the national cultural heritage, performs scientific and cultural

functions in addition to administrative and informational functions. This is also enshrined in the valid archive legislation of the Czech Republic (Act No. 499/2004 Coll. on archiving and file service), where numerous scientific tasks are defined, especially for the National Archives, but also for state regional archives. Archives fulfill all these defined tasks, even though they are obliged to fulfill mainly the tasks related to the reception, processing and making available of archival materials, which also make up the majority of their activity. A special place belongs to the National Archives, which is included in the List of research organizations of the Czech Republic and is governed by other laws regarding scientific activity. Other archives also publish a number of publications and periodicals, especially in the field of auxiliary sciences of history and history, and their staff develop a rich publishing activity. In this respect, so-called specialized archives, which often form part of important scientific institutions, occupy a specific position. Prague City Archives is also among the archives with significant scientific activity. Archives in the Czech Republic and their employees are the solvers or co-solvers of various projects, organizers or co-organizers of important scientific conferences and publishers or co-publishers of scientific periodicals and scientific publications. Archives in the Czech Republic are far from being mere offices, but also scientific institutions and bring significant and unforgettable results in this field.

SOUHRN

Archivnictví jakožto obor lidské činnosti zaměřený na péči o archiválie, tvořící součást národního kulturního dědictví, plní kromě funkcí správních a informačních také funkce vědecké a kulturní. Tak je to zakotveno i v platné archivní legislativě České republiky (zákon č. 499/2004 Sb. o archivnictví a spisové službě), kde jsou vymezeny četné vědecké úkoly zejména Národnímu archivu, ale i státním oblastním archivům. Všechny tyto vymezené úkoly archivy naplňují, přestože jsou povinny plnit především úkoly týkající se přejímání, zpracování a zpřístupňování archiválií, které také tvoří převážnou část jejich činnosti. Zvláštní místo patří Národnímu archivu, který je zařazen do seznamu výzkumných organizací České republiky a řídí se i dalšími zákony týkajícími se vědecké činnosti. Rovněž další archivy vydávají řadu publikací a periodik, a to zejména v oboru pomoc-

ných věd historických a historie, a jejich pracovníci vyvíjejí bohatou publikační činnost. Specifické postavení zaujímají v tomto ohledu především tzv. specializované archivy, které často tvoří součást významných vědeckých institucí. Mezi archivy s významnou vědeckou činností patří také Archiv hlavního města Prahy. Archivy v České republice a jejich zaměstnanci jsou řešiteli či spoluřešiteli různých projektů, pořadateli či spolupořadateli významných vědeckých konferencí a vydavateli či spoluvydavateli vědeckých periodik a vědeckých publikací. Archivy v České republice tak zdaleka nejsou pouhými úřady, ale i vědeckými institucemi a přinášejí v této oblasti významné a nepominutelné výsledky.

Typology: 1.04 Professional article

Dennis Hormuth[1]

STUDENT'S CULTURE AT CAMPUSES. HOW TO IMPROVE ARCHIVAL TRADITION

Abstract

Purpose: *After their studies students will be promoted to teachers, economic leaders, scientists, judges and political spokesmen. So, they will have an outstanding importance for future shifts in politics, economy and development of the community in general. Research about their study time as a time of education, experience and self-testing is not as intensive as it could be. At least this is a problem of a lack of archival sources.*

Method/approach: *This article examines the status quo of archival holdings at Hamburg University Archives about students. It extrapolates from this finding to a suggestion to make additional efforts to access additional archival material.*

Results: *University archives may review their accessional possibilities, their appraisal decisions, and their strategies on tradition building. Concerning archiving digital material archives may consider human scruples as well as human and/or companies' behaviour similarly to technical challenges.*

Conclusions/findings: *University archives must not wait to get material offered and they have to go into accessioning offensive. For example, they may talk to students' organisations, undertake projects of oral history and crowd sourcing projects, collect student related material on the campus and make photo campaigns on the campus.*

Keywords: *archival tradition, universities, students, accessing, service*

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LA CULTURA DEGLI STUDENTI NEI CAMPUS. COME MIGLIORARE LA TRADIZIONE ARCHIVISTICA

Astratto

Scopo: *Dopo gli studi gli studenti saranno promossi a insegnanti, leader economici, scienziati, giudici e portavoce politici. Avranno quindi un'importanza eccezionale per i futuri cambiamenti nella politica, nell'economia e nello sviluppo della comunità in generale. La ricerca sul tempo dedicato allo studio come momento di educazione, esperienza e auto-test non è così intensa come potrebbe essere. Almeno questo è un problema di mancanza di fonti archivistiche.*

Metodo/approccio: *questo articolo riassume lo status quo del patrimonio archivistico relativo agli studenti presso gli archivi dell'Università di Amburgo. Da questa scoperta si estrapola un suggerimento per compiere ulteriori sforzi per accedere ad ulteriore materiale d'archivio.*

Risultati: *gli archivi universitari possono rivedere le loro possibilità di adesione, le loro decisioni di valutazione e le loro strategie sulla costruzione della tradizione. Per quanto riguarda l'archiviazione di materiale digitale, gli archivi possono considerare gli scrupoli umani così come il comportamento umano e/o aziendale alla stregua delle sfide tecniche.*

Conclusioni/risultati: *gli archivi universitari non devono aspettare di ricevere materiale offerto ed entrare in un'offensiva di adesione. Ad esempio, possono parlare con organizzazioni studentesche, intraprendere progetti di storia orale e progetti di crowdsourcing, raccogliere materiale relativo agli studenti nel campus e realizzare campagne fotografiche nel campus.*

Parole chiave: *tradizione archivistica, università, studenti, accesso, servizio*

ŠTUDENTSKA KULTURA V ŠTUDENTSKIH KAMPUSIH. KAKO IZBOLJŠATI ARHIVSKO TRADICIJO

Izvleček

Namen: *Po končanem študiju bodo študenti nadaljevali na delovnih mestih učiteljev, v gospodarstvu, postali bodo znanstveniki, morda sodnike in politične predstavniki. Tako bodo imeli izjemen pomen za prihodnje premike v politiki, gospodarstvu in razvoju skupnosti nasploh. Raziskovanje njihovega študijskega časa kot časa izobraževanja, izkušenj in samo preverjanja ni tako intenzivno, kot bi lahko bilo. To pa posledično pomeni manko arhivskega gradiva.*

Metoda/pristop: *Ta članek preučuje status quo arhivskega fonda o študentih v Arhivu univerze v Hamburgu. Iz ugotovitev ekstrapolira predlog, kako si dodatno prizadevati za dostop do dodatnega arhivskega gradiva.*

Rezultati: *Univerzitetni arhivi lahko preverijo možnosti dostopa do svojih arhivov, prevetrijo svoje odločitve o vrednotenju in strategije za izgradnjo arhivske tradicije. Kar zadeva arhiviranje digitalnega gradiva, lahko arhivi podobno kot tehnične izzive obravnavajo tudi človeške pomisleke oziroma obnašanje ljudi in/ali podjetij.*

Sklepi/ugotovitve: *Univerzitetni arhivi ne smejo čakati na ponujeno gradivo in morajo biti proaktivni. Lahko se na primer pogovarjajo s študentskimi organizacijami, se lotijo projektov zapisa ustnih izročil in t.i. »crowd sourcing« projektov, zbirajo gradivo, povezano s študenti, na kampusu in pripravljajo fotokampanje na kampusu.*

Ključne besede: *arhivska tradicija, univerze, študenti, dostopanje, storitve*

1. TASK

Because of their special and higher education students will be promoted to leading positions both in society and in state administration after their studies. The students' interpretation of political norms and their social behavior will influence the future development of our societies. Alumni of university will shape not only politics, but also health systems, school education, economy, justice, arts and many more subjects (Göllnitz & Zimmermann, 2023, 25–28). This is why historical research should have a closer look at their academical socialization and their networks. To future leaders their years at the university are a kind of a learning laboratory for self-organization, political discussion and social life for the first time away from the shelters of their families. University education is not only focused on knowledge transfer but rather at the question of how to create new insights. Universities offer free time and a space for reflection on the own behavior and the own thoughts – often under the condition of an unstable social status – the uncertainty of financial and / or professional future. Young adults form their personality during their study time. To understand future or historical shifts in politics and society it may be essential to have a closer look at their time at the universities.

Students form the biggest group of university members with a huge gap between them and the scientific and administrative staff. In the term 2022/2023 there have been 42.819 students and 15.331 employees at Hamburg University. If you consider that most of the staff are nurses, physicians in training and other medical and administrative staff at the university's hospital (9.885 employees at medicine) the gap between the groups is rising. There are less than 700 professors at Hamburg University serving nearly 43.000 students (Wikipedia, 2024).

This proportion is the other way round if you look at scientific research on universities. The biggest amount of publications is related to the smaller group of professors and their research. A fewer number of publications concerns teaching. And the smallest outcome of research is dedicated to learning and the learners (Hormuth, 2023, 9–10). Of course, professors do have an outstanding position and they are the ones who create new knowledge and who work on the purpose of mankind. But students still remain underrepresented in research on institutions of higher education compared to their number at university. Although students

of modern times have a "function as a seismograph" (Nipperdey, 1990, 581) concerning changes in community scientific publications concerning students, their studies, and their life at the campuses are still inadequately represented in research on universities.

2. ARCHIVAL MATERIAL CONCERNING STUDENTS. EXAMPLE: HAMBURG UNIVERSITY ARCHIVES

Regarding to user-interviews at Hamburg University Archives often there are three complaints concerning archival material about students: there is a lack of sources, the existing sources came to us only by chance and/or it was very difficult to get any sources for the research at all. This finding does not come surprisingly to university archivists. At Hamburg University Archives there are approximate 2 km of archival holdings, but just about 50 meters are from student's organizations or from single students. This is 2.5 percent.

This has its reason in the legal situation, because in democratic systems archival laws only bind official bodies to the duty to offer their files to the archives (Hamburgisches Archivgesetz, 1991). The preservation of the administrative files enables public control of the authorities by making governmental and administrative acting transparent and checkable. In Germany, students' organizations are not a part of the university's official administration as they are in Poland, for example. They have a private character and are not obliged to offer their files to the archives.

The holdings of the university's bodies distort the view on the students additionally to outnumbering archival material from students' origin. At the example of dorms Werber, Lehmann and Plener showed that administration in general seems to make individuals become objects while they subjugate themselves under the governmental logic of regulation, administration, and power (Werber, 2021; Lehmann, 2021; Plener, 2021). So, students become objects of administrative acting. In archival tradition students are not seen as individuals who organize life at the campus und leave a mark on every-day business at the universities.

Reconsidering what types of documents about individual students between 1919 and 1935 Hamburg University Archives preserve in its holdings there are just a few remarks to make:

Application form for enrolment: Future students had to register at a university office to be accepted for studies. University administration staff checked personal documents and the right of access to university studies, in most cases a certificate of Abitur. The applicant had to fill a form for enrolment. The catalogue of questions to be answered in that form changed over the decades for many times – there are at least 15 different catalogues between 1919 and 1935 (Brockelt, 2023). The applicant had to give information about surname and first name, date of birth, place of birth, citizenship, address, faculty and area of studies, former enrolments at the same or at other universities and many more. According to the time additional information had to be given: war service, religion, Aryan descent.

Entry in the enrolment book: University administration noted surname, first name, number of enrolments, date of enrolment, faculty of studies and date of disenrollment.

Registration book: Every individual student had to keep a registration book. She or he had to note which classes she or he attended. She or he had to ensure that the payment of the fees for the classes and for university purposes had been confirmed by signature of docent and administration staff. These books had been in use until the beginning of the digital age in university administration. They are property of the students and come to university archives only by chance. So, there are about a handful of them for a number of hundreds of thousand students or maybe millions of students.

Examination files: Examination files show the process of examination, the examination paper, the report of the professors and the certificate.

None of these documents gives hints to anything about student's life on campus, their social networks and their process of learning. These historical sources are only to administer their studies. These files show students as objects and not as subjects.

Of course, there are some other holdings at Hamburg University Archives, which originates from the students themselves and not from university administration. They show us something about life on campus like very few holdings from student's communities, as for example the records of "gay students association" from the 1980s. They show student's self-organization and quarrels between different bodies of general students' committee. They show the gay student's fight

for social acceptance and against AIDS, how they acted in the political and social space of university as a mirror for the whole society. This holding consists of 69 files in less than one meter (AStA Schwulenreferat).

There is the self-made newspaper of the student council for "romance studies", which is a real gold mine for insights into students' world. It contents reviews of classes, attitudes towards the so-called revolutions in Southern America, social issues, comments on the changes in curricula, protest against nuclear power plants and so on. But there are only 17 issues of this self-made newspaper from 1974 to 1977 (Fachschaft Romanistik, no. 1-17). This is a spotlight on the 1970s, but it does not allow general historical observations about students' life in turbulent 20th century.

So, the archival tradition about students does not correlate to their important contribution to life at universities and does not allow to consider them in an appropriate way in scientific research. What university archives could do to change this situation is to reconsider their:

- accessional possibilities

- their appraisal decisions and

- their strategies on tradition building.

3. MISSION STATEMENT

University archives should improve the situation of archival tradition about student's life at universities both in quality and in quantity. The aim should be a long-term development and a lasting improvement. Short-termed and third party founded projects could be part of this strategy, but they are not a goal themselves.

The goal in general is to enable historical, social-science, political and other research on education, training, socializing, self-organization etc. of students as future leaders in culture, economy, and politics.

University archives could

- optimize contact and communication to student's and alumni's organizations,

- develop their skills in web- and in social media archiving,

- generate online databases for crowdsourcing,

- undertake photo-campaigns on the campuses,

- make interviews with (former) students as a part of an oral history strategy and

- ... .

4. ADDITIONAL MATERIAL WAITING TO BE ACCESSIONED

University archives will have to optimize their contact to student's organizations both to the General Students' Committee and to the students' councils in the faculties and departments. Although they are not obliged to give their documents to the archives, university archives could offer them archiving as a service. As Hamburg University Archives has already learned, there will be long discussions about data protection. Huge effort must be done to convince the students that the university does not want to control them, but to support them. This support could be an agreement to archive their websites, email-accounts, and their social media channels. The development in archiving websites is still to be developed further. At least there is ISO-Standard 28500 (ISO 28500:2017) about the file format WARC (Web ARChive). Archives are able to make crawls, that are static and show the status quo of a certain timestamp of a certain website. Email-archiving is possible, but standards and workflows still must be developed.

Archiving social media is a little more difficult. Internet does forget! For example: there had been a wide-spread platform for students in Germany: "studiVz. Das Studiverzeichnis". Students not only found their future wives and husbands there but also organized learning-groups, started discussions about curricula, special classes and so on. It showed their networks at university and beyond. This could have been a real treasure for building up archival tradition on student's life at campuses and to analyze students' networks. Unfortunately, the platform could not manage the competition of Facebook and closed in 2022 after a long period of fading away. All data had been deleted (Wikipedia, 2023). And, yes, it was the competition of Facebook, and not twitter or Instagram or another younger platform. That shows how fugitive social web is.

X, formally known as Twitter, is developing in a dangerous way concerning archiving. X closed its Academic Research Access Application Programming Interface at the end of April 2023. The German National Library and the Science data Center for Literature started a crowd sourcing initiative in February 2023 and together with hundreds of academical users they managed to archive the Ger-

man Twitter from March 2006 to May 2011 (Deutsche Nationalbibliothek, 2023). What does happen to the material from 2012 on? Nobody knows yet.

Changes in social behavior – the shift of a whole internet community from one application to another – and in private company's politics are a danger to archival mission at the same level as technical challenges. When it comes to questions of digital archiving one can often observe a rejective reaction. People are frightened to make mistakes with data protection concerning the EU-General Data Protection Regulation from 2016 (General Data Protection Regulation, 2016) while it is no problem to the same people to give material to the archives which is analogue and paper-based. The content is the same, but the form is different. One of the major problems with digital archiving is not a technical question. It is the work on explaining the legal facts. Archives must observe that in their strategies in the same way as technical issues.

Additional to offer service to students' groups and organizations university archives could develop oral history projects together with alumni and their existing networks. One could ask them to write reports about their studies and their time at the university or make structured interviews. University archives could work together with the professors for public history and contemporary history to create databases for crowd-sourcing projects. As the covid-19-pandemia started there had been created a number of such projects, in which citizens could upload photographs, text, songs and so on which they link to their own experience of pandemic situation. Right now, Hamburg University Archives are taking over the "coronarchive" (Bunnenberg, Logge, Roers & Steffen, n.d.) which is one of these platforms. The platforms exist technically and could be adapted very easily to projects on students' culture.

University archives could make photo-campaigns on the campus and take pictures of students' billboards and/or special student-related rooms.

Picture 1: Cellar-room for students use (Dézi & Schlingmann, 2016)

Picture 1 for example is from a campaign in 2016 and shows a cellar-room, which had not been used by university and so students occupied it for their use. This room is nowadays shut down to the public and used as a storage. Archaeologists from Hamburg University had the chance to serve the status quo shortly before the renovation works started (Dézi & Schlingmann, 2016). This picture 1 shows a prayer mat for religious worship and remnants of paint from preparing protest-posters.

The German Association for Archivists has got a special board on university and scientific archives (Verband deutscher Archivarinnen und Archivare e.V., n.d.). Right now this board is preparing the foundation of a special working group on collection of handbills, flyers, pamphlets and leaflets during its next spring-conference in Oldenburg in March 2024. One of the main working issues will be about terms of copyright, because in most cases the authors of this material are not known. This working group will have to develop a workflow to assure the observance of the legal framework.

Under the conditions of the lack of manpower a single archival institution cannot perform in all of these mentioned fields additionally to their mission generating

from the archival laws. So university archives have to make agreements about which archives would undertake which tasks and with which kind or resources. Tradition building on student´s culture will be a joint venture of many archives from many locations and, at its best, in international cooperation.

5. CONCLUSION

Students are an important social group at universities and the same persons will be in leading positions in our societies. Thus, research on their study time – in the sense of education, socialization and their first steps in their own political and social environment – will be important to understand future shifts in politics and society. But their outstanding position does not correspondent with the status quo of research on studies and life at campus. One off the main reasons for this gap is the lack of archival material concerning students' life at the university and life on campus. Because students' organizations have a private character and are not obliged to offer their material to public archives, archives must develop other ways of accessing: offering archiving as a particular service with a special focus on digital sources, projects of oral history and crowd sourcing projects, photo campaigns, collecting handbills, flyers, pamphlets and leaflets. Making agreements about cooperation between different university archives will be necessary since performing in all this fields additionally to their legal mission will overstrain capabilities of most archives.

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SUMMARY

The article deals with the question of the imbalance between the importance of students on university campuses and the lack of archival records relating to student culture.

Although students will play an important role in historical developments as future leaders in politics, business and society, their studies as the place and time of their education and personal development are underrepresented in historical and sociological research. This is not least due to the poor availability of archival sources. University archives have the legal mandate to depict the administrative activities of their organization. Of course, Students are members of their universities, but regarding to their self-administration and self-organization they are not part of the administrative structure, which is the primary focus of archival records.

This article uses the example of Hamburg University Archives to present which sources from the university administration provide information about student biographies, prosopography's and student co-operation and coexistence on campus. In the second part, suggestions are made as to how the situation regarding student culture can be improved.

University archives should strengthen their contacts with student self-governing bodies and offer archiving as a special service. It should be noted that there may be a mistrust towards the archive as an official administrative unit and the fear on the student side of being disempowered or controlled by official bodies. A special focus could be placed on archiving their social web presences, as this is a communication medium widely used by students. The fluidity of these media and the proprietary situation should be urgently considered, as corporate policies regarding the openness of media content can change.

University archives could work together with the professors for public history and contemporary history to create databases for crowd-sourcing projects. The aim could be to provide a platform for uploading images, documents and so on, which students could fill with content from their student life. These platforms technically exist, for example, from projects to document the corona pandemic and they could easily be converted for these purposes. Another possibility would be to create oral-history projects together with alumni associations.

Another field would be the collection and archiving of student flyers and journals. Many university archives already do this, but the effort involved in cataloguing and copyright issues often stand in the way of actually working with the materials. These collections could be supplemented by photo campaigns on campus to document, for example, student association notice boards, rooms used by students and graffiti.

These are just some of many possible suggestions. The aim is to provide an incentive for university archives to take a closer look at the topic of creating an archival tradition of student culture and to develop consciously a strategy. As these tasks are too big to be tackled by a single archive additionally to their legal mission, the article proposes the creation of an archive network in which many different university archives should participate.

Typology: 1.03 Short Scientific Article

Robert Parnica[1]

DIGITAL CULTURAL HERITAGE – ISSUES OF VALUE, SELECTION, AND PRESERVATION IN ARCHIVAL PRACTICE

Abstract

Purpose: *This work aims to summarize the current state of digital preservation in the context of digital cultural heritage from an archival perspective. The author examines the importance of cultural heritage concepts globally and locally, focusing on some of the main challenges. The fundamental question is how archivists select and evaluate the value of archival collections for cultural heritage. The author is interested in the decision-making process during the creation of digital cultural heritage and the selection for digitization, which has significant social and political implications.*

Methods: *The paper reviews recent literature on digital cultural heritage and digital preservation and analyzes several online digital resources that are on local, national, and international levels, such as UNESCO, the EU (European Union), and several national institutions in Hungary.*

Results: *In non-Western and underdeveloped countries, digitization was critically perceived (even as a form of digital colonization). Aware of this, the author suggests a careful balance of decisions and approaches to be considered (review of non-economic cultural heritage values, steps in support of consistent and evidence-based evaluation, including factors for long-term preservation).*

Conclusions: *The problem of digitization of cultural heritage is not only a technological issue but a more complex one. The author believes this paper could help archivists understand their complex position and embrace a more holistic approach to digital preservation and cultural heritage.*

Keywords: *cultural heritage, digital cultural heritage, values, selection, digital preservation, UNESCO.*

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PATRIMONIO CULTURALE DIGITALE – QUESTIONI DI VALORE, SELEZIONE E CONSERVAZIONE NELLA PRATICA ARCHIVISTICA

Astratto

Scopo: *Questo lavoro mira a riassumere lo stato attuale della conservazione digitale nel contesto del patrimonio culturale digitale da una prospettiva archivistica. L'autore esamina l'importanza dei concetti di patrimonio culturale a livello globale e locale, concentrandosi su alcune delle principali sfide. La questione fondamentale è come gli archivisti selezionano e valutano il valore delle collezioni d'archivio per il patrimonio culturale. L'autore è interessato al processo decisionale durante la creazione del patrimonio culturale digitale e la selezione per la digitalizzazione, che ha significative implicazioni sociali e politiche.*

Metodi: *L'articolo esamina la letteratura recente sul patrimonio culturale digitale e sulla conservazione digitale e analizza diverse risorse digitali online a livello locale, nazionale e internazionale, come l'UNESCO, l'UE (Unione Europea) e diverse istituzioni nazionali in Ungheria.*

Risultati: *nei paesi non occidentali e sottosviluppati, la digitalizzazione è stata percepita in modo critico (anche come una forma di colonizzazione digitale). Consapevole di ciò, l'autore suggerisce un attento equilibrio tra decisioni e approcci da considerare (revisione dei valori non economici del patrimonio culturale, misure a sostegno di una valutazione coerente e basata sull'evidenza, compresi i fattori per la conservazione a lungo termine).*

Conclusioni: *Il problema della digitalizzazione del patrimonio culturale non è solo una questione tecnologica ma più complessa. L'autore ritiene che questo articolo potrebbe aiutare gli archivisti a comprendere la loro complessa posizione e ad abbracciare un approccio più olistico alla conservazione digitale e al patrimonio culturale.*

Parole chiave: *patrimonio culturale, patrimonio culturale digitale, valori, selezione, conservazione digitale, UNESCO.*

DIGITALNA KULTURNA DEDIŠČINA – VPRAŠANJA VREDNOSTI, IZBORA IN HRANJENJA V ARHIVSKI PRAKSI

Izvleček

Namen: *Cilj tega prispevka je povzeti trenutno stanje digitalnega arhiviranja v kontekstu digitalne kulturne dediščine z arhivskega vidika. Avtor preučuje pomen konceptov kulturne dediščine na globalni in lokalni ravni ter se osredotoča na nekatere glavne izzive. Temeljno vprašanje je, kako arhivisti izbirajo in vrednotijo vrednost arhivskih zbirk za kulturno dediščino. Avtorja zanima proces odločanja pri nastajanju digitalne kulturne dediščine in izbor za digitalizacijo, ki ima pomembne družbene in politične posledice.*

Metode: *Prispevek pregleduje novejšo literaturo o digitalni kulturni dediščini in digitalnem ohranjanju ter analizira več spletnih digitalnih virov na lokalni, nacionalni in mednarodni ravni, kot so UNESCO, EU (Evropska unija) in več nacionalnih institucij na Madžarskem.*

Rezultati: *V vzhodnih in nerazvitih državah so digitalizacijo dojemali kritično (tudi kot obliko digitalne kolonizacije). Zavedajoč se tega, avtor predlaga skrbno uravnoteženje odločitev in pristopov, ki jih je treba upoštevati (pregled neekonomskih vrednot kulturne dediščine, koraki v podporo konsistentnemu in na dokazih podprtem vrednotenju, vključno z dejavniki za dolgoročno ohranitev).*

Sklepi: *Problem digitalizacije kulturne dediščine ni le tehnološko vprašanje, ampak je bolj kompleksno. Avtor verjame, da bi lahko ta članek pomagal arhivistom razumeti njihov kompleksen položaj in sprejeti bolj celosten pristop k digitalnemu arhiviranju in kulturni dediščini.*

Ključne besede: *kulturna dediščina, digitalna kulturna dediščina, vrednote, izbor, digitalna hramba, UNESCO.*

1. INTRODUCTION

This work focuses on digital cultural heritage from the archival perspective. The author analyzes the context and content of current definitions of digital cultural heritage and issues of digital heritage today. The author starts the analysis by explaining its evolution and analyzing international standards and regulations. How archivists make selections and what criteria they use to assess the value of archival collections for digital cultural heritage.

Cultural heritage institutions (GLAM[2]) have a vast quantity of static data, which they produce, process, describe, transform into valuable information, and present in a dynamic visual representation, thus creating a new type of knowledge and cultural heritage attractive to a wide specter of users. However, digitization has a disruptive impact on these processes in GLAM institutions, which, each in its way and on its territory, cope with complex issues of digitization, privacy issues, copyrights, access, commercialization, and Wester-centric bias in shaping a policy (Wagner & Cippele, 2023).

The study compares the latest international and supernational organizations' provisions and recommendations (primarily focusing on UNESCO and the EU recommendations on digitizing cultural heritage). The author is interested in the technology of the formation of digital cultural heritage and especially in the selection process for digitization. With this comes the cultural heritage's social and political connotation, whether heritage created locally is part of world heritage or exclusively belongs to the local community and minority groups. Should we discuss distinct types of cultural heritage based on the various values and purposes they stand for?

The author posits that the appraisal of analog materials differs from selecting materials for long-term preservation by creating professional and ethical challenges. The author elaborates on the set of values and complex conditions inspiring GLAM institutions to prioritize digitization and preservation of their collections. This work aims at archivists embracing a holistic approach to digitization by focusing on the selection criteria and the values of collections. Archivists make challenging decisions to protect collections for posterity in their daily work, missing the broader ap-

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2   GLAM - galleries, libraries, archives and museums.

proach that their work creates local and national digital heritage assets. The author concludes by briefly explaining the evolution of the Hungarian digital heritage and the socio-political conditions in which it appeared and functions.

2. CULTURAL HERITAGE

2.1. UNESCO AND EU PERSPECTIVES

Over the past decades, our understanding of cultural heritage has evolved. The scope of heritage expanded in terms of type and scale and with the time between creation and preservation (de la Tore, 2013). Today, heritage is perceived more as a process than a product (Rouhani, 2023). Moreover, cultural heritage incorporates broader concerns such as ethics, access, control, dissemination, and digital economy. Article 2 of the 2003 Convention for Safeguarding the Intangible Cultural Heritage relates to the practices, expressions, representations, knowledge, and skills (Peña et al., 2023, 1926). Cultural heritage is also closely associated with the concept of value, especially "universal value," as mentioned in the 1972 UNESCO World Heritage Convention. Rouhani believes one should avoid a reductionist approach in which heritage is cut off from its community and broader context (Rouhani, 2023). Therefore, heritage can also be seen as of world, regional, national, or local importance (Sotirova et al., 2012).

The definitions of cultural heritage range from very general and broad to very narrow and specific. "*Heritage is defined as our legacy from the past, what we live with today, and what we pass on to future generations. As commonwealth of all humankind, its enduring value should be kept for future generations*" (Wang, 2020, 365–366). Cultural heritage is a culturological and legal term that encompasses a set of cultural values of a community, and its conservation and preservation are of utmost importance for the preservation of national identity and the sustainable development of society (Trencheva & Zdravkova-Velichkova, 2019, 6082).

Zaagsma believes there is an intrinsic connection between heritage and the nation-building process because what society chooses to appoint as heritage and to be worth preserving is deeply political (Zaagsma, 2023, 832). Smith, too, stressed that heritage is never neutral and always negotiated, often contested, and thus inherently political (Smith, 2006). Since the 'archival turn,' it has been commonly recognized that archives have been active in the reconstructions and visions of

the past and, thus, became powerful actors and potential gatekeepers in producing historical knowledge (Zaagsma, 2023, 832).

In the European Union, promoting cultural heritage is inextricably linked to strengthening a sense of European unity and identity (Whitehead et al., 2020), as is digitization politics (Zaagsma, 2023, 834). The EU launched the *Europeana* portal, aggregating content from hundreds of GLAM institutions that produce a new form of cultural memory politics that converges national and supranational representations with global information infrastructure (Zaagsma, 2023, 834). The 2018 Statement on the European Year of Cultural Heritage illustrates the complexity and richness of the European cultural space. The lack of a common notion of cultural heritage is perceived as a strength, not a weakness (Whitehead et al., 2020).

"The aim of the European Year of Cultural Heritage is to encourage more people to discover and engage with Europe's cultural heritage, and to reinforce a sense of belonging to a common European space… Cultural heritage shapes our identities and everyday lives. It surrounds us in Europe's towns and cities, natural landscapes, and archaeological sites. It is not only found in literature, art, and objects but also in the crafts we learn from our ancestors, the stories we tell our children, the food we enjoy in company, and the films we watch and recognize ourselves in… You may think of heritage as being 'from the past' or static, but it evolves though our engagement with it. Moreover, our heritage has a big role in building the future of Europe (Whitehead et al., 2020, 4)."

Thus, cultural heritage affects the sense of belonging to the common European space and forms self-consciousness because it surrounds us in literature, art, and objects, but also in the crafts we learn from our predecessors (Trencheva & Zdravkova-Velichkova, 2019, 6082).

Many European countries have national digitization strategies that stress the importance of the 'national' in the selection procedure, although to various degrees. Thus, the Croatian Cultural Heritage project (Lemić, 2022) highlights the importance of digitization for networking, preserving cultural diversity, and using cultural content in education, tourism, and other service activities (Zaagsma, 2023). The digitization strategy of the Hungarian Government and its archival National Database Program reflects the current impact of social transformation on an ar-

chival system meant for publishing collections and granting full access to their users (Hegedus, 2019).

2.2. CRITICISM

Although there are obvious benefits from digitizing and preserving cultural heritage - because they stimulate free access to information and contribute to further democratization of human knowledge – some who see cultural heritage through the prism of politics often connect digitization as an extension of Western hegemony and colonialism for its asymmetrical knowledge production (Zaagsma, 2023, 835). Such views appear in the post-colonial Global South when dealing with the imagined past of the indigenous people; colonial or slavery themes - must be taken into consideration. Similar criticism and serious ethical concerns are raised when conserving and reconstructing many archeological sites and other cultural heritage places (Ul-Assar, 2021, 39).

Some critics argue that UNESCO's concept of digital heritage as static objects is not adequate because digital heritage includes items that are or represent dynamic processes and patterns of use that share more common features with intangible heritage (Colley, 2015, 15).

Critical remark on the heritage sector arrives from the point that the heritage and its production is no sole player of digital cultural heritage because many heritage-like practices exist across all domains, especially in data economies in the government and research sector and gaming communities, which all make decisions about what data should be archived for the future (Cameron, 2021, 7). In this regard, we should also mention the context of digital consumerism that we live in and where culture and heritage play a significant role in this development (Matečić, 2016). Thus, Cameron sees digital cultural heritage as all digital data that society considers vital to preserve and keep as a source of knowledge for future generations. According to him, this raises the question of how much digital data for digital heritage is enough and if all digital data is worth our time, money, and investment for long-term preservation (Cameron, 2021).

Today, heritage practitioners are under pressure to organize and manage the past in the present because of the ubiquitous and growing digital transformation that slowly takes over many spheres of human life. Government institutions and party politics instrumentalize the tourist economy, so taxpayers' money sent to GLAM

institutions results in more dynamic cultural interaction, including "intellectual products" used in the tourist industry. Such heritage praxis tends to segregate the past from the present, understanding it as concluded and therefore amenable to exhibition in museums or public remembering (Whitehead et al., 2020, 225).

There are opinions that Europe needs a new direction for European heritage: to recognize and address historical situations of division, contest, conflict, and exchange as formative of the richness of European cultures today (Whitehead et al., 2020, 227). Thus, the construction or sense of a shared heritage is entangled with affirmations of belonging at the level of rhetoric and policy. What happens at the level of practice, and in our case – archival practice? What happens when heritage is involved in refusals of belonging or when belonging is tacitly or overtly denied to some people, like national minorities and other marginal groups (Whitehead et al., 2020, 208)? Can cultural heritage with universal values diminish the role of heritage of minorities and local communities with their value systems on a local level? Or what shall we do with countries and nations that do not share common philosophical fundaments of conservation in the non-Western world and whose interest in preserving and conserving cultural heritages is missing in their cultural policies and legal protection (Peña et al., 2023)? There are regions and institutions, even in the West, where the notion of preserving digital heritage is still not functioning in praxis due to the lack of knowledge/interest and human and financial resources.

3. DIGITAL CULTURAL HERITAGE

3.1. GLOBAL AND EUROPEAN PERSPECTIVES

Digital cultural heritage is defined as all digital data that society sees as essential to retain and keep as a source of knowledge for future generations when digital data encapsulates our digital interface with the world (Cameron, 2021, 5). Digital heritage records include, thus, all digital data from the cultural heritage, scientific knowledge, government information, business, and personal information. It is the totality of the evidence of digital societal activity from the past in archives, libraries, museums, and digital archives such as research data archives, broadcast archives, Internet archives, business archives, memory institution archives, etc. (T & B van der Werf, 2014, 9). Both individuals and institutions decide what to

keep in the future by converting societal data into historical data (T & B van der Werf, 2014, 9).

The purpose of digital heritage long-term preservation is also to prevent it from disappearing and ensure it remains accessible to the public (Wang et al., 2020, 567). Digital heritage is thus centered around digital products deriving from its cultural heritage ontology and related environment. It is crucial to determine the process of how digital heritage is formed and present how to protect it and develop related products, and what is even more important, how to transform these products into new digital products in the form of knowledge (Wang et al., 2020, 567).

"Faced with the growing danger of loss of valuable information that determines the world's legacy of knowledge, the identity, history, and values of mankind, UNESCO strives to sensitize governments, relevant institutions, and the public at large of the importance to preserving information for present and future generations" (Schorlemer, 2020, 36). UNESCO developed a campaign to promote digital preservation to combat technical obsolescence and physical decay. These efforts resulted in the adoption of UNESCO's Charter of 2003, which aimed to regulate the use of cultural heritage.

UNESCO's *Charter on the Preservation of the Digital Heritage* is the first global initiative defining digital heritage. The Charter consists of a Preamble and 12 articles. Article 1 deals with the scope of digital heritage, including human knowledge and expression. It embraces cultural, educational, scientific, and administrative resources, as well as technical, legal, medical, and other information created digitally or converted into digital form from existing analog resources. Where resources are "born digital," there is no other format but the digital object. Digital materials include texts, databases, still and moving images, audio, graphics, software, and web pages, among various formats. They are often ephemeral, requiring purposeful production, maintenance, and management to be retained. Article 2 explains the purpose of preserving digital heritage to ensure it is still accessible. Articles 3-5 stress the importance of guarding against loss of heritage for posterity, such as rapid obsolescence of the hardware and software that brings it to life, but also uncertainties about resources, maintenance, preservation, and the lack of supportive legislation. Articles 6-9 are dedicated to required measures, where the first-place strategies and policies to preserve the digital heritage

must be developed. Article 7 is devoted to the selection process and what should be kept, which varies between countries. However, the main criteria for deciding what to keep are their significance and lasting cultural, scientific, evidential, and other values. Articles 8 and 9 distinguished between protecting the digital heritage and preserving cultural heritage. While the former concentrates on legal and institutional frameworks, the latter focuses on its societal and cultural dimensions. Articles 10-12 deal with the roles and responsibilities of the member states, especially the sharing of tasks and responsibilities based on existing roles and abilities where the emphasis is on partnership and cooperation (Article 11), and the role of UNESCO under its mandate and functions (Article 12), (UNESCO, Charter, 2003).

The 38th session of UNESCO's 2015 General Conference adopted supplements to the 2003 Charter, called R*ecommendation Concerning the Preservation of, and Access to, Documentary Heritage Including in Digital Form* ("The 2015 Recommendation"). It was adopted under the impression that despite the 2003 Charter, a considerable share of the documentary heritage had been lost due to rapid technological change. Both documents, the 2003 Charter and the 2015 Recommendation, mark an essential guideline for UNESCO's approach to the preservation of digital heritage and provide a legal policy framework at the global level (Schorlemer, 2020, 38). The sense of urgency has not diminished even today.

However, in the European Union, there was a strong parallel effort in that direction. The European Commission brought *Commission Recommendations of 27 October 2011 on the digitization and online accessibility of cultural material and digital preservation,* which stated the following:

"The Digital Agenda for Europe seeks to optimize the benefits of information technologies for economic growth, job creation and the quality of life of European citizens, as part of the Europe 2020 strategy. The digitization and preservation of Europe's cultural memory which includes print (books, journals and newspapers), photographs, museum objects, archival documents, sound and audiovisual material, monuments and archaeological sites (hereinafter 'cultural material') is one of the key areas tackled by the Digital Agenda, (EC Recommendation, 2011, Point 1)."

The EU's strategy for digitization and preservation builds on the work done over the last few years in the digital libraries initiative. The European actions in this

area, including the development of *Europeana*, Europe's digital library archive and museum, were supported by the European Parliament and the Council in a Parliament resolution of 5 May 2010 and the Council Conclusions of 10 May 2010 (EC Recommendation, 2011, Point 2). However, the context for digitization efforts and collaboration at the European level changed significantly because it included new elements such as the launch of *Europeana* in November 2008, the publication of the report 'The New Renaissance' by the 'Comité des Sages on bringing Europe's cultural heritage online' of 10 January 2011 and the Commission's proposal for an Orphan Works Directive of 24 May 2011 (EC Recommendation, 2011, Point 4).

The Commission brought an updated set of measures and recommendations for Member States concerning digitization and bringing cultural heritage online and for digital preservation. In that context, the development of digitized material from libraries, archives, and museums should be encouraged to ensure that Europe supports its place as a leading international player in the field of culture and creative content and uses its wealth of cultural material in the best feasible way.

As a result of these efforts, *Europeana*, Europe's digital library, archive, and museum, was launched on 20 November 2008. The further development of the *Europeana* platform depended primarily on how the Member States and their cultural institutions fed it with content. It made it visible and accessible to citizens (Purday, 2012).

By 2011, *Europeana* gave direct access to more than 19 million digitized objects. Only 2 % of these objects were sound or audiovisual material. Increasing the content accessible through Europeana, including types of underrepresented materials, made the site more enjoyable for the users and was therefore encouraged. The overall target of 30 million objects by 2015 has been in line with Europeana's strategic plan and a steppingstone for getting Europe's entire cultural heritage digitized by 2025 (EC Recommendation, 2011, Point 15)

The European Commission launched in 2023 the 'Twin It! 3D for Europe's Culture campaign invited the 27 EU Ministries of Culture to select and submit one 3D digitized cultural heritage asset to the European data space for cultural heritage deployed by the *Europeana* initiative. The aim is to accelerate the use and reuse of 3D in the common European data space by raising awareness of the

opportunities and benefits and to help build the capacity of EU Member States' heritage institutions (*Europeana*). Europeana initiative. The aim is to accelerate the use and re-use of 3D in the common European data space by raising awareness of the opportunities and benefits and to help build capacity of EU Member States heritage institutions.

Commissioner for Internal Market Thierry Breton stated in 2023 that: "*Europeana currently gives access to 57 million cultural heritage assets with only 0.01% in 3D. Let's take advantage of the opportunities brought by technology to preserve our European cultural heritage for future generations. Today, we are calling Member States to select digital 3D assets to enhance innovation and creation in the cultural and creative sectors, education, tourism, and smart cities. This will benefit and empower people and businesses*" (EC, 2023)

The Commission's Recommendations of 2021 for Member States are aimed at accelerating the digitization of all cultural heritage monuments and sites, objects, and artifacts for future generations, to protect and preserve those at risk, and boost their reuse in domains such as education, sustainable tourism, and cultural creative sectors. Thus, according to Pena et al., digital conversion principles have considerably transformed how digital knowledge is produced and disseminated around the globe (Peña et al., 2023, 1928).

4. SELECTION CRITERIA AND VALUES OF DIGITAL HERITAGE

4.1. THE SELECTION

Archival institutions digitize archival materials for various purposes. In the late 1990s and early 2000s, digitization was considered the best mode for preserving rare or damaged analog materials. However, very soon, it became evident that with the approach of global digital transformation, archives had to reassess their role and decide to be more visible by using digitization as a new strategy to reach community and international users. Concurrently, digital content was produced for education and the global tourist industry. In this deluge of digital content, appraising collections' value for cultural heritage is problematic. Despite guidelines and recommendations from international organizations (UNESCO, ICA, or EU), there are still various approaches to this problem.

In this chapter, the author elaborates on the selection process for digitization and, ultimately, digital heritage. This process varies from institution to institution but also depends on the geographic region, weather conditions, legal provisions, financial and human resources, etc. In archives, the value of figuring out priorities for digitization and curation was primarily motivated by two crucial criteria. Firstly, the condition of the physical materials that need preservation and digitalization, and secondly, the historical value (the uniqueness or originality) of the collections that motivate research and education. However, the initiator for digitization could also be a group of various stakeholders working on specific digitization projects. Also, in recent times, we have seen society and local communities actively involved in creating new and "unheard" collections with dynamic metadata sets. All this supports and strengthens communal memory and their identity.

Thus, archives create their own acquisition policies inside the institution, established in a set of guiding values. These acquisition policies are also very much in line with the archives' mission and goals they want to achieve. Digital portals and websites that have appeared in the past 25 years were not intended to be cultural heritage *per se.* Still, some of them just earned that status because they have become so important and widely accepted because of their longevity and the value they incorporate. They become an intrinsic part of our lives, portals such as Wikipedia, YouTube, or social media such as FB, Instagram, etc. However, on the other hand, cultural heritage institutions started systematic digitization, accommodating the interests of their researchers and stakeholders to discover new and exciting themes that make static holdings – active ones. Inspired by the idea to open their collections to local communities, their websites have become a valuable tool for preserving distinct types of cultural heritage. Together with the national archival institutions, many regional archives followed the digitization and brought very colorful themes and digitization projects to the fore. Themes include digitization of theater posters, theater plays from regional theaters, drama analysis, family photographs, local music and songs, collections of recipes and prominent local individuals, collections of minority languages and their ethnographic traditions, and many others. Apart from the valuable artifacts, books, or archival collections, the GLAM institutions also produce administrative data such as archaeological reports, photographs, or archival inventories and finding

aids, which are as important as the cultural heritage object per se. All this will be published online, and many websites will supply valuable contextual information.

UNESCO 2003 Recommendations were more focused on how to store and preserve digital information rather than how to make decisions about selection for posterity. The Recommendations acknowledged that selection principles vary from country to country. However, the main criteria for deciding what digital materials to keep would rely on their significance and lasting cultural, scientific, evidential, and other values. These values remained quite general, leaving many unanswered questions. However, born-digital materials were given more priority. *"Selection decisions and any subsequent reviews need to be carried out in an accountable manner, and be based on defined principles, policies, procedures, and standards"* (UNESCO, Charter, 2003, Article 7).

As the digital world moves at lightning speed, it causes a severe challenge to heritage institutions and other information organizations to select, preserve, and access the documentary heritage. Already in 2011, the OECD observed that "more data was created in 2011 than the whole of human history, or at least since the invention of the alphabet". [3] With such progressive growth of digital content, it was obvious that identification and early preservation interventions are crucial (UNESCO/PERSIST, 2021, 2). Around 2016, the first edition of the UNESCO/PERSIST Guidelines for selecting digital heritage appeared. It was an initiative from the Memory of the World Conference in Vancouver in 2012. In 2020, the PERSIST project was integrated into the activity of the Preservation Subcommittee of the UNESCO Memory of the World Program. The Guidelines were intended to help raise awareness among governments and civil society about the transient nature of digital information. The text was dedicated to information practitioners who must decide on selecting materials for long-term preservation (UNESCO/PERSIST, 2021, 2).   The first edition of the UNESCO/PERSIST Guidelines for the selection of digital heritage emerged. It was an initiative from the Memory of the World Conference in Vancouver in 2012. In 2020, the PERSIST project was integrated into the activity of the Preservation Subcommittee of the UNESCO Memory of the World Program. The Guidelines were intended to help raise awareness among governments and civil society about the transient nature of

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3   Quoted from Titia and Bram van der Werf, The paradox of selection in the digital age, IFLA 2014, Lyon

digital information. The text was dedicated to information practitioners who must decide on the selection of materials for the long-term preservation (UNESCO/PERSIST, 2021, 2).

The second edition of the Guidelines was supported by UNESCO, with the primary purpose of raising awareness of digital information preservation and access in many parts of the world. They also acknowledge that they cannot be too specific in their application due to cultural heritage policies that differ among countries, regions, and institutions. However, there are many reasons for different perceptions of cultural heritage in some countries. Still, the guidelines stimulate their selection policies for preservation (UNESCO/PERSIST, 2021, 3).

Schorlemer (2020) advocates that the main aim of digitization is twofold; firstly, it is aimed to preserve the analog information resource and its long-term storage in the format of digital copies, and secondly, to provide access to digital copies via digital devices and networks by concurrently implementing standards to protect copyrights and intellectual property. An institution should answer these questions by evaluating the relative significance of the digital heritage to its mandate and public; firstly, by assessing its sustainability, that is, the institution's capacity to preserve it for long-term access and use; and secondly, by considering its availability in other heritage institutions, that is, its prospects for preservation elsewhere and the most appropriate institution or community group (Schorlemer, 2020, 45).

Every memory institution is unique in its mandate, collections policy, and resources. The UNESCO/PERSIST guideline suggests a set of questions that can be used to advise during digital selection decisions. These steps can form the starting point for an institutional discussion about selecting digital heritage for long-term preservation (UNESCO/PERSIST, 2021, 6). The selection criteria are generally expressed and defined in the acquisition policy of the archival institution. For instance, documentary heritage institutions such as archives select records for long-term value based on the **function** they perform by an institution or Government. The following criteria are based on the **topic, provenance,** and **format.**

In some cases, institutions may capture all the digital heritage material now and apply selection criteria later in the form of delayed selection. There are two spe-

cific collection practices: comprehensive collecting and representative sampling. **Comprehensive** collecting is used to acquire all the material produced on a given subject area, time, or geographic region. This approach requires significant institutional resources or a narrow focus. Archives sometimes employ comprehensive collecting practices, such as for influential public figures. **Sampling** is another approach used to find material for long-term preservation. It is often used when an institution does not have the resources or ability to collect comprehensively and when differentiating the material by specific selection criteria is problematic. Sampling captures a representative picture, making selection and preservation more manageable and less resource-intensive (UNESCO/PERSIST, 2021, 7).

Before embarking on a project to select digital heritage, it can be helpful to consider the overall contextual milieu at work. A **decision tree** for selection in individual institutions is an approach of four steps in a set of questions to support consistent and evidence-based evaluation. Table 1 includes the following steps: a. **identification** of the materials to be acquired or evaluated; b. **legal framework** to prevent legal issues such as intellectual property and privacy restrictions; c. **application** of three **selection criteria** (significance, sustainability, and availability); d. **decisions** made based on the results of all earlier steps (UNESCO/PERSIST, 2021, 9–12).

Table 1: A Four steps in support of consistent and evidence-based evaluation, (UNESCO/PERSIST, 2021, 9–12)

Identification	materials to be acquired or evaluated
Legal framework	prevent legal issues: intellectual property, privacy restriction
Application of three selection criteria:	1. significance, 2. sustainability, 3. availability
Decision making	based on the results of all earlier steps

Although the identification of materials, legal issues, and decision-making are intrinsically connected while making decisions, the author emphasizes the role, importance, and significance of the materials that encompass their value. The value of archival materials for culture, art, history, and society is also what societal values these materials embody and represent. One can also discuss how closely these values align with one's archive's mission and mandate. Also, one can examine whether the object is born digitally or owns a digital surrogate of a physical

record. However, one of the most important criteria is whether it has a significant social, cultural, historical, or artistic value for the community and humanity. One must always ask whether it holds such content worth continuous archival attention and research UNESCO/PERSIST (2021).

In archival praxis, we often face the problem that some analog collections, due to their size and values, will never be digitized, although it would be worth doing so. On the other hand, digital collections already exist in the digital format, for which some intrinsic values are missing. In this way, we create an asymmetric and disadvantageous relationship between nondigitized and digitized collections. Archivists often assess archival collections according to their historical and research values, which could lack a broad national and cultural heritage perspective. When digitizing historical collections, archivists are guided primarily by the preservation principle of the analog materials, where digital surrogates become a contingency plan or access copy for the profession and accessibility for their users. The author suggests that archival curators of digital archival collections should be more active in promoting the preservation of digital assets as a permanent legacy of archivists and archives in general.

As mentioned, the operating models and modes of serving the public used in libraries, museums, and archives are changing rapidly, so information professionals mustn't leave their traditional collection management activities to IT specialists.

While national, regional, and municipal archives are mandated to collect official governance-related materials, community and counter archives are motivated to fill in gaps and "silences" in the official record and promote new and different perspectives (Zaagsma, 2023, 832). While some of the boundaries between libraries, archives, and museums are blurring in the digital age, there are still issues to keep in mind that are relevant to each.

Archives focus on the importance of authenticity, provenance, and context in appraising archival records for acquisition. The legal environment often dictates what digital information must be acquired by an archive and how, or if, it can be made accessible for public access and research. Archives get original or unique records for permanent preservation. They have traditionally relied on the passage of time between their creation and acquisition to lend a historical perspective in making selection decisions (UNESCO/PERSIST, 2021, 13).

4.2. THE VALUES

One of the most fundamental reasons for preserving cultural heritage is that it embodies the permanent value of the human community. Throughout history, many civilizations and cultures have always maintained those material goods that they considered valuable for them and their society. In Article 1 of the Charter on the Preservation of Digital Heritage, UNESCO recognized that many digital resources own "lasting value and significance" and require an active preservation strategy (Schorlemer, 2020, 42). It is still unclear how to assess its real "value" and "significance" although UNESCO Director-General noted already in 2002 that digital heritage, in principle, can be considered as part of the world's cultural heritage" (Schorlemer, 2020, 43). The simple definition of value in the context of culture is seen in terms of "the qualities and characteristics" reflected in objects or practices, thus incorporating various meanings depending on its context (Matečić, 2016, 17).

By studying the values of the conservation of the material cultural heritage, one can discern a lot about the intellectual, religious, cultural, and sociopolitical weight. The varying points of study can also result in different points of view because of the subjective approach to that issue. Mason stipulates that there are two fundamental value categories, which he distinguishes as sociocultural and economic (Mason, 2002).

Table 2, Deconstruction of material non-economic values of cultural heritage (Matečić, 2016, 77–78).

Political value	Protection and preservation of cultural heritage (laws)
Historical value	The fundament of heritage that causes the reaction toward the past and its objects (identity, memory)
Scientific value	For scientific research and interpretation (publications)
Authentication value	Uniqueness and integrity of cultural heritage
Symbolic value	It stands for the national identity of the communities (common national values)
Spiritual/religious value	It reflects on sacred or religious interpretations of heritage
Aesthetic value	It refers to visual characteristics of cultural heritage, the most individual among all cultural heritage values

Table 2 represents cultural non-economic values that could be deconstructed and distinguished into the following seven groups. Material cultural goods do not necessarily need to hold all these types of cultural values because they often depend on various stakeholders involved in preserving and managing cultural heritage.

Following his distinction of material values, archival digital heritage should hold similar types of values. The historical, scientific, and authentic/unique values and symbolic values are sublimed into one – digital value. One digital collection can be more important than the other because of its quality and the values it embodies, but also because of different researchers and stakeholders in various times and social and political environments. This brings us to the theoretical legacy of Terry Cook and others about the Appraisal theory and archivists assessing the value of archival records (Cook, 1997). During selection for digitization, the archivist curator applies another round of appraisal/selection, but this time on a digital level. In short, records that once faced appraisal and were left to be part of the physical collection are now facing a new level of appraisal by being selected for digitization.

5. CHALLENGES OF DIGITIZATION AND DIGITAL PRESERVATION

According to UNESCO's Guidelines, digital media do not have the same longevity as books, documents, or physical objects, which could be preserved for centuries. Digital file formats, systems, and storage media are constantly changing, endangering the readability and integrity of digital heritage. Even digital systems that are both tools for content creation and creation are acknowledged as digital content worth preserving (UNESCO/PERSIST, 2021, 3). One should note that the responsibility for maintaining digital heritage goes beyond archival institutions because it requires the engagement and cooperation of the public and private sectors and content creators. Digital preservation also implies a challenge for the institutional budget, which puts many undeveloped countries in a disadvantageous position.

Guidelines stimulate collaboration with underrepresented communities when selecting decisions to ensure that documentary heritage created by and about those communities is found and selected for long-term digital preservation (UNESCO/PERSIST, 2021, 4). Colley advocates that the transformative nature of digital technologies raises serious ethical, sociopolitical, and cultural questions for GLAM institutions because digital technologies involve dematerialization, compression, high-speed access, non-linear access, and qualitative changes in the production, nature, representation, and use of digital content (Colley, 2015, 14).

"Digital Preservation refers to the series of managed activities necessary to ensure continued access to digital materials for as long as necessary. Digital preservation… refers to all the actions needed to support access to digital materials beyond the limits of media failure or technological and organizational change. Those materials may be records created during the day-to-day business of an organization; "born-digital" materials created for a specific purpose (e.g., teaching resources); or the products of digitization projects" (Digital Preservation Handbook, 2015).

Digital preservation has been perceived as a technological challenge, but recently, much more accepted as a practice that needs to consider the norms and values of society (T. & B. van der Werf, 2014, 2). Digital preservation lacks a clear ethical framework for who, how, what, where, and why to restore certain historical artifacts through technology (Ul-Assar, 2021, 38). With those questions in mind, digital preservation of tangible heritage differs from that of intangible heritage because it is not concerned so much with its physicality and locality. UNESCO addressed the preservation of digital heritage as a part of its activities for safeguarding documentary heritage. While, in one way, there is an attempt to preserve digital cultural heritage, there is also an unlimited drive of individual self-publishing on the web, creating an information overflow that considerably challenges the selection for digital preservation (T. & B. van der Werf, 2014, 3). However, digitization transforms information on an analog carrier into digital form. This digital conversion process transformed knowledge production and dissemination around the planet, stimulating the culture of participation where institutions and users can collaborate (Peña et al., 2023, 1928).

Some authors believe it is essential to distinguish between digitization to preserve cultural elements and digital preservation as a tool to protect the value of manifestations or assets. The former relates to creating new digital products from heritage elements, while the latter refers to the strategies used to preserve heritage, regardless of whether it is tangible or intangible (Peña et al., 2023, 1929).

The long-term preservation is associated with many complex issues. We should mention a few that could be gathered into six distinctive groups where each is a particular aspect, although never independently, and where each can affect the other. Table 3 shows the following: cultural, technological, legal, methodological, economic, and social factors (Voutssas, 2012, 86).

Each factor from Table 3 has its issues and challenges. Still, they are valuable aids to enable the design and execution of a strategic plan for digital collections within cultural heritage institutions. According to Voutssas, these factors are the "big picture" around the preservation issues and create a functional framework to deal with them strategically (Voutssas, 2012, 89). Daily, archivists and other information professionals developed through long-time issues that can be grouped into seven goals or "principles" functional for digital preservation. These include selection, quality, provenance, accessibility, availability, trustworthiness, and functionality (Voutssas, 2012, 90)

Table 3: Factors of Long-Term Digital Preservation (Voutssas, 2012, 86–89)

Cultural	Lack of awareness of large groups within society, including decision-makers and planners, about the historical significance of digital documentary heritage. This issue is very acute within developing countries.
Technological	A rapid and unstoppable shift of devices, practices, and aspects relating to ICT. Hardware and software obsolescence, storage devices and changes in formats, programs, interfaces, lack in interoperability, new standards, etc.
Legal	How to achieve a delicate balance between protecting copyrights and confidentiality while defending access rights to information. Right to privacy but also to be forgotten.
Methodological	"Documentary" factors were the most neglected. They were associated with tools and standards used for appraisal. Structural metadata.
Economic	What is the cost of digitization and long-term preservation
Social	To ensure enduring access and usability for future generations

We realize that a significant challenge in digitizing cultural heritage is organizing and integrating information into traditional databases. The latest information society, which focuses on exchanging information and cultural communication in real-time, realizes the need for digital representation of cultural heritage in the global information space (Trencheva & Zdravkova-Velichkova, 2019, 6084). That real-time exchange of information and cultural communication in the information society became a significant characteristic of people's communication (Trencheva & Zdravkova-Velichkova, 2019, 6084).

A new digital environment has created new forms of expression and representation, ranging from web pages and interactive social media sites to private research databases, digital artworks, and online gaming environments. These products overlap with boundaries, blur the lines of responsibility, and challenge past approaches to collect (UNESCO/PERSIST, 2021, 5). Books, periodicals, government records, private correspondence, personal diaries, maps, photographs, film and sound re-

cordings, historical records, and works of art have digital equivalents, which often fit well within existing practices and mandates. In addition to digital equivalents of analog materials, digital heritage includes social media, Virtual Reality (VR) and Augmented reality (AR) material, digital art, web archiving, and many others.

Archivists and information specialists should also be aware that they must select and appraise materials across formats, as paper and digital often coexist in what can be referred to as a long hybrid tail. Selection practices, therefore, must be approached holistically rather than as purely digital or purely paper/analog. Other challenges arise about interlinking paper documents with their digital surrogates (UNESCO/PERSIST, 2021, 5).

6. HUNGARIAN DIGITAL CULTURAL HERITAGE

6.1. HUNGARIKUM

The example below will analyze how politics shapes national heritage values within national borders and extends them into the regions and countries where ethnically Hungarians still live. The purpose of such a stand lies in preserving the national identity and uniqueness of the Hungarian nation in a space shared with different countries and national minorities. With this regard, the Hungarian national heritage aspires to distinguish itself from the other nations and neighboring cultures whose histories intermingled throughout the centuries.

The Hungarian Parliament adopted the Act XXX of 2012 on Hungarian national values and *Hungarikum* (in effect since 2015 with a consensus between the five major parties) to establish an appropriate legal framework for the identification, collection, and documentation of national values important to the Hungarian people and by providing an opportunity for making them available to the broadest possible audience and for their safeguarding and protection. The act wishes to set up a supportive legal framework for the "*Hungarikum* movement," an extensive civil initiative already in place. According to the legal definition, *Hungarikum* refers to a collective term denoting a value worthy of emphasis that is the highest quality of Hungarian products with its characteristic Hungarian attributes, uniqueness, special nature, and quality (Act XXX, 2012).

The term cultural heritage was integrated within the concept of *Hungarikum* and thus elevated to the same level as an intrinsic part of the Hungarian cultural her-

itage. Hence, Act XXX of 2012 defines Hungarikum as a collective term about a value standing for the highest quality of Hungarian products divided into the following thematic groups. It includes products ranging from agriculture and food industry, health and lifestyle, built environment, industrial and technological solutions, cultural heritage, sport, natural environment, and tourism and catering (Act XXX, 2012).

Act XXX of 2012 did not bring any provisions about digital heritage because such a term did not exist at that time. In Part 4, Section 19. on closing provisions in point f. there is one single place mentioning the term "digital format" in which the Government is authorized to establish by special decree: "rules about the registry of the contents of national values, outstanding national values and Hungarikum presented in a digital format and to ensuring public access to the same" (Act XXX, 2012, 9). However, Hungarikum still does not include all heterogeneity of the digital heritage of heritage institutions because of the diverse and rich nature of the materials they preserve. Thus, the legislator primarily saw the role of digitization in accessing and publicizing cultural heritage easily.

According to the National Value Pyramid's bottom-up building system in Chart 1, anyone can suggest a value to the essential collections by filling out the proper standard form. After the admission, the so-called national value can be suggested further to the Collection of Hungarian Values, and the Hungarikum Committee decides whether the national value might be accepted. If something becomes of outstanding national value, then the petitioner can submit it to the Collection of Hungarikum. If the Hungarikum Committee agrees, the value can be named Hungarikum. Thus, the Hungarian cultural heritage is structured around national goals regulated by special law in which the notion of *Hungarikum* is elevated to the rank of a unique Hungarian – value.

Chart 1, The Hungarian National Value Pyramid (Collection of Hungarikums, 2014)
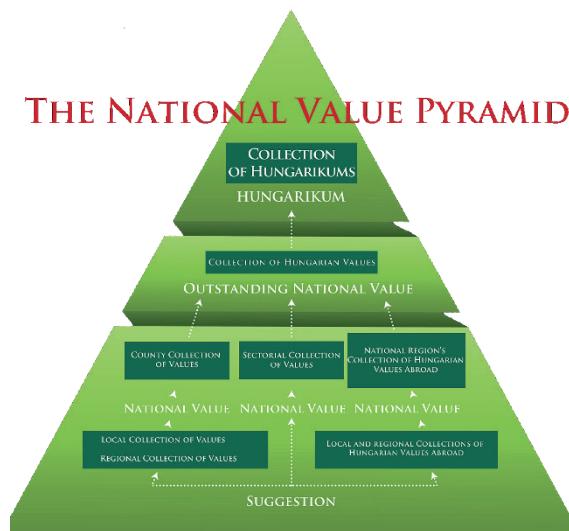
The digitization of cultural heritage could also be contested and provocative for some communities, especially if it is shared by several nations where each nation presents digital heritage as its intellectual product. The space of Central Europe and the Balkans have many contested heroes and events due to the shared history and universal Medieval Latin culture, which undoubtedly opens new avenues for future discussion (Monok, 2012).

An excellent example of the "digital unification" of the Hungarian cultural heritage was the *Bibliotheca Corviniana Digitalis* Program (2001-2004), which virtually restored the fifteen-century library of King Matthias Corvinus. Thus, *Bibliotheca Corviniana* brought pieces that were dispersed throughout European libraries and, by virtual reconstruction, made access to scientific research and publishing easy (Hegedus, 2019).

6.2. HUNGARICANA

The Hungarian Cultural Heritage Portal (*Hungaricana*) is a joint website of Hungarian archives, museums, libraries, and other institutions that provides access to various digital collections of Hungarian cultural heritage, such as maps, archives, books, photos, and more. The portal is part of the *Hungaricana* project (not to be mixed with Hungarikum), which aims to share Hungarian cultural heritage

with the public and enable them to explore Hungary's history and culture in a user-friendly way. The Ministry of Human Capacities and the National Széchényi Library support the portal. The *Hungaricana* project aims to share Hungarian cultural heritage, including content that has never been accessible. The goal is to create an environment where everyone can explore Hungary's history and culture quickly and efficiently (Hngaricana site).

Launched in 2015, the *Hungaricana* has become a leading public collection provider in one year. The portal was created by the collaboration of the Parliamentary Library, the Budapest City Archives, and the Arcanum Data Base Ltd., and currently brings together the digital content of about 150 public collections and collaborators. It is primarily intended to share and distribute content generated by the digitization support of a cultural agency of the Hungarian Government. On this site, we can find about 5 million images and 7 million OCR pages, and the website is used by 2.2 million visitors per year, which is a considerable amount compared to other member states' published statistics (Hegedus, 2019).

The *Hungaricana* project consists of several databases. The gallery database includes artworks, paintings, photos, postcards, graphics, and a tapestry database, with the materials deriving from 27 geographically dispersed museums and libraries. The library database comprises 19,163,315 pages of various publications, documents, newspapers, the old Hungarian library, and religious and diaspora collections. The maps database consists of 77823 valuable maps and 42652 plans. The archival database forms charters, *Libri Regii*, archival documents, *Urbarium* 1767, *Urbaria* et *Conscriptiones*, and *archontology*. The Budapest Time Machine enables retrieving historical data and offers navigation in space and time via interactive maps, with quick and straightforward crossing through different time sections.

In the Budapest Time Machine / Maps application, there are four different time sections (1837, 1873, 1908, 1937) in which the transformation of the city's structure can be studied with the assistance of vectorized maps made by the contemporary available most detailed high-resolution maps. Finally, the last database is dedicated to folk music. This collection gradually took over the role of the central archives of straightforward Hungarian folk music from the collection at the Museum of Ethnography.

7. CONCLUSION

In this work, the author focused on analyzing digital archival heritage and their digital repositories, which, due to technological obsolescence, could become increasingly vulnerable to damage and loss of data. Suppose websites and digital repositories cannot preserve their visibility and accessibility for the long term. In that case, it creates a fundamental problem in the trustworthiness and reliability of cultural heritage data and their institutions. In our case, archives must preserve their dominant role as the *'loca credibilia'* or trustworthy places for the "documentary" cultural heritage and support high professional standards of protection and dissemination. In conclusion, evaluating and assessing digital heritage is based on many principles related to traditional selection, such as context and provenance, while acknowledging that some aspects of conventional collection may not wholly transfer into the digital environment. The concept of digital heritage thus requires thoughtful consideration of emerging issues concerning long-term preservation, accessibility, use, ethics, and others when making selection decisions and finding its social, cultural, and other values (UNESCO/PERSIST, 2021, 6).

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SUMMARY

This work focuses on digital cultural heritage from the archival perspective. The author analyzes the context and content of current definitions of digital cultural heritage and issues of digital heritage today. How do archivists make selections, and what criteria do they use to assess the value of archival collections for dig-

ital cultural heritage? In everyday work, archivists make challenging decisions to protect collections for posterity, missing the broader approach that their work creates local and national digital heritage assets. This work aims at archivists embracing a holistic approach to digitization by focusing on their collections' selection criteria and values.

The author analyzed the evolution of international standards and regulations concerning cultural heritage and how GLAM institutions produce a vast quantity of static data, transform it into valuable information, and present it in a dynamic representation.

Although there are apparent benefits to digitizing and preserving cultural heritage, critical voices often see cultural heritage through the lens of politics, frequently connecting digitization as an extension of Western domination, colonialism, and asymmetrical knowledge production. There are opinions that Europe needs a new direction for its heritage: to recognize and address historical situations of division, contest, conflict, and exchange as formative of the richness of European cultures.

Digital cultural heritage is all digital data that society sees as essential to retain and keep as a source of knowledge for future generations when digital data encapsulates our digital interface with the world. Digital heritage records include all digital data from cultural heritage, scientific knowledge, government, business, and personal information. The purpose of digital heritage long-term preservation is to prevent it from disappearing and ensure it remains accessible to the public. UNESCO's Charter of 2003 on the Preservation of Digital Heritage is the first global initiative defining digital heritage. UNESCO's 2015 General Conference adopted supplements to the 2003 Charter, called Recommendation Concerning the Preservation of, and Access to, Documentary Heritage Including in Digital Form. These two documents marked an essential guideline for UNESCO's approach to preservation at the global level.

However, there was a strong parallel effort in that direction in the European Union. The European Commission issued Commission Recommendations on 27 October 2011 on the digitization and online accessibility of cultural material and digital preservation. European actions in this area led to the development of Europeana, Europe's digital library archive and museum.

The selection criteria are generally expressed and defined in the acquisition policy. Archives select records for long-term value based on the function they perform by an institution or Government, their uniqueness, and historical value. Today, society and local communities are creating new and "unheard" collections with dynamic metadata sets that support and strengthen communal memory and identity.

By studying the values of conserving material cultural heritage, one can discern a lot about the intellectual, religious, cultural, and sociopolitical conditions. The simple definition of value in the context of culture is seen as "the qualities and characteristics" reflected in objects or practices, thus incorporating various meanings depending on its context. The author ends his work by explaining the pyramid of the Hungarian national heritage values (Hungarikums) and the Hungarian Cultural Heritage Portal (Hungaricana).

Typology: 1.01 Original scientific research

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Ameera Yahya Ahmed AL-Hooti[1]

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Abstract

Purpose: *This study addresses the challenges faced by modern societies, with a specific focus on Oman and its educational foundation aligned with ‚Oman Vision 2040.' The primary objective is to assess the use of oral history archives in teaching social studies, exploring teachers' perceptions, familiarity, and the effectiveness of this approach in enhancing Omani students' identity and national values.*

Method/approach: *The research employs purposeful sampling, incorporating focus group discussions, interviews, observation notes, and survey questionnaires. Thematic analysis is utilized to examine gathered data, categorizing findings into three themes: social studies teachers' views on oral history archives, their familiarity, and the efficacy of using this approach to enhance Omani students' identity and national values.*

Results: *The research reveals positive perceptions among social studies teachers regarding the effectiveness of oral history archives as a teaching approach. Themes include teachers' perspectives, familiarity with the method, and the efficacy of using oral history to enhance identity and national values among Omani students.*

Conclusion/findings: *The study emphasizes the importance of integrating oral history archives into the educational system, aligning with Oman Vision 2040's goals. Teachers perceive oral history archives as effective tools, enhancing student engagement, intellectual development, and contributing to the learning environment. Recommendations include institutional support, resource allocation, and training initiatives to promote successful implementation in classrooms. The*

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study contributes to Oman's educational landscape and aligns with global oral history movements, emphasizing collaboration with international organizations for enhanced research methodologies and effective teaching techniques.

Key words: *Oral History Archive, Oman Vision 2040, social studies teachers, recent history*

L'IMPLEMENTAZIONE DELLA TECNICA DEGLI ARCHIVI DI STORIA ORALE NEGLI STUDI SOCIALI PER PROMUOVERE L'ORGOGLIO DELLA LORO IDENTITÀ NAZIONALE E DEI VALORI TRA I GIOVANI DELL'OMANI: UN RIFLESSIONE DELLA VISIONE DELL'OMAN 2040

Astratto

Scopo: *Questo studio affronta le sfide affrontate dalle società moderne, con un focus specifico sull'Oman e il suo sistema educativo fondazione in linea con "Oman Vision 2040". L'obiettivo principale è valutare l'uso degli archivi di storia orale nell'insegnamento degli studi sociali, esplorando le percezioni degli insegnanti, la familiarità e l'efficacia di questo approccio nel migliorare l'identità e i valori nazionali degli studenti dell'Oman.*

Metodo/approccio: *la ricerca utilizza un campionamento mirato, incorporando discussioni di focus group, interviste, note di osservazione e questionari di indagine. L'analisi tematica viene utilizzata per esaminare i dati raccolti, classificando i risultati in tre temi: il punto di vista degli insegnanti di studi sociali sugli archivi di storia orale, la loro familiarità e l'efficacia dell'utilizzo di questo approccio per migliorare l'identità e i valori nazionali degli studenti dell'Oman.*

Risultati: *la ricerca rivela percezioni positive tra gli insegnanti di studi sociali riguardo all'efficacia degli archivi di storia orale come approccio didattico. I temi includono il punto di vista degli insegnanti, la familiarità con il metodo e l'efficacia dell'uso della storia orale per migliorare l'identità e i valori nazionali tra gli studenti dell'Oman.*

Conclusione/risultati: *lo studio sottolinea l'importanza di integrare gli archivi di storia orale nel sistema educativo, allineandosi con l'Oman. Gli obiettivi di Vision 2040. Gli insegnanti percepiscono gli archivi di storia orale come strumenti*

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efficaci, che migliorano il coinvolgimento degli studenti, lo sviluppo intellettuale e contribuiscono all'ambiente di apprendimento. Le raccomandazioni includono supporto istituzionale, allocazione delle risorse e iniziative di formazione per promuovere un'implementazione di successo nelle classi. Lo studio contribuisce al panorama educativo dell'Oman e si allinea con i movimenti globali di storia orale, sottolineando la collaborazione con organizzazioni internazionali per metodologie di ricerca avanzate e tecniche di insegnamento efficaci.

Parole chiave: *Archivio di storia orale, Oman Vision 2040, insegnanti di studi sociali, storia recente.*

IMPLEMENTACIJA ARHIVSKEGA ZAPISOVANJA USTNE ZGODOVINE V DRUŽBENIH ŠTUDIJAH ZA SPODBUJANJE PONOSA NA NJIHOVO NACIONALNO IDENTITETO IN VREDNOTE MED OMANSKIMI MLADIMI: ODSEV OMANSKE VIZIJE 2040

Izvleček

Namen: *Ta študija obravnava izzive, s katerimi se soočajo sodobne družbe, s posebnim poudarkom na Omanu in njegovem izobraževalnem temelju v skladu z vizijo „Oman Vision 2040". Primarni cilj je oceniti uporabo arhivov ustne izročila pri poučevanju družbenih ved, raziskovanje dojemanja učiteljev, poznavanja in učinkovitosti tega pristopa pri krepitvi identitete in nacionalnih vrednot omanskih študentov.*

Metoda/pristop: *Raziskava vključuje namensko vzorčenje, ki vključuje razprave v fokusnih skupinah, intervjuje, zapiske opazovanj in anketne vprašalnike. Tematska analiza se uporablja za preučevanje zbranih podatkov, pri čemer se ugotovitve razvrstijo v tri teme: pogledi učiteljev družbenih ved na arhive ustnega izročila, njihovo poznavanje in učinkovitost uporabe tega pristopa za krepitev identitete in nacionalnih vrednot omanskih študentov.*

Rezultati: *Raziskava razkriva pozitivne percepcije učiteljev družbenih ved glede učinkovitosti arhivov ustno predanega zgodovinskega gradiva kot pristopa k poučevanju. Teme vključujejo poglede učiteljev, poznavanje metode in učinkovitost uporabe ustnega izročila za krepitev identitete in nacionalnih vrednot med omanskimi študenti.*

Zaključek/ugotovitve: *Študija poudarja pomen vključevanja arhivov ustnega izročila v izobraževalni sistem v skladu s cilji vizije Oman Vision 2040. Učitelji arhive ustnega izročila razumejo kot učinkovita orodja, ki povečujejo angažiranost študentov, intelektualni razvoj in prispevajo k učnemu okolju. Priporočila vključujejo institucionalno podporo, dodeljevanje virov in pobude za usposabljanje za spodbujanje uspešnega izvajanja v učilnicah in predavalnicah. Študija prispeva k omanskemu izobraževalnemu sistemu in je usklajena z globalnimi gibanji za promocijo ustnega izročila, s poudarkom na sodelovanju z mednarodnimi organizacijami za izboljšane raziskovalne metodologije in učinkovite tehnike poučevanja.*

Ključne besede: *Arhiv ustnega izročila, Omanska vizija 2040, učitelji družbenih ved, novejša zgodovina.*

1. INTRODUCTION

The modern-day societies undergo different challenges at national level across the globe. One of the major challenges are centered around for which there is concern of the nation's respective foundation for educations which have actually suited with the respective educational foundations and make sure it fits the best political, geographical, social as well as cultural needs for the nation. In this regard, the world-class success is driven by the youth to be competent in terms of nationalism as well as individualism to achieve the nation's goals. Oman is no exception towards the challenge. In this regard, the government of Oman launched *'Oman Vision 2040'*. The vision emphasizes on to achieve success in terms of the economic growth specifically in the oil sector and it is not limited to the nation development. This vision is also focused on to enhance and develop the education need of the Omani population that possess characteristics and focus on the powerful sense to achieve national identity and values (Oman Vision 2040, 2022).

The present study assessed three factors to identify and provide information on the use of oral history archives to teach social studies: perceptions of teachers, familiarity with teachers and oral history archives effectiveness as one of the teaching approaches. The basic goal of this research is to answer the given research question: (1) what are the views of social studies teachers in middle schools regarding the use of oral history archives as their teaching approaches (2) to determine the extent social studies teachers are familiar with the oral history archives approach and to determine the degree towards which it is added in their teaching technique (3) to assess the effectiveness of the way oral history archives are used to enhance Omani students identity along with their national values?

The sampling technique implemented in this study is purposeful sampling to select the relevant participants. This comprises of focus group discussions, interviews, observation notes and survey questionnaires that are used for the data collection. Thematic analysis is implemented in this study for the analysis of the data gathered in the study.

The findings of this research are divided into three themes such as; (a) views of social studies teachers in middle schools regarding the use of oral history archives as their teaching approaches (b) teachers familiarity for social studies to use oral history archives as an approach of teaching that integrates the teaching

technique and (c) efficacy to teach social studies as an oral history approach to enhance the identity and national values of Omani students.

The research can be implied to different professional and practical approaches that appeal different aspects in the educational setting. It is noteworthy to find the research study to integrate the oral history archives approaches in the institutional level and this study is important as it highlights its connection with Oman Vision 2040 goals to foster identity among the Omani youth by implementation of oral history archives in their classrooms as one of the teaching approaches.

The teachers of social studies actually perceive oral history archives as one of the effective approaches for teaching for different reasons. The first cause is to have high engagement in the classroom and enhance the responses of students. Another possible reason is that it is considered as an important tool for personal as well as intellectual development to be among the students. It is considered as a supplementary learning material and an effective research tool in the classrooms which improves the national values among students and raises the identity awareness. It acts as one of the critical parts for the learning environment.

There are different possible recommendations and studies that have been considered to create the hopes and effectively apply the oral history archives approach in the classroom. The educational institutions along with the state have actually added major efforts for the resources and materials for support of teachers. There is emphasis on to provide training, skills as well as seminars which are regarded as the best way to elevate and promote the oral history archives approach in the classrooms.

This study has importance in terms that it aligns with the Oman Vision 2040 based on Islamic identity as well as Arab orientation state. In this case, this study assesses the oral history archives to be part of the education system in Oman for the social studies curriculum to be in the middle school level curriculum. I would highlight the important benefits connected with oral history archives for the students to develop the critical thinking skills. According to Pessanha et al (2021), the basic 13 reasons to implement oral history archives that will benefit the students comprise of:

1. Oral history archives assist students to learn more about individual perspectives that might not be in the historical record

2. Oral history archives enables students to compensate for their digital age

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3. Oral history archives allow students to learn diverse sort of information

4. It helps students to ask questions for their personal interest types

5. Oral history enables students to get a personal connection with past community life

6. The oral history archive interviews provide participation chance for historical retelling for individual lives

This study will assist to recognize the idea of oral history archives and accept it as a formal teaching technique and approach in the Sultanate of Oman. This will result in a major transition from the traditional thinking of the given strategy which is quite unreliable and needs a new perspective associated with the oral history. This keeps into account the knowledge of Oman's history and broadens the related factors. This makes unheard people assistance to witness different contributors for several historical events in the country. This study enables to fill the gaps in the history and result in different interpretations of the historical rise.

Oman can also be a part of the oral history moment. The idea as similar to different other countries actually hopes that oral history archives are a major part in Oman, to be a part of the oral history movement. The organizations are actually made on international level. Organizations consider oral history movement to have collaboration with Baylor Institute for Oral History (BIOH), Columbia Center for Oral History Research (CCOHR) and Oral History Association (OHA) (Shopes, 2002). There are many other organizations made across the world and are major parts of the diversified movement which is a part of the research methodology and is an effective classroom teaching technique. In case of Asia, oral history projects are also taken seriously taken by South Asian Oral History Project (SAOHP) (Sharpless, 2008).

2. CONTEXT

Oral history comprises of the definition as well as history of the strategy. The history has different advantages and has use in history. The assessment provides awareness regarding teachers of social studies in Oman regarding the use of oral history archives as one of the teaching methodologies.

The history study and its democratization is the procedure of oral history which is one of the democratic disciplines (El Shakry, 2015). This has major impact on

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the implementation. The oral history approach implements the different steps to conduct oral history interview. There are many successful implementations elaborated in this approach. Oral history archives in the classroom for the challenges related with oral history along with the application of the oral history archives approach has effect on the discussion based on self-explanatory impact.

Figure 1: Theoretical Concept
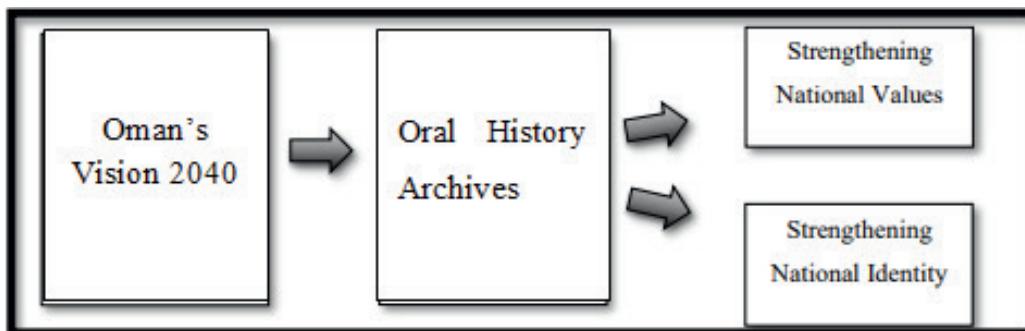
This study emphasizes on to review the effectiveness of oral history archives to enhance Oman's national identity as well as values to align with Oman Vision 2040 as indicated in the Figure (1). The major goal nationwide is to enhance the education system and make sure the Omani national values and identity is strengthened to promote success. This makes Omani enrichment to take place consciously and also make sure the potential positive engagement takes the world with fast pace.

ORAL HISTORY ARCHIVES AS A SOURCE OF PEACE PEDAGOGY

According to Llewellyn & Cook (2017), oral history is considered as one of the archival opinions that supports peace pedagogy and has work related fact connected with oral historian's development which is a different approach. This makes the barbaric to civilized systems to focus on the peaceful methodology and actually developed by reconciliation technique. The oral tasks actually capture the existing concerns for system injustice. This actually develops healthy relationships on the basis of academic grounds which are already formed. In this regard, critical pedagogy emphasizes on to be more focused as of consciousness and offers tremendous potential use for oral history in connection to the pace education. This actually supports the unheard voices and has made opinions to value and offer insights connected with the ancient patterns and offer opportunities with marginalized value.

Similarly, Christodoulou (2016) indicated in a study that there are two pedagogical elements to be found in the oral history application in the classroom: *'engagement'* and *'inspiration'*. These are the terms that allow students to relate and also interact with the primary source of the information. This comprises of the oral history archives assessment to be one of the best methods of research and also none of the experiences channeled by the past but have emotions involved as well. Nussey (2014), reflected on the idea connected with the serious challenges regarding reconciliatory pedagogy among second-year student of history teachers towards the idea of reconciliation. It was found that oral history education plays a major role to address the conflict effects and also there are examples set regarding *'dance'* of reconciliation that provides insights among the assessment of practices and reflect on the opportunity to build the response and relations towards the basic idea connected with history of teacher as an educator.

ROLE OF NATIONAL IDENTITY

According to Precht (2004), national identity plays a major role as in a single person for which the given characteristics impact communities. This has made Middle East to be an example where the national identity among citizens to have valued and have unified approaches among the diverse populations. This makes national identity to be one of the remarkable as well as noticeable features which an individual identifies and links with their origin. Similarly, House (2012), Gulf Cooperation Council (GCC) has emphasis on the idea of national identity. In this regard, it emphasizes on the significance of the officials role regarding the family members and also the consequences of the GCC states which the respective family members as nation icons. The GCC states have focus on the Muslim male tribal members and also the cultural diversity which has connection with Islamic beliefs. This has made Middle East to have accumulation for the influence of various cultures.

HISTORICAL ELEMENT IN SOCIAL STUDIES

History is one of the major components of social studies. According to Pessanha and Salah (2021), history is defined as one of the knowledge branches regarding the past events. It emphasizes on to assess the universe along with the cultural, geographical, and political aspects in the life which has started since the time. The social studies component makes history to begin since fourth grade to edu-

cate students so they can explore the old as well as the contemporary history of Oman and assess the population structure in the era of oil emergence. The history education stays in fourth grade and has focus on the major cultural features of the Arab World in the History and has better understanding for the current situations that shed light on the future.

There are discussions based on history and have not been quite limited to tell the tales from the past with an attempt made to elaborate the present and future events (Mahajan, 2011). These connect the two aspects and have been a major narration used for the drill techniques. This allows the teacher to narrate the respective topic and makes students to get the desired knowledge by narration and make use of Drill Technique based on assumption desired for specific learning as it is revised in different times and is a part of permanent and stable environment.

ORAL HISTORY ARCHIVES APPROACH

Oral history archives before assessment have different downsides. This is considered as to assess the information by the oral traditions which is subjected and based on opinions. There are memories and all lives which are diverse and have impact on the beliefs and emotions. This makes the sample sizes to be quite large and also correct the oral history concerns.

The approach of interview is considered as a primary technique applied in performing the oral history. The interviewer and interviewee have the knowledgeable idea for the respective topic. In this regard, oral history is not limited to gather data but also obtain desired information applicable with the oral history concerns which aim to retain the transparent data and also disseminate the news (Mahajan, 2011). This has disseminated the idea and because of the implementation of the new interview skills there are oral history archives assessed by the interview skills.

The classroom context implements the oral history archives which consider the knowledgeable idea connected to improve the students' performance and encourage them to be sure when they start the oral history archives assessment which focuses on the origin, methodology along with definition. The second stage is quite critical regarding the success factor assessment in classroom zprojects. The third stage comprise of the instructions along with the tips provided to be an effective interviewer (Çelik, 2018). The fourth stage is regarded as the procedure to

invite the qualified narrators for respective interviews. The fifth stage depends on preparation of the interview which also requires background research for the given project and has background assessment for the history project. The sixth and last stage is considered as application or testing the equipment, and this makes use of pilot interview practices to check the functionality and tools which are used during the interview recording. The seventh stage is to conduct the actual interview and lastly, students focus on to share the findings of the research as it shows similar connection with the actual research interview.

Oral history archives make it easy for the students to learn regarding the individual perspectives which are not evident in the historical record, compensation for the digital age along with the idea to learn various types of information and ask about questions connected with individual personal interest and narrate their personal stories which offers precious details on the human interaction. This makes oral history to allow students in their learning phase and get new historical content and get research skills and develops excellence in the writing skills. It makes sure teaching valuable critical thinking skills and also emphasis is on the inclusion and personal connection with the past as well as community life to develop valuable interpersonal skills.

3. RATIONAL AND RESEARCH QUESTION

This research aims to assess the views of teachers regarding social studies by oral history archives approach as one of the methods used for teaching social studies and also improve the national identity and values of Omani students. The study is important as there were quite a few studies done in the past on oral history archives for teaching the social studies subject in Omani schools that have private and public standards. This makes teachers involved in social studies become aware of the instruction method. Oral history archives are applicable in research and have many benefits for Omani students since they are quite diverse techniques.

This has made oral history archives to be implemented in the classroom context and also the study is essential for the project under the idea to normalize the details in Omani classrooms. This makes the tool for learning environment for students to begin at the middle school level.

This research makes social studies teachers in Oman who technically lack knowledge exposure to the idea regarding the approach of oral history to teach social studies; the case of oral history is concerned to be well taught in the Omani schools while to strengthen the national values and identity. This makes the Arab identity to increase the Islamic values and emphasis is on the Sultanate of Oman. There are theories connected with peace pedagogy and reconciliatory measure designed to cultivate the cultural diversity which emerges as a way to preserve history and also the future and self is assumed to be quite true.

As indicated in this research, the emphasis is solely on the Sultanate of Oman. Middle school students along with teachers of social studies in the Sultanate of Oman are reported in this study. However, there are eighth-grade students that are selected, and the findings indicate that there are no representative generations found from middle school level towards grade six till nine.

This study implements qualitative case study and is designed to find answer to the following research questions:

1. What are the views of social-studies teachers in middle school regarding the implementation of oral history as their teaching approach?

2. How much familiar are the teachers of social studies regarding the teaching with oral history archives approach?

3. What is the effectiveness to use oral history archives approach in social studies to enhance the national identity and values of Omani students?

4. METHOD

This research implements qualitative methodology to accomplish the research objectives. In this regard, the study implements selected phenomenon based on individual's personal experiences. Qualitative research is defined as exploratory in nature and also it has social constructed meaning for the individual interaction with respective world. The qualitative research emphasizes on to uncover the basic trends as well as thoughts with close examination of the mentioned problems or issues on the basis of the data collection.

THE IMPLEMENTATION OF THE ORAL HISTORY ARCHIVES TECHNIQUE IN SOCIAL STUDIES TO FOSTER PRIDE IN THEIR NATIONAL IDENTITY AND VALUES AMONG OMANI YOUTH: A REFLECTION OF OMAN VISION 2040 AMEERA YAHYA AHMED AL-HOOTI

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CASE STUDY

The qualitative study in this research implements case study approach to manage the data. Case study approach is characterized frequently with qualitative data analysis and make sure the suitable comprehensive technique is used for assessment of the issue and research context. Qualitative case study makes use of the methodology which has different topics to be covered which has the motivation and clarifies the comprehension to implement this approach. Qualitative case study is among the famous research method techniques designed to assess the specific topics along with concerns which are in mentioned environment.

RESEARCH CONTEXT AND RESPONDENTS

The sample of the study is obtained from population of teachers as well as students in Oman. There is purposeful sampling technique used to obtain the participants of the study. The logic as well as power as reported in purposeful sampling depends on the information obtained by rich cases for the research study (Suh et al, 2018).

The purpose of the research is to explore as well as assess the social studies teacher's perceptions by use of oral history archives as one of the teaching approaches. The respondents are from middle school social studies teachers in Oman. The effectiveness to teach social studies by oral history archives approach makes the students of eighth grade participate in the Sultanate of Oman. The evaluation of the effectiveness for teaching social studies by emphasis on oral history archives approach enables the participation of eighth-grade students that are enrolled in the semester for the School Year 2022-2023 and are in the Middle School in the Sultanate of Oman.

There is a request initiated to the Ministry of Higher Education to gain assistance for the sample selection. Once the potential respondents are identified there is e-mail sent to the teachers of social studies department with Consent Form and details about the project. The email provided researcher's identity along with the research purpose as well as method (i.e. incorporated oral history with the current social studies curriculum for eighth grade). The selected eighth-grade students of social studies teachers were involved in the present study. In addition, there are different middle school teachers in the Sultanate of Oman contacted for completion of the online survey.

The views of oral history archives as one of the teaching approaches and recruitment of the participants with saturation of the data and no new data is used as additional insight for the research questions for the new data that is redundant.

STUDY PROCEDURES

The first important procedure is to gain approval from the University to conduct the research. There is emphasis more on to assess the participants of the research. There are different steps taken such as permission form Ministry of Higher Education (MoHE) Oman. The research makes use of teachers of social studies to assess the oral history archives use as their teaching methodology.

The most important aspect is to determine the middle school teachers and identify the research participants by online survey and share the individual perceptions for the use of oral history archives as one of the methodologies for teaching. The survey has open-ended questions that allow gathering of maximum information. The questions are designed by the researcher and are based on the understanding of the teachers and familiarity of the oral history archives regarding the perceptions as well as teaching role.

There are personal interviews conducted which helps to assess the status quo along with social distancing and makes teachers to be able to meet the individuals. The open-ended survey is done by sending the e-mail with the suitable format.

The online survey approach makes use of active receiving of responses. I have been a part of teacher meeting for which classroom makes use of oral history archives approach. I also trained the teachers by online mode to use Microsoft Teams for implementation of oral history archives approach in their classroom learning. Once training was done the teachers implemented oral history archives approach as teaching in their online sessions.

The social studies teachers were a part of online survey tool and make use of focus group discussion by Microsoft Teams. Focus group discussions were also part of the conversations. The participants were stimulated and also encourage the free flow discussions based on the opinions and challenges faced by students and teachers regarding the oral history archives to be used in classrooms as their approach for teaching. The group discussions were supported by note taking process.

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DATA COLLECTION

There are different sources of data obtained by focus group discussions along with interview with students, notes during class observation along with awareness of teachers regarding social studies by use of questionnaire. **Triangulation** technique is used to assess the different methods of data collection and ensure trustworthiness for the qualitative data collection techniques. There are more than two methods used for collection of data. This is called triangulation as two or more than two methods of data are used.

A. QUESTIONNAIRES

In this research, there is open-ended survey instrument that is designed to collect information from social studies teachers about demographic profiles and assess the perceptions regarding oral history as one of the approaches for teaching and is done by the online survey. The questionnaire makes use of 16 open-ended questions assigned by middle school teachers in Oman.

B. INTERVIEWS

The oral history archives approach is implemented to the classroom regarding interviews with the students of eighth grade. The data is obtained by semi-structured interviews and use open-ended questions to collect insights the students from the government measures by COVID-19 pandemic. The open-ended questions use interview regarding the participants allows discussion on their own research topic.

C. OBSERVATIONS

Observation notes are used for support of data sources. There are observation techniques for support of the study. The research implements the observation of virtual class and teacher makes use of the oral history archives. The notes were taken completely and also teacher assessment is presented with observations regarding the student's behavior with considerable researcher.

D. FOCUS GROUP DISCUSSION

There is collective conversation with the social studies teachers to collect the data. There are open-ended questions used and probe with questions and apply the confirmation of understanding and the participants are encouraged to elaborate on the details. The designated note taking with focus group discussion online by Microsoft Teams and are hired by professional transcriptionist teams with analysis of data with field notes with note-taker and use my notes.

5. SIGNIFICANCE AND CONCLUSION

The goal of the study is aligned perfectly with Oman Vision 2040 in terms of the innovation prospect in education, Islamic identity along with the Arab orientation. In case of education, the oral history in terms of social studies curriculum mentions that middle school level there are benefits connected with the critical thinking skills development.

The oral history approach in classroom actually is a type of exercise which incorporates the projects under the social studies, and this emerges as a teaching approach which is normalized in Oman classrooms. The emphasis of the middle school level considers different benefits with oral history for the students and their critical thinking skills development. The oral history as applied with classroom in Oman classrooms and make sure there are tools for learning environment for the respective students at the middle school level. This research emphasizes on the social studies instructors in Oman that lack knowledge and also are not exposed towards the idea of oral history approach which is being taught in classrooms. Another idea is that students strengthen and build a strong sense of values and national identity by the use of concept of oral history.

The Arab nations as elaborated in this study are the major focus for which this study has major importance in Middle East. The association and assessment of eighth-grade students as per selection makes non representative generations by the middle school level.

In conclusion, the approach of oral history archives is quite effective for academic and social tools. The teacher's views are one of the successful and efficient ways to manage high engagement response by the students and these acts as an efficient way to deal with personal and efficient way to achieve personal as well as intellectual development among the students as a major supplementary mode to use learning material for research class tools. This has been effective social tools for students to enhance national identity and values which have emphasis on to improve critical thinking skills. This has made certain need for improvement and teachers require the support of the educational institutions and make sure resources are accessible for everyone. Teacher training is also required for oral history archives as a teaching approach and also several teachers are focused on the effective implementation in the near future.

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SUMMARY

In line with the objectives of Oman Vision 2040, the study evaluates the use of oral history archives in middle school social studies and finds that they are beneficial in helping Omani youth develop their sense of self, strengthen national values, and develop critical thinking abilities. Oral history is a strategy for studying history, with various advantages and uses. Teachers in Oman are aware of the use of oral history archives as a teaching methodology. This democratic discipline has been successful in implementing oral history interviews, and its application in classrooms can enhance self-explanatory discussions. Oral history archives are crucial for peace education, promoting reconciliation and addressing structural injustice, particularly in the Middle East, where national identification is crucial due to cultural diversity.

This study implements qualitative case study and is designed to find answer to the following research questions: What are the views of social-studies teachers in middle school regarding the implementation of oral history as their teaching approach?; How much familiar are the teachers of social studies regarding the teaching with oral history archives approach?; What is the effectiveness to use oral history archives approach in social studies to enhance the national identity and values of Omani students? The study evaluates the effectiveness of oral history archives in teaching social studies in Oman, using a qualitative case study approach and triangulation technique.

The study aligns with Oman Vision 2040's education innovation prospects, highlighting the benefits of oral history in middle school education, particularly in developing critical thinking skills. It emphasizes the importance of oral history in Middle Eastern education but suggests improvements and teacher training for effective implementation.

Typology: 1.03 Short Scientific Article

Bogdan Florin Popovici[1]

"WORKING WITH PETA". SOME LESSONS FROM A LARGE DIGITIZATION PROJECT

Abstract

Purpose: *The paper aims to present some lessons learnt from a large digitisation project, for the use of audience of IIAS Autumn School.*

Approach: *the presentation is made step by step, following the workflow of a digitisation project.*

Results: *The paper emphasizes key points and decision to be taken, as well as impact of them on the results of the project.*

Conclusions: *The size of the project may add new layers of complexity in a digitisation project. The impact of some decision is bigger, so the project needs to be carried out with a good planification and considering the delays and unpredicted issues that may appear.*

Keywords: *digitisation, digital archives, National Archives Romania*

"LAVORARE NELL'ORDINE DEI PETABYTE". COSA CI INSEGNA UN GRANDE PROGETTO DI DIGITALIZZAZIONE

Astratto

Finalità: *Il presente contributo intende illustrare, a beneficio dei partecipanti alla Scuola archivistica d'autunno dell'IIAS, alcuni insegnamenti tratti da un progetto di digitalizzazione di ampia portata.*

Metodo: *La presentazione dei contenuti avviene per step, seguendo il flusso di lavoro di un progetto di digitalizzazione.*

Risultati: *Il presente contributo mette in evidenza gli aspetti chiave dell'esperienza e le decisioni via via assunte, ivi incluso il loro impatto sui risultati del progetto.*

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Conclusioni: *Un progetto di digitalizzazione, se di una certa entità, può acquisire inediti strati di complessità. Alcune decisioni pesano più di altre, perciò la fase di implementazione progettuale implica non solo una buona pianificazione, ma anche mettere in conto ritardi ed eventuali imprevisti.*

Parole chiave: *Digitalizzazione, archivi digitali, Archivi nazionali di Romania.*

"DELO S PETO". NEKAJ LEKCIJ IZ VELIKEGA PROJEKTA DIGITALIZACIJE

Izvleček

Namen: *Prispevek želi predstaviti nekaj izkušenj, pridobljenih pri velikem projektu digitalizacije, z namenom nadaljnje predstavitve slušateljem Jesenske šole IIAS.*

Pristop: *predstavitev je narejena korak za korakom, in sledi projektu digitalizacije.*

Rezultati: *Prispevek poudarja ključne točke in odločitve, ki jih je treba sprejeti, ter njihov vpliv na rezultate projekta.*

Sklepi: *velikost projekta lahko projektu digitalizacije doda nove ravni kompleksnosti. Vpliv neke odločitve je večji, zato je treba projekt izvesti z dobrim načrtovanjem in upoštevanjem zamud in nepredvidenih težav, ki se lahko pojavijo.*

Ključne besede: *digitalizacija, digitalni arhivi, nacionalni arhiv Romunije*

1. INTRODUCTION

The present paper aims to share some of the lessons learned and challenges that we faced during a large digitization project undertaken by the National Archives of Romania. What we discovered, and often in the hard way, is that the big scale project has many shared points with smaller ones, but, in the same time, because of the magnitude of work, some new challenges appear and decisions need to envisage more aspects.

From the beginning, the word "large" needs to be clarified. Considering big digitization companies' experience, dealing with 10 million pages scanned may look trivial. For our institution though, as for those involved in the project, it was not. Our assumption with this paper is that other organisations not centred on digitization as core activity—but interested in performing digitisation actions in house—may be interested in our experience, both as perspective and as solutions. In this regard, this presentation during the Autumn school of the International Institute for Archival Science may prove to be useful.

2. GENERAL APPROACH

Even before the starting of the project several decisions needed to be taken and the best way to proceed had to be examined. Initially, the project aimed to digitize 9.5 million pages (then 10 million), in a limited period (less than 2 years).

A). OUTSOURCED OR IN-HOUSE?

It was obvious that the target could only be attained by outsourcing, but the intention of the project was to also acquire expertise for the internal staff, on the whole process of digitisation and indexing. Therefore, one first decision was to split the task, and outsource the digitisation of 8.5 million pages, while the rest should be realised in-house.

B). WHERE TO DIGITIZE?

The records that planned to be digitzed were historical records, and the need to protect them was evident. In this regard, it was decided that the records should not be digitized externally, but within the offices of the National Archives, considering the better implemented and manageable security measures. Moreover, since those records were very much required in reading rooms, the decision

adopted was not to centralise the records in one National Archival office, but to ask the provider to visit each individual territorial office. The issues associated with these decisions were revealed during implementation. The external provider had difficulties in (re)packing/(re)installing the hardware in every territorial division, basically covering the whole country. That hardware required high power supply, that was not always available in the offices, not to mention the spatial needs for the hardware and the activity of the provider's team, which had to be accommodated in some smaller buildings. Also, the workflow required internet with a large bandwidth, that was not always available.

C). WHO TO DIGITISE?

Apart of the provider's work, as I mentioned above, one of the goals of the project was to increase the competences of the National Archives staff in records digitisation and indexing, and in curating digital outputs. Possible options included the training of a core team or a more "democratic" approach, training one team for every territorial unit of the National Archives. Our previous experiences, with regional centres for microfilming, were not really successful, therefore we opted for the training of staff from each division. Several workshop and training sessions were organised, with presentation of the workflow, procedures on each step of the flow and practical usages of hardware and software.

D). HOW TO DIGITISE?

Since training would have been nothing without proper equipment, the project and its implementation solutions adopted required equipment for all teams; since the budget was limited, we needed to decide what type of professional capturing device can be purchased. The alternatives were scanners or cameras. After a market scrutiny and considering the usage of equipment after the termination of the project, the decision was to acquire professional cameras, as being cheaper, more versatile for various purposes in the Archives, and with sufficient quality in capturing images (300 dpi, optical, with small degree of distortion and excellent fidelity of colours).

3. TECHNICAL PREPARATIONS FOR IN-HOUSE DIGITISATION

As in any digitisation process, the flow has several distinct phases: capture the image, preparation of derivatives, quality check, and storing/preservation of the outputs. For each of these steps some decisions should be taken.

A first very important analysis was made in what concerned the purpose of digitization: to generate a replacement copy or only an access copy. A decision in this regard would have had impact on the number of copies, the file format, and the workflow itself. We decided to use the digital images also as replacement copy (security digitisation), which implied a more complex workflow and higher quality for the outputs.

A second step was to imagine and describe in a procedure the steps of the workflow. This procedure needed a simulation of activity, going through all steps and anticipating the information needs of the trainee. Though the process was caried out carefully, several issues appeared. The procedure was writing by staff who had a certain experience, with both hardware and software to be used, and have a clear perspective on the starting point and arriving point, and the way to lead the flow between them. This is why some steps were missing in the procedure, since they seemed "implicit" for authors—while the working teams disagreed later, in practice. Also, due to some external factors, the procedure steps designed were altered. The procedure envisaged a flow where the image is captured, and the quality check would be performed during indexing. However, due to delays in the process of purchasing cameras, these steps could not be followed. Such situations required adaptation of the procedure and a flexibility of the workflow.

One very tricky issue concerned with the performance indicators. As in any project, time was a very rigid constraint and we needed control keys for the amount of work to be performed. Simulations have been made and an average production of captured images and indexes per day was set. In practice although, various unexpected factors generated delays: medical leave for the staff, drainage of the camera's batteries after 4 hours of intensive work, malfunction of the lights system, slow performance of some computers, bandwidth of the network, the re-capture of defective images etc. The obvious lesson was to keep a buffer of time as to accommodate these delays and to avoid missing the target.

4. CAPTURING IMAGES

The most challenging analysis for the process of capturing the image was to decide upon the format needed. We considered the fact the images that were taken would have a double role, both as possible safety copy (paper original replace-

ment) and as access copy. That would imply the choice of a long-term format. Moreover, for the access copy, the constraints of the online portal were considered: a file of over 70-80 MB would be difficult to be accessed online and, due to technical specifications, also a large batch of small files would generate a delay in page loading. Due to the large amount of files involved, we needed to focus on the files with the best ratio size-quality.

In our analysis we have tested 5 formats: PDF/A and simple PDF, TIFF, JPG and JP2000. The cameras could produce JPG, NEF and TIFF files. NEF files have some prerequisites in being rendered, so it is rather complicated to use it. JPG is a lossy format. TIFF files are rather big—so, several dilemmas. In the end, considering that JPG is a lossy format, and it is not considered robust enough due to its compression (Allegrezza, 2021), we inclined to use TIFF format as master, with a LZW lossless compression.

The constraints of the portal implied that presenting copies as batches of TIFF or JPG files were excluded. JP2 is not well rendered by some browsers, so, it was also disqualified. PDF family remains as choice. Test of files showed that PDF/A files are bigger than simple PDF. Considering that access copy should focus on smaller size more than of resilience in time, PDF was eventually the format adopted.

Based on these initial choices, we made same tests of the necessary storage space and possibility to get as small files as possible. The results of the tests were not quite intuitive.

Table 1: Comparison table of formats and sizes

	No. test files	Master size (MB)	Access copy files (MB)	Total no. files	Total storage master (1 instance, TB)	Total storage access copy (1 instance, TB)	Total storage (1 instance) TB
a	**b**	**c**	**d**	**e**	**f=(c*e)/12**	**g=(d*e)/12**	**h=f+g**
TIFF	12	970	20	1.500.000	115,63	2,38	**118,02**
JP2	12	581	581	1.500.000	69,26	69,26	**138,52**
JPG/100	12	291	291	1.500.000	34,69	34,69	**69,38**
JPG/80	12	47	47	1.500.000	5,60	5,60	**11,21**

As it was expectable, the batch of 12 files in TIFF format was several times bigger than JPG files with 80% quality. The surprise was when we generated access copies: the PDF engine assembled the TIFF files in much smaller files than the set of JPG files. While all the other formats kept the size of access copy rather similar

in size with the master, in TIFF case the compression was almost 50 times and generated the smallest access files.

Considering the total planned number of images (1.5 million), a total of approx. 116 TB of data were necessary to store 1 instance of the master file in TIFF, comparing with only 5.6 TB if used JPG/80. But having the total size of files produced, JP2000+PDF were the most "expensive" as stored space, TIFF+PDF were ranked second, and JPG files were the smallest, but with rather big access files. The final decision was to stay of TIFF files (LZW compressed), 200 dpi and "classic" PDF format for access, combined from TIFF files.

For the capture process an important dimension of planning was the time. If images were transferred to computer directly, the process was not instantaneous (press the button and record the image on the hard disk), so it delayed the time for each picture and, also, contributed to the exhaustion of the camera battery. The decision was to capture the files on the camera card, which offered the speed and the possibility to transfer images to the computer in an unattended mode, stream-lining the process and saving time.

5. PRODUCTION OF COPIES

Once downloaded in the computer, the flow of generating the final output con-sisted of several steps. Image was capture in TIFF files, 300 DPI. Then it was converted to TIFF LZW 200 dpi, which became the production master (but also preserved as archival master). These files were named according to a set of rules of syntax. All the files pertaining to the same archival unit was then assembled into PDF files. If the PDF file would go over 80 MB, then the PDF was split in volumes.

The hardest challenges in this phase were the one derived from the calculation power of the computers we had available. Converting **large** amount of **big** files are computing intensive, and using regular PCs is not the optimal matching. The best solution in such cases would be performant dedicated processing server(s). In our case, since the activity was distributed, it would imply a rather complicated architecture and an extra-budget that was not available. We stood then on regular PCs, but this was translated in longer times for processing.

6. QUALITY CONTROL

The process of checking the output included several decisions of planning and procedure.

A). WHO CHECKS?

There were 2 options — the quality check may be performed by the operator itself for their own products or have a different person check. The latter seems a better option, since it is in the human nature to be indulgent with own work. However, due to staff unavailability, different working pace etc., it was not possible to follow this approach in all cases.

B). WHEN TO CHECK?

The options are that the check may be performed after each capture, at the end of a daily batch or at the end of the whole capturing process. The first option would be a reasonable option only if the operator used a larger screen and not the camera display. But even in such cases, the multiple parameters to be analysed and the pressure of daily pace may lead to lack of focus. The latter option was unacceptable, because not all material was taken out from the repository at once; hence, in case of an error, the archival material should be taken out from the repository again. As a result, we focused in general on the second approach, which implied that a batch of material was imaged (for instance, half day of work), and then it was checked. That led the possibility to have the material in proximity for a re-capture, in case of low quality.

C). HOW TO CHECK?

It comes as a fact that the more critical a digital copy is, the more extensive the quality check should be. The plan was to have a full check by examining every image during the indexation process, but the context did not allow for this. As such, images were examined randomly, in samples, from the whole batch, in rare cases the time allowing for a full check. However, even the sampling was difficult. TIFF files were rather big, therefore the pace of loading the image was rather slow if the computers were not performant enough. And we did not have in all cases powerful computers. This situation led to delays and in some cases, to the reduction of the sample batch. Fortunately, at least for some parameters of the checking process, we managed to automate the process, as I shall present bellow.

D). WHAT TO CHECK?

The quality control checked the quality of images following several usual parameters (like clarity, colour fidelity, correct framing etc.), the completeness of capture of the archival material, the naming syntax, and its consistency. But one very important aspect was the correct technical codification of files.

For the TIFF files, we were aware of a project from some years ago, Preforma (Preforma, 2023), which had a tool for checking the conformity of TIFF files, DPF manager. We analysed several TIFF images with it, and we received some errors.

Figure 1: Results from DPF manager of a visually defective TIFF
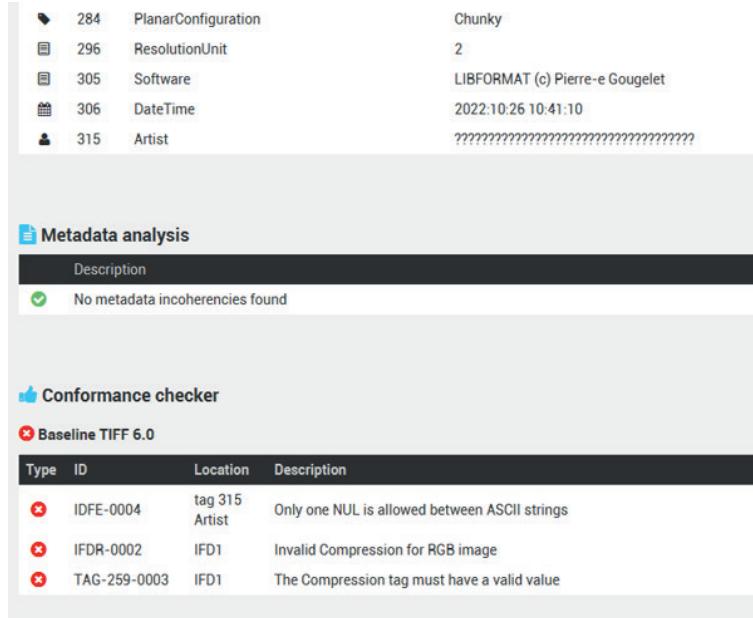
Figure 2: Results from DPF manager of a visually correct TIFF

The first remark was that we were not able to interpret the errors returned: how critical they were, what was their source etc. The tests showed the error were present in the first instance of image; basically, this is how they were captured by camera. We could not fix the errors since they seem to be generated by the camera software. We could not abandon the cameras, as they were the available devices. In the end, what we did was to check the files with several image viewers, in order to see if the files are readable; they were. Then, we accepted the images as such.

The second remark was that this the software gave us the same errors and only the same errors even though the images looked like this:
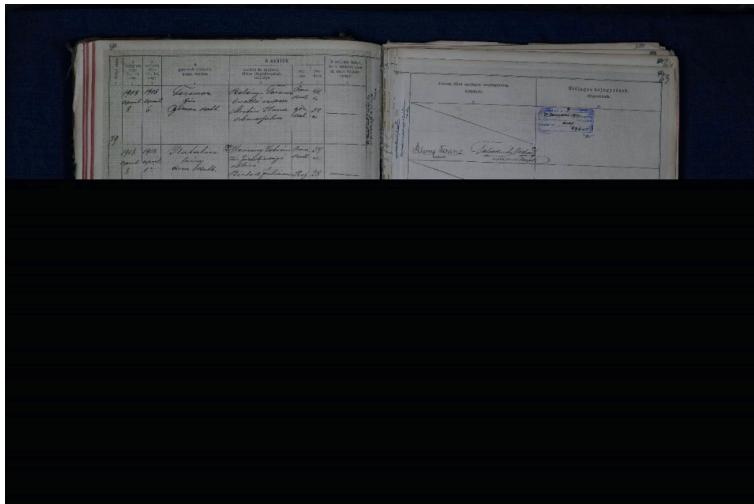
Figure 3: The TIFF file visually defective
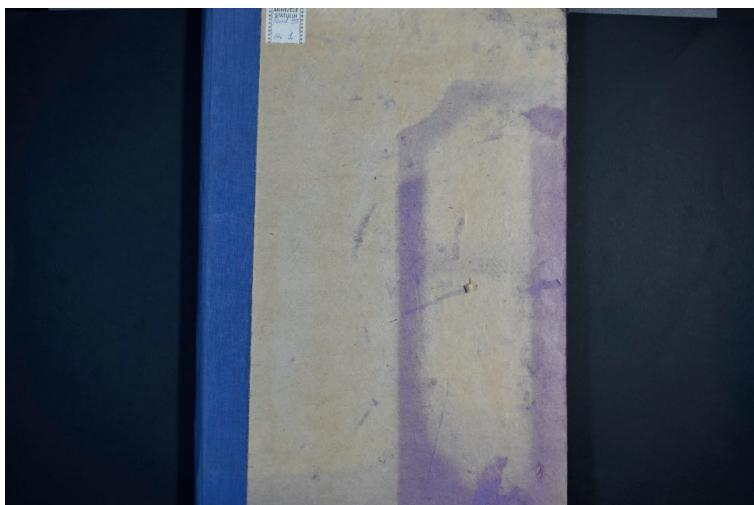
Figure 4: The TIFF file visually correct

So, the tool we used it was rather a conformance test on some items in the structure of TIFF files but could not detect erroneous coded TIFFs. And we did not manage to find a tool that could check for the quality of a TIFF in terms of visualisation and to work on big amount of files.

As it was stated above, the camera produced TIFF files without any compression. We appreciated that preserving TIFF files uncompressed with 300 DPI would be excessive, so the procedure stated a downsize and a lossless compression—200 dpi and LZW TIFF. This approach managed to solve several things. First, it

helped reduce the size of a file with 30-40% (which counted a lot, both in terms of total space occupied on storage, but also in the ability to view TIFF files on less performant machines) and solved the previous issues, that is, if a file was corrupted in visualization, the converter software could not "load" it neither. This way, we managed to automatically identify the random corrupted files among other hundreds of thousands of good ones and ask for re-capture when necessary.

The process of generating the access copy or the transfer of files over network were not protected from such errors neither. As aforementioned, TIFFs were assembled in PDFs and then all were moved to the centralized storage area. During the process, sometimes hidden errors occured. These errors were sometimes hard to determine by direct visualisation, because the errors in displayed images were very small (see figure 5), and because of the huge number of files.
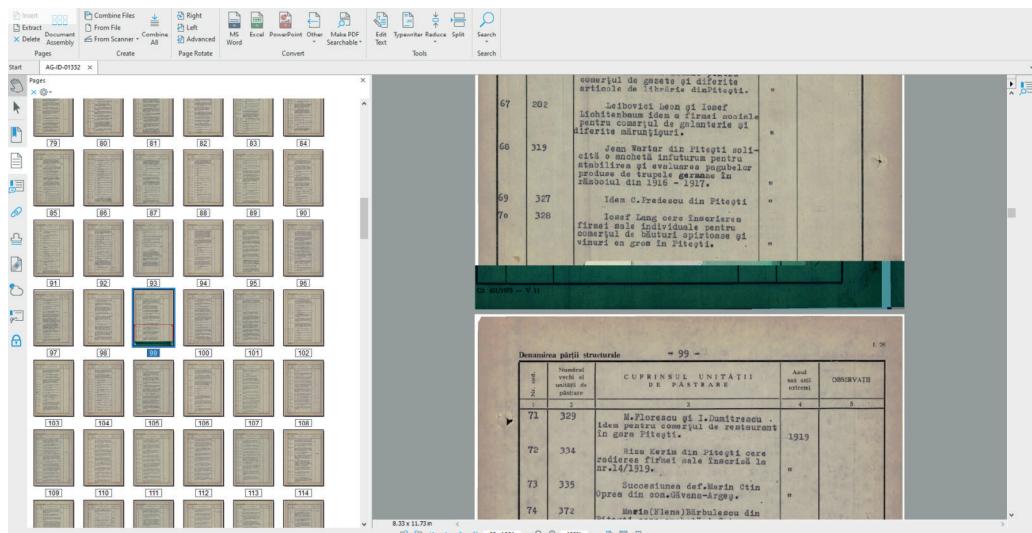
Figure 5: Error in PDF file

We tried to automate the process, by using some tools of checking for corrupted PDF files. While the file looked like in (Figure 6]), two checking software indicated no error (Figure 7 and 8), while another one gave a hint there is a problem with the file (Figure 9).
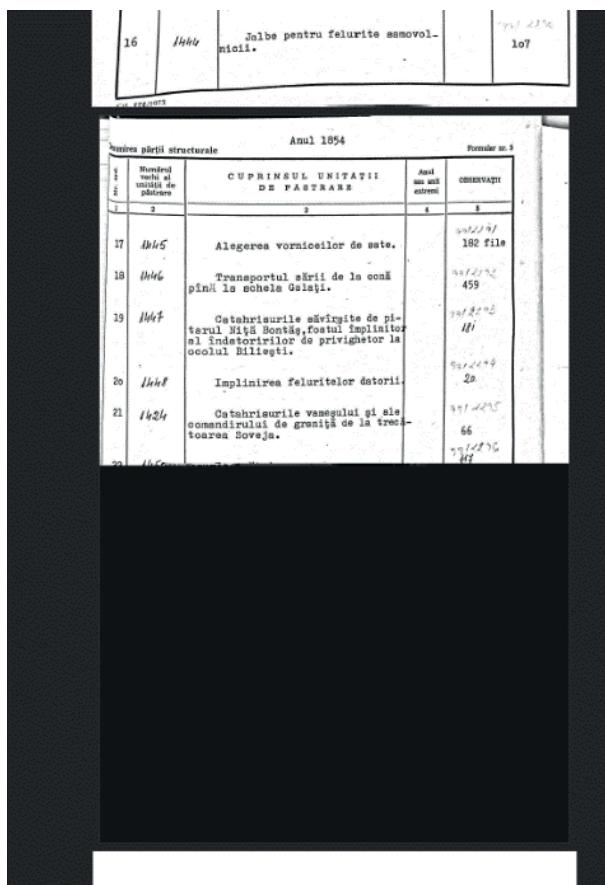
Figure 6: Visualisation of the file
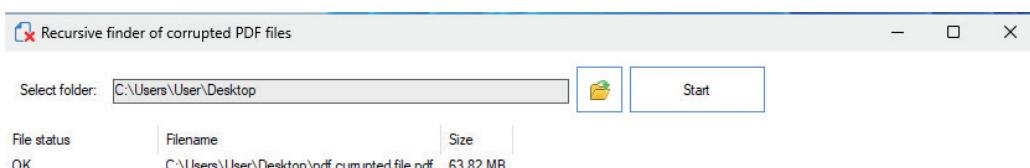
Figure 7: Test1 of deffective PDF file

Figure 8: Test2 of deffective PDF file
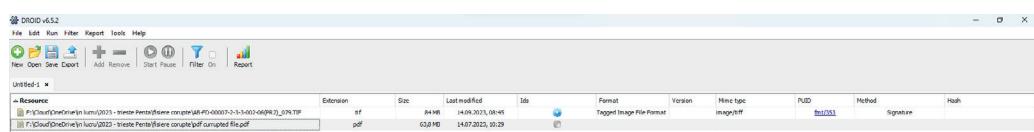
Figure 9: Test3 of deffective PDF file

Such situation led us to the conclusion that, mainly after producing and checking the files, all should also have calculated the checksum and in any future examination of files the comparison between original checksum and the current checksum should pe performed. And, of course, it is the general conclusion that it is a vital need to have software able to perform batch checking for various corruption aspects on technological level of bitstreams.

E). HOW TO STORE?

Storing of the results of a large digitisation project can also be very tricky. Letting aside various storage infrastructure [see, for a point of view (Popovici, 2022)], when we had as a result several hundreds of terabytes of data some challenges are revealed: sizing the storing capacity, distribution of storage, bandwidth to transfer all data to the storage, organisation of files on storage etc.

The transfer of data was really a big challenge, and sometimes it proved to be quicker to do the transfer by physically connecting small storage devices than to rely on the network. Checking for the checksum of files to detect possible errors after the transfer also required a lot of time. Respecting the rule for geographically distributed storage and separation of storage between master and access copies asked for extra storage room and remote storage units, fitted for the resulted amount of files. And even though the price/storage unit is cheaper than ever, acquiring enterprise-level storage for hosting hundreds of terabytes was not that cheap…

7. CONCLUSIONS

In spite the fact we have had experience with various smaller projects, we faced some unexpected issues during this project. The main lesson is that "big data" changes dramatically the perspective in terms of time of implementation, complexity, or budget. A small error if it is multiplied by thousands, may have a huge impact. An error in training that is replicated by tens of colleagues in practice, led to extensive corrections that may take days to fix. A miscalculation of necessary storage space may complicate the budget incredibly. A too tight schedule for tasks may be impacted by slow computers and if you do not have a time buffer, this small detail can make you miss the targets.

It is obvious that large digitization process requires generous budget, skilled staff, and professional tools. The difficulties we were encountered were facilitated maybe because we aimed too high, and we wanted to produce a big amount of outputs, but this was assumed in terms of goals. That led to bigger efforts and a lot of stress, but, in the end, these will be forgotten, and the results will be the one to stay.

One of the greatest accomplishments was the fact we managed to teach (and learn…) all these lessons with many colleagues, extending the competences in digitisation. And even though one project was hard, we know how to do it better in the future.

In the end, I would like to quote my colleague, Martin Stürzlinger (Vienna), who used to say years ago that digitization is not the end of the problems, but only the beginning. This is true. Starting from the issue of storage capacity and going towards the processes of digital preservation of large amount of data, these are difficult tasks to perform and a direct result of digitisation. Once we used to say that we do not have enough digitised material. Now, we have a problem of having much of it. As such, ending a digitization project is not a relief, but rather a door opens to new tasks.

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SUMMARY

The paper aims to present to the IIAS Autumn School audience some lessons learnt from ta large digitisation project. The paper goes to steps of the project, asking some key questions and presenting the rationale behind decisions adopt-

ed. Planning had to decide if the records will be digitised in-house or outsourced, place to collect the material for digitisation, who would be in charge for digitisation, how to digitise. The project split the material in two, part of it being outsourced, but in the offices of National Archives, part of it being processed internally, by the staff. In this regard, hardware has been acquired and staff was trained.

The capturing process was generating TIFF files, 200 dpi LZW compressed, with access copies in PDF. Various facets on this decision are presented. A significant portion of the text is devoted to the quality control, showing difficulties in batch identification of corrupted files. In the end, some considerations on storing these materials are presented.

The conclusions highlight that "big data" changes dramatically the perspective in terms of time of implementation, complexity, or budget. Large digitization process requires generous budget, skilled staff, and professional tools. The final remark state that digitization is not the end of the problems, but only the beginnings ending a digitization project is not a relief, but rather a door opens to new tasks.

Typology: 1.04 Professional Article

Pekka Henttonen[1]

OPEN QUESTIONS OF RESEARCH ON APPRAISAL

Abstract

Purpose: *A recent study (Henttonen & Packalén, 2023)2023 shows what kind of records have been selected for permanent preservation in a Finnish city. This paper discusses questions that are raised by the study.*

Method/Approach: *Analysis of timeline of the documents that guide appraisal at national and municipal level suggests that appraisal is in its entirety a complex and lengthy process that spans over decades and involves several actors.*

Results: *This makes it challenging to find connections between abstract level of archival theory and national appraisal policy and strategy, on one hand, and low-level decisions about the fate of records.*

Conclusions/findings: *There is room for research that examines how decisions about appraisal are reached and what is the social process behind decisions about appraisal.*

Keywords: *appraisal, research, Finland*

QUESTIONI DI RICERCA APERTE IN MATERIA DI SELEZIONE

Astratto

Finalità: *In un recente studio (Henttonen & Packalén, 2023)2023 si offre una panoramica del tipo di documenti che in una città finlandese sono stati selezionati a scopo di conservazione permanente. Il presente contributo sviluppa ulteriormente il tema affrontando le criticità evidenziate dallo studio precedente.*

Metodo: *Analizzando la cronologia dei documenti che sono alla base delle decisioni di selezione a livello urbano e nazionale verrebbe da pensare che si tratta di un processo complessivamente articolato e tutt'altro che immediato, che interessa un orizzonte temporale di decenni e coinvolge molteplici soggetti.*

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Risultati: *Ne deriva che sia difficile trovare dei punti di contatto tra la dimensione astratta della teoria archivistica e delle politiche e strategie nazionali in tema di selezione, da un lato, e la dimensione concreta delle decisioni operative riguardanti il destino dei documenti, dall'altro.*

Conclusioni: *Si individuano margini di ricerca sulle modalità di assunzione delle decisioni in tema di selezione e sulle dinamiche sociali in atto dietro alle stesse.*

Parole chiave: *Selezione, ricerca, Finlandia.*

ODPRTA VPRAŠANJA RAZISKAV NA TEMO VREDNOTENJA

Izvleček

Namen: *nedavna študija (Henttonen & Packalén, 2023) kaže, kakšne vrste zapisov so bile izbrane za trajno hrambo v določenem finskem mestu. Ta prispevek obravnava vprašanja, ki jih odpira študija.*

Metoda/pristop: *Analiza časovnice dokumentov, ki usmerjajo vrednotenje na državni in občinski ravni, kaže, da je vrednotenje v celoti kompleksen in dolgotrajen proces, ki traja več desetletij in vključuje več akterjev.*

Rezultati: *zaradi tega je težko najti povezave med abstraktno ravnjo arhivske teorije ter nacionalno politiko in strategijo vrednotenja na eni strani ter odločitvami na nižji ravni o usodi teh dokumentov.*

Sklepi/ugotovitve: *Obstaja prostor za raziskave, ki preučujejo, kako se sprejemajo odločitve o vrednotenju in kakšen je družbeni proces, ki stoji za odločitvami o vrednotenju.*

Ključne besede: *ocenjevanje, raziskovanje, Finska*

Henttonen ja Packalén (2023)as well as those with long-lasting consequences (such as high-level decision-making, environmental factors, constructions, land use, and people tarkastelevat tutkimuksessaan erään suomalaisen kaupungin tiedonohjaussuunnitelman säilytysaikoja ja sitä, millaisia asiakirjatyyppejä on siinä määritelty arkistoitavaksi. Artikkelissa käsitellään tutkimuksen herättämiä kysymyksiä. Arvonmääritystä kansallisella ja kuntatasolla ohjaavien dokumenttien tarkastelu osoittaa, että arvonmääritys on kokonaisuutena pitkään kestävä prosessi, johon

osallistuu lukuisia toimijoita. Tämä tekee vaikeaksi tunnistaa yhteyksiä ylätason teoreettisten, abstraktien strategialinjausten sekä alatason konkreettisten säilytys-aikapäätösten välillä. Tarvitaan tutkimusta siitä, miten seulontapäätökset muotoutuvat ja mikä on niiden taustalla oleva sosiaalinen prosessi.

1. INTRODUCTION

A recent study (Henttonen & Packalén, 2023)2023 examined what records are selected for permanent preservation in a Finnish city. It also analyzed assigned retention periods in general. The study is open access. Therefore, in this paper I do not go through all the details of the study here. Instead, I problematize our knowledge of archival appraisal and suggest research topics.

2. RESEARCH SETTING

Research setting is integrated in international comparison. Finnish records managers are not a separate group from archivists, and both record professionals in the city and specialists in the National Archives contribute to what is identified as permanently valuable and worthy of archiving.

Research data consists primarily of the records management plan of the city. Finnish practice is to assign a retention period individually to every record type in a functional class. This is documented in the records management plan.

3. FINDINGS

The findings of the study (Henttonen & Packalén, 2023)2023 show that in general 20–50 % of record types have been selected for permanent preservation across the function. Excluding one anomaly (a small and new function in which the appraisal process may not be final) the percentage of permanently valuable record types is highest in the function 00 Administrative affairs which generates records documenting the highest-level decision-making. Intuitively, this seems natural and is hardly surprising.

Next come functions of 10 Land use, construction, and housing and 11 Environmental affairs. Although the difference to other functions is not huge, it suggests that permanence of phenomena documented in the records is an issue that is consciously or subconsciously noted when appraisal decisions are made.

Another interesting finding was that typically the assigned retention period to a record type was either permanent retention (39 %) or ten years retention (35 %). This suggests that although it is possible to make refined appraisal decisions, in most cases the retention period is assigned almost mechanically: if the record type does not have permanent value, it is retained for ten years. There is probably assumption that this will probably be enough to satisfy needs of the organization.

4. DISCUSSION

Thus, the findings of the study by Henttonen and Packalén (2023) show what is the result of the appraisal process. The study does not tell how this result has been reached. This opens interesting questions that have no answer.

In archival literature appraisal has been eagerly discussed. Classics of archival theory have discussed, for instance, whether archivists should take part in appraisal decisions and what are criteria for information that should be preserved permanently (Stapleton, 1983), values behind the decisions (Booms, 1987), and best appraisal strategies (Cook, 2004; Samuels, 1992). These discussions suggest that appraisal is complex, theory laden, and value laden process.

From this perspective it makes sense to ask, what are the values and the theories behind the appraisal decisions here. The question is important and simple, but the answer is probably not. There might be a relatively simple answer if appraisal was a distinct, clear-cut process, in which decisions are made by one stroke by an identifiable person or group of persons. Although the study (Henttonen & Packalén, 2023)2023 did not examine this, it the opposite seems to be true; appraisal is a process spanning long periods of time and involving numerous persons. This becomes obvious when we look at the context of the records management plan.

Table 1: Time frame of the documents guiding appraisal.

	Year								
1. An appraisal strategy and/or policy (the National Archives)						08	12		20
2. A decision about municipal records of permanent value (The National Archives)	74	89	01 02 03 04 05		08 09	13 14 15 16 17	19 20	22	
3. General disposal schedule (Association of the Finnish Municipalities)			02		07	13			
4. A city specific decision about retention (The National Archives)						15			
5. The city records managment plan							19		

The table 1 shows roughly the time frame of documents guiding appraisal. Although it may not be complete, it is illustrative and gives an overview.

Firstly, the current records management plan was accepted for use in the year 2019 (bottom row in the table), but it would be erroneous to assume that the content of the city records management plan originates from that time. Records management plans were introduced in the Finnish public sector records management already in the beginning of the 1980s (Henttonen, 2019). Simply maintaining a plan is a huge task for records management. Therefore, the plans evolve gradually and there are always parts that have been carried over from previous versions unchanged. The current plan is "continuously updated."[2] Thus, it is a combination of older and more current appraisal decisions.

In Finnish "semi-jenkinsonian" appraisal practice also records creators participate in appraisal (Henttonen, 2019), but ideas of archival theory are visible only in the policy and strategy documents of the National Archives (first row in the table). Its appraisal strategy and policy guide appraisal at national level. Unfortunately, seeing relationships between national policy and strategy documents on one hand, and implementation of appraisal on local level on the other hand, is far from easy. There are several reasons for this.

Firstly, national level strategy and policy documents are ambiguous. They do not define one approach or criteria for appraisal but rather offer a list of ideas that can be applied. Both changes in national level appraisal, and ideas that one should find behind a particular decision about appraisal are hard to identify.

Secondly, the first policy and strategy documents were published in the year 2008, but many appraisal decisions precede that, and, thus, have no explicit theoretical background. The second row in the table shows this. The National Archives has published almost every year a document outlining appraisal in the municipalities. Unlike the national level appraisal policy and strategy documents, these documents are quite concrete: they list documents that generally have permanent value and are to be archived. Because Finnish municipalities have had broad responsibilities, this process has taken place piece by piece: for example, in one year one the National Archives has outlined what are permanently valuable records in health care, and on another year, what should be preserved from

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2   See https://tiedonohjaus.hel.fi/.

records in housing. As far as I know, older decisions have not been revised when a new strategy and policy document has been issued. Therefore, these decisions originate from different time periods and, thus, may not represent an internally coherent set of ideas in appraisal theory.

A third level in appraisal documents comes from the Association of Finnish Municipalities which has published general disposal schedules for municipalities (the third row). These documents incorporate decisions of the National Archives and suggest retention times for ephemeral records.

Fourthly, the National Archives has made city specific decisions about appraisal (the fourth row).

5. CONCLUSIONS

In summary, in its entirety documents guiding disposition in a municipality form a complex whole that spans over decades. Specialists from the National Archives, the Association of Municipalities and the city recordkeeping professionals have participated in identifying what records have permanent value. The distance between the most abstract and the most concrete representation of the value of records – that is, between policy and strategy documents of the National Archives and the city records management plan – is huge. In between there are levels of interpretation and discussion.

Currently appraisal is a "black box" from research point of view; one can see the result, but not how it has been reached. There is room for research that studies appraisal, not only as a playfield of archival theorists, but as a social process, for instance.

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Typology: 1.01 Original scientific research

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ARCHIVES AND FLOODS

Abstract

Purpose: *In August 2014, water again showed its power and superiority over the wrong decision of man. In the second half of the 20th century, many major and minor natural floods were fatal for people, society and archival material, which affected e.g. Florence in 1966, Nova Gorica in 1983, the Celje area in Slovenia in 1990, big part if Germany, the Czech Republic and Poland in 2002, Železniki and Škofja Loka area in Slovenia in 2016 and in Avgust 2024 a considerable part of central and northern Slovenia. In this paper. We present the problem of floods and the rescue of flooded archival material.*

Method/approach: *The causes of floods, the preservation plan, the response to the disaster, the elimination of the consequences of floods, the transfer of material from the place of the flood, preparedness for freezing, drying and disinfection of archival material are present. A table with a schematic overview of the solution of individual types of archival material is also given.*

Results: *From the analyses carried out after individual floods. It turned out that the most effective measure is only a good preventive system.*

Conclusions/findings: *It is very important to have a good awareness of the consequence of floods, especially of all leading persons in institutions and political positions.*

Key words: *floods, archives, written heritage, rescue*

ARCHIVI E INONDAZIONI

Astratto

Scopo: *Nell'agosto 2014 l'acqua ha mostrato ancora una volta la sua potenza e superiorità rispetto alla decisione sbagliata dell'uomo. Nella seconda metà del XX secolo numerose inondazioni naturali, grandi e piccole, hanno avuto conseguenze fatali per l'uomo, la società e il materiale d'archivio, come ad esempio*

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Firenze nel 1966, Nova Gorica nel 1983, la zona di Celje in Slovenia nel 1990, gran parte della Germania, nel 2002 nella Repubblica Ceca e in Polonia, nel 2016 nell'area di Železniki e Škofja Loka in Slovenia e nell'agosto 2024 in una parte considerevole della Slovenia centrale e settentrionale. In questo documento. Presentiamo il problema delle alluvioni e del salvataggio del materiale archivistico allagato.

Metodo/approccio: *Sono presenti le cause delle inondazioni, il piano di conservazione, la risposta al disastro, l'eliminazione delle conseguenze delle inondazioni, il trasferimento del materiale dal luogo dell'alluvione, la preparazione al congelamento, l'essiccazione e la disinfezione del materiale d'archivio . Viene inoltre fornita una tabella con una panoramica schematica della soluzione delle singole tipologie di materiale d'archivio.*

Risultati: *Dalle analisi effettuate dopo le singole alluvioni. Si è scoperto che la misura più efficace è solo un buon sistema preventivo.*

Conclusioni/risultati: *è molto importante avere una buona consapevolezza delle conseguenze delle inondazioni, soprattutto da parte di tutte le persone di spicco nelle istituzioni e nelle posizioni politiche.*

Parole chiave: *inondazioni, archivi, patrimonio scritto, salvataggio*

ARHIVI IN POPLAVE

Izvleček

Namen: *Avgusta 2023, je voda zoper pokazala svojo moč in premoč nad napačnimi odločitvami človeka. V drugi polovici 20. stoletja so bile za človeka, družbo in arhivsko gradivo usodne mnoge večje in manjše naravne poplave, ki so prizadele npr. Firence leta 1966, Novo Gorico leta 1983, Celjsko področje leta 1990, Nemčijo, Češko in Poljsko poleti leta 2002, Železnike in Škofjeloško območje leta 2016 in avgusta 2024 precejšen del osrednje in severne Slovenije. V pričujočem prispevki predstavljamo problematiko poplav in reševanja poplavljenega arhivskega gradiva.*

Metodologija: *Predstavljeni so vzroki poplav, načrt preprečevanja, odziv na nesrečo, odpravljanje posledic poplav, prenos gradiva iz kraje poplave, priprave na zamrznitev, sušenje in razkuževanje arhivskega gradiva. Podana je tudi tabela s shematskim pregledom reševanja posameznih zvrsti arhivskega gradiva.*

Rezultati: *Iz analiz, opravljenih po posameznih poplavah, se je izkazalo, da je najučinkovitejši ukrep le dober preventivni sistem.*

Sklepi: *Zelo pomembna je dobra osveščenost in zavedanje o posledicah poplav, zlasti vseh vodilnih oseb v ustanovah in na političnih mestih.*

Ključne besede: *poplave, arhivi, pisna dediščina, reševanje*

1. UVOD

Voda tudi v arhivih in pri drugih imetnikih pisne in druge kulturne dediščine sodi med najtežje obvladljive nasprotnike. Že omejeni, preprosti izliv vode zaradi počene cevi ali zamakanja strehe lahko povzroči pravo opustošenje, ki zahteva hitro ukrepanje in veliko dela. Če gre za poplavo, ki je nastala kot naravna nesreča, je stanje še toliko resnejše, saj je tudi vsa okolica vlažna in manjka prostora, kjer bi se dalo mokro gradivo ustrezno posušiti (Vodopivec, 1991 36; Rahovsky Šulijoj, 2018, 283).

Dogodki, ki imajo opraviti z vodo in pisno dediščino, se hitro spremenijo v katastrofo, zato pomemben sestavni del načrta za varovanje gradiva predstavlja pripravljenost na morebitne neljube dogodke, ki jih z ustreznimi preventivnimi ukrepi lahko spremenimo iz katastrofe v nesrečo. Kot katastrofo namreč opredeljujemo tiste dogodke, ki jih ne moremo nadzorovati. Tisto, na kar smo pripravljeni, so nesreče, in če so naši načrti dobri, se bomo katastrofi izognili (Seibert, 1997, 95).

Pripravljenost na izjemne okoliščine lahko gradimo na osnovi sledečega: ugotoviti moramo, katere nesreče lahko pretijo, vzpostaviti moramo učinkovit sistem komunikacij, poskrbeti za izobraževanje in usposabljanje in imeti moramo ustrezno opremo (IFLA, 2005, 33–36). Načrtovanje učinkovite zaščite preventive je naloga odgovornih ljudi na odločilnih položajih, ki jo morajo izpeljati skupaj z vsemi strokovnimi službami. Pri gradivih iz organskih snovi, ki jih je prizadel izliv vode, povzroča največ skrbi biološki in kemijski razkroj. Poleg tega je namočeno in umazano gradivo izjemno težko reševati, ne da bi povzročili še dodatno škodo.

Na poplave se je treba znati hitro in učinkovito odzvati. Hitro se je treba odločati: kaj izločiti, kaj zamrzniti, kako posušiti. Na razpolago mora biti dovolj ljudi, ki bodo vedeli, kako se je treba odločati, znali resno poprijeti za delo in bili obenem dovolj previdni pri fizičnem in drugem delu, ko je treba gradivo sušiti in ponovno urediti.

2. VZROKI POPLAV

Poplava lahko nastane kot posledica naravnih nesreč, ali nesreč, ki jih namerno ali nenamerno povzroči človek. Naravne nesreče so poleg naravne poplave tudi viharji, potresi, plazovi in podobno, nesreče, ki jih povzroči človek, pa so vojne in teroristične akcije, eksplozije, požari in vdori vode zaradi počenih ali dotrajanih vodovodni cevi, ogrevalnih in hladilnih klimatskih naprav, poškodovanih ali dotrajanih ostrešij in podobnih vzrokov.

Če na poplavo nismo ustrezno pripravljeni, je vsaka, tudi najmanjša poplava, lahko katastrofa.

3. NAČRT PREPREČEVANJA KATASTROF

Za vsako ustanovo, ne glede na njeno velikost, je izjemnega pomena preprečevanje katere koli katastrofe z izdelanim premišljenim, podrobnim in lastnim razmeram prilagojenim preventivnim načrtom preprečevanja in odpravljanja posledic, ki bo razumljiv vsem. Sproti ga je potrebno dopolnjevati in ga hraniti na več dostopnih mestih.

Pri izdelavi načrta so v pomoč številni članki, priročniki in informacije, dostopne tudi na spletnih straneh, ki navajajo pogoje za preprečevanje nesreč, nakazujejo odziv nanje in dajejo navodila za reševanje.

Tako kot pri ostalih nesrečah tudi v primeru poplav pripravimo načrt v sledečih fazah:

- Ocena nevarnosti – opredelimo nevarnosti, ki lahko pretijo zgradbi in gradivu
- Preventivni ukrepi – izvajanje ukrepov, ki bodo nevarnost preprečevali
- Pripravljenost na odziv in načrt za odpravo posledic v pisni obliki
- Odziv – postopki, ki se jih je treba držati v primeru nesreče
- Odpravljanje posledic – kraj nesreče in poškodovano gradivo vrniti v prvotno ali vsaj uporabno stanje

Prve tri postavke mora imeti vsaka ustanova že izdelane kot del pripravljenosti na morebitne nesreče. Zadnji dve pa bosta predstavljeni v nadaljevanju tega prispevka.

4. ODZIV NA NESREČO

Povežite se z občinskimi štabi za civilno zaščito, ker lahko nudijo pomoč pri reševanju in priskrbijo ustrezne prostore za delo in skladiščenje. Povežite se s sorodnimi ustanovami.

Navodila za odziv so strnjena v sledeče ukrepe:

- Ravnajte se po predpisanih postopkih za sprožitev alarma evakuacije osebja iz kraja nesreče;

- Pokličite vodjo skupine, določene za ukrepanje v urgentnem stanju, da bo lahko takoj pričela z delom;

- Ko je na kraj nesreče spet dovoljeno vstopiti, ocenite škodo in naredite seznam potrebne opreme in služb, ki vam bodo pomagale pri opravljanju posledic nesreče;

- Fotografirajte poškodovano gradivo, ker boste fotografije potrebovali za priznanje škode pri zavarovalnici;

- Če je le mogoče, čimprej uredite in posušite prostor;

- Selekcionirajte gradivo glede na vrsto materiala (papir, pergament, usnje …), zvrst gradiva (nevezano, knjige, fotografije, filmi, mikrofilmi …), stopnjo poškodovanosti (premočeno, mokro, polsuho suho);

- Določite prostor za popis in pakiranje gradiva, ki bo šlo v zamrzovanje, ter prostor za sušenje na zraku za tisto gradivo, ki ni premočeno ali zahteva le manjše posege;

- Premočeno gradivo označite in čimprej prepeljite do najbližjega zamrzovalnika.

5. ODPRAVLJANJE POSLEDIC NESREČE

Postopek reševanja poplavljenega gradiva je pripravljen na podlagi podatkov iz literature in iz izkušenj, ki smo si jih konservatorji pridobili pri reševanju manjših in večjih poplav doma in po svetu.

V kolikor se pri poplavah ukrepa hitro in načrtovano, pride le do manjše škode na gradivu. Če pa pustimo gradivo dlje časa v mokrem ali vlažnem stanju (npr. več kot 10 dni pri temperaturi višji od 10° C), nastopijo biološki in kemijski procesi. To se navadno izraža z vidnimi znaki, kot so:

- plesnenje,

- zlepljanje listov,

- strukturne spremembe v materialih,

- trajne deformacije.

Vse poškodbe so tem bolj izrazite, čim dlje je gradivo v mokrem oz. vlažnem stanju. Tako nastale poškodbe so žal trajne in jih tudi s konservatorsko restavratorskimi posegi ni mogoče odstraniti.

6. PRENOS GRADIVA IZ KRAJA NESREČE

Pri reševanju poplavljenega gradiva moramo biti pozorni, da gradivo čimprej izvlečemo iz vode in posušimo oz. zamrznemo. To se seveda bere dokaj enostavno, vendar je v praksi veliko bolj komplicirano. Potrebujemo dobro organizacijo, ki poskrbi za dovolj velike in suhe prostore in precejšnje število poučenih ljudi, ki vedo, da rešujejo pomembno gradivo pod skrajno neugodnimi pogoji. Žal za to delo ne moremo najeti robotov, ki bi opravili delo namesto nas. To delo je nujno potrebno opraviti ročno, pri čemer moramo paziti, da razmočenega gradiva še dodatno ne poškodujemo. Zato delamo skrajno previdno.

Gradivo pazljivo prenesemo iz poplavljenega mesta in ga po potrebi in če je to mogoče odcedimo (najbolje na krpah, ker jih lahko operemo in ponovno uporabimo). Knjig in drugih sprejetih listov ne listajte, dokler so v mokrem stanju.

V primeru, da je gradivo blatno ali kako drugače onesnaženo, je najprimerneje, da organiziramo skupino, ki ga bo sproti pazljivo površinsko čistila (izpirala). Zelo pomembno je, da ničesar ne delamo na silo.

7. PRIPRAVA NA ZAMRZNITEV

Za večino gradiva in knjig lahko uporabimo postopek zamrzovanja. Zamrznitev upočasni kemijske in mikrobiološke procese v gradivu. Potekati mora pri vsaj –10° C. Za manjše količine gradiva lahko uporabite gospodinjske zamrzovalnike. V primeru večje poplave pa je potrebno najeti hladilnice.

Gradivo pripravimo za zamrznitev podobno kot živila. Zaradi lažjega dela in preglednosti vsako enoto posebej (knjigo, skupino listov) skupaj **z obvezno oznako** vložimo v plastično vrečko. Za označevanje smemo uporabiti le vodo-obstojne snovi, npr. mehek svinčnik, tuš, črno tiskarsko barvo in podobno. Druge snovi se lahko razlijejo in s tem zbrišejo in/ali pustijo madeže na gradivu. V kolikor so enote med seboj sprijete, jih na silo ne razdružujte, ampak jih zamrznite več skupaj.

8. NAČINI SUŠENJA

Proces sušenja je občutljiva in razmeroma zelo zamudna stopnja v postopku reševanja poplavljenega gradiva. Potrebujemo veliko prostora in ljudi. Tudi te faze ne moremo povsem avtomatizirati. V določenih primerih je gradivo mogoče strojno sušiti, vendar za tak postopek potrebujemo poleg časa in denarja tudi razmeroma drago opremo.

Mokro in vlažno gradivo je potrebno čimprej posušiti, sicer se na njem v kratkem času (7 do 14 dni) pojavijo že vidni znaki kemijskih in bioloških razkrojnih procesov. Ker večje količine fizično ni vedno mogoče hitro posušiti, je praksa, da ga zamrznemo in sproti odtajamo le tisto količino, ki jo uspemo posušiti v dveh do treh dneh.

Ob manjših in večjih poplavah, ki so sledile, katastrofalni poplavi v Firencah novembra 1966, se je, glede na vrste in količine gradiva, razvilo več načinov sušenja arhivskega in knjižničnega gradiva. **Metodo sušenja izberemo glede na vrsto gradiva in materiale, ki ga sestavljajo** (papir, pergament, usnje, črnila, barvila, tiskarske barve, tonerji, fotografije, filmi, magnetni zapisi, elektronski zapisi in podobno) (Durović, 2003; Waldhausen, 2003; Kaplan in Ludwig, 2003). Prikaz je predstavljen v tabeli Pregled reševanja posameznih zvrsti arhivskega in knjižničnega gradiva, objavljeni v publikaciji Mesto v objemu voda – Poplave v Celju v 20. stoletju, ki jo je 2005 izdal Zgodovinski arhiv v Celju (Vodopivec, 2005, 83–98). Tabela je bila dostopna tudi na spletni strani Arhiva Republike Slovenije. Ker stran ni več aktivna jo pripenjamo temu članku.

Preglednica 1: Pregled reševanja posameznih zvrsti gradiva (Vodopivec, 2005, 95–98; Walsh, 1997)

VRSTA GRADIVA	UKREP	PREVODNOST
SPISOVNO GRADIVO		
vodo-obstojna črnila in barve	zamrznemo ali čimprej posušimo, najbolje v prvih 48 urah	ne ločujemo listov
vodotopna črnila in barve	takoj zamrznemo ali sušimo	ne pivnamo, ne brišemo
NAČRTI IN ZEMLJEVIDI		
netopna črnila in barve	zamrznemo ali čimprej posušimo, najbolje v prvih 48 urah	posebna pozornost če so zviti ali zrolani
vodotopna črnila in barve	takoj zamrznemo ali sušimo	ne pivnamo, ne brišemo
na kopirnem papirju (indigo in podobno)	takoj zamrznemo ali sušimo	izogibamo se pritiskom (nevarnost, da se črnilo razmaže)
na premazanem papirju	takoj zamrznemo ali sušimo	
KNJIGE		
knjige, revije in tiskovine (ČB)	zamrznemo ali čimprej posušimo, najbolje v prvih 48 urah	ne odpiramo ali zapiramo, ne odstranjujemo platnic
usnjene in pergamentne platnice	sušimo takoj ali zamrznemo	ne odpiramo ali zapiramo, ne odstranjujemo platnic
knjige, revije, tiskovine (barvne)	takoj zamrznemo	ne odpiramo ali zapiramo, ne odstranjujemo platnic
PERGAMENT		
	takoj zamrznemo ali sušimo	
LIKOVNA DELA		
tiski, ČB grafike, netopni zapisi	zamrznemo ali čimprej posušimo, najbolje v prvih 48 urah	ne ločujemo listov
uokvirejene ČB grafike in risbe isto kot zgoraj	zamrznemo ali čimprej posušimo, najbolje v prvih 48 urah	pazi steklo
tiski in risbe velikega formata	zamrznemo ali čimprej posušimo, najbolje v prvih 48 urah	ne ločujemo listov; posebna pozornost če so zviti ali zrolani
vodotopne barve	takoj zamrznemo ali sušimo	ne pivnamo ali brišemo
premazani papirji (sitotiski…)	takoj zamrznemo ali sušimo	
SLIKE		
	takoj sušimo	obriši, položi vodoravno

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2   Holitex, paproprepustna netkana sintetična tkanina

POSTOPEK ZAŠČITE	POSTOPEK SUŠENJA **1 -** sušenje na zraku **2 -** vakuumsko sušenje zamrznjenega gradiva **3 -** vakuumsko sušenje
posamezne enote medsebojno ločimo z ovoji in vložimo v plastične zabojnike ali kartonaste škatle	1, 2 ali 3
posamezne enote medsebojno ločimo in vložimo v plastične zabojnike ali kartonaste škatle	1, 2
pakiramo v ploske plastične ali plastificirane zabojnike	1, 2
posamezne enote medsebojno ločimo z ovoji pakiramo v ploske plastične ali plastificirane zabojnike	1, 2
posamezne enote medsebojno ločimo z ovoji pakiramo v ploske plastične ali plastificirane zabojnike	1, 2
posamezne enote medsebojno ločimo z ovoji pakiramo v ploske plastične ali plastificirane zabojnike	2
medsebojno ločimo s plastificiranim papirjem ali plastično folijo, oložimo ležeče ali s hrbtom navzdol	1, 2 ali 3
medsebojno ločimo s plastificiranim papirjem ali plastično folijo, položimo ležeče ali s hrbtom navzdol	1
obdrži vlažno, položimo ležeče ali s hrbtom navzdol	2
vstavimo holitex[2] med liste, položimo ležeče v trdno emba-lažo	1, 2
vstavimo holitex med liste, položimo ležeče v trdno embalažo	1, 2 ali 3
odstranimo okvir in steklo, ostalo isto kot zgoraj	1, 2
posamezne enote medsebojno ločimo z ovoji pakiramo v ploske plastične ali plastificirane zabojnike	vlažni 1, 2 mokri 2
vstavimo v ovoje	1, 2
ohranimo vlažno	2
položimo vodoravno z licem navzgor, ne dotikamo se posli-kave	1

E-MEDIJI		
trakovi	umazane trakove izperi, papirne ovoje posuši v 48 urah; trakovi lahko čakajo na sušenje tudi en teden **NE ZAMRZUJ**	ne dotikaj se površine trakov
diskete	takoj zavij **NE ZAMRZUJ**	ne dotikaj se površine
zgoščenke in CD ROMi		
	diske takoj posuši, papirne ovoje posuši v 48 urah	ne razteguj površine
ZVOČNI IN VIDEO ZAPISI		
trakovi	umazane trakove izperi, papirne ovoje posuši v 48 urah, trakovi lahko čakajo na sušenje tudi en teden **NE ZAMRZUJ**	ne dotikaj se površine
šelak in acetatne plošče	posuši takoj, papirne ovoje posuši v 48 urah	ne dotikaj se površine, plošče so lomljive, izogibaj se šokom
vinilne plošče	posuši v 48 urah, zamrzovanje ni preizkušeno	ne dotikaj se površine, plošče so lomljive, izogibaj se šokom
ČB FOTOGRAFIJE		
albumenske fotofrafije	zamrzni ali posuši v 48 urah	ne dotikaj se površine slike
mat in gladke kolodijske fotografije	zamrzni ali posuši v 48 urah	površina je občutljiva, ne dotikaj se površine slike
srebroželatinske slike	zamrzni ali posuši v 48 urah	ne dotikaj se površine slike
karbonski fototisk (carbon print)	takoj posuši ali zamrzni	ne dotikaj se površine slike, **vezivo nabreka**
fotokemični in fotomehanski postopek (kolotipija, fotogravura, cianotipija…)	zamrzni ali posuši v 48 urah	ne ločuj sprijetih slik
BARVNE FOTOGRAFIJE		
dye transfer	takoj posuši	ne dotikaj se površine
kromogenski pozitivi in negativi		rokuj previdno, ne dotikaj se površine
KASETIRANE FOTOGRAFIJE		
ambrotipije	takoj posuši	**steklo, občutljivo vezivo,** rokuj previdno, ne dotikaj se površine
dagerotipija	takoj posuši	**steklo,** rokuj previdno, ne dotikaj se površine
tintypija	takoj posuši	**občutljivo vezivo**, rokuj previdno, ne dotikaj se površine
NEGATIVI		
kolidijske slike na steklu	takoj posuši	**steklo,** rokuj previdno, ne dotikaj se površine
želatinske slike na steklu	zamrzni ali posuši v 48 urah	**steklo,** rokuj previdno, ne dotikaj se površine
poškodovani nitratni s topnim vezivom	takoj zamrzni ali posuši	ne pivnaj ali briši

ohranimo mokre in vstavimo v plastične vrečke, položimo kot kolut – pravokotno na širino traku	1
ohranimo mokro in vstavimo v plastične vrečke ali hladno vodo	1
vstavi vertikalno v zabojnike ali škatle	1
ohranimo mokro in vstavimo v plastične vrečke, vstavi vertikalno v zabojnike ali škatle	1, 3 (v hladnem)
vloži vertikalno obložene z gladko penečo gumo	1, najbolje v napravi za čiščenje plošč
vloži vertikalno obložene z gladko penečo gumo	1, najbolje v napravi za čiščenje plošč
med fotografije vstavi holitex	1
	1, 2
obdrži mokre, vloži v plastične vrečke in vloži v škatle	1 nikoli vakuumsko sušiti
vlagaj vodoravno	1
zaščiti vsako drugo in vloži v škatle	1, 2
prenašaj vodoravno	1, z licem navzgor
obdrži mokre, vloži v plastične vrečke in vloži v škatle	1, 2 nikoli vakuumsko sušiti
položi vodoravno v varovalno škatlo	1 z licem navzgor NIKOLI ZAMRZNITI
položi vodoravno v varovalno škatlo	1 z licem navzgor NIKOLI ZAMRZNITI
položi vodoravno	1 NIKOLI ZAMRZNITI
horizontalno v varovalni škatli	1 z licem navzgor NIKOLI ZAMRZNITI
obdrži mokre, vloži v plastične vrečke, hrani horizontalno v varovalni škatli	1, (2)
vodoravno	1, 2 testiraj

poškodovani acetatni	takoj zamrzni ali posuši	**nabrekanje emulzije** rokuj previdno, ne dotikaj se površine
poliesterski film, nepoškodovani nitratni in acetatni filmi	zamrzni ali posuši v 48 urah	rokuj previdno, ne dotikaj se površine
DIAPOZITIVI		
srebrnoželatinski	zamrzni ali posuši v 48 urah	rokuj previdno, ne dotikaj se površine
diapozitivi na steklu	takoj posuši	rokuj previdno, ne dotikaj se površine
barvni diapozitivi v okvirčkih	zamrzni ali posuši v 48 urah	rokuj previdno, ne dotikaj se površine
FILMI		
filmi	izperi in posuši v 48 urah	
MIKROFILMI		
mikrofilmski koluti	izperi in posuši v 48 urah	ne odstranjuj škatlic, pritrdi kartončke z elastikami
mikrofilmske kartice - aperture cards	zamrzni ali posuši v 48 urah	
mikrofilmski žepki	zamrzni ali posuši v 48 urah	
diazo in vesicularni mikrofiš	zamrzni ali posuši v 48 urah	

9. RAZKUŽEVANJE

V primeru, da je bilo gradivo poplavljeno s kanalizacijskimi in podobnimi potencialno okuženimi vodami, gradivo čimprej ločimo od ostalega neokuženega gradiva, ga vidno označimo, da je potencialno kužno, ga posušimo in nato razkužimo. Za razkuževanje se moramo obrniti na ustrezno službo, kajti potrebujemo aparature in ustrezno strokovno usposobljeno osebje.

Pri razkuževanju in pri uporabi razkuženega gradiva se je potrebno zavedati, da so **snovi, ki so učinkovite pri razkuževanju, škodljive tudi za ljudi**, ki gradivo urejujejo ali uporabljajo. Tako gradivo mora biti označeno **z oznako RAZKU-ŽENO**. Pri čemer morajo biti dokumentirani podatki o razkužilu, o postopku razkuževanja, ustanovi, ki je postopek izvedla in osebi, ki je postopek vodila. Na vidnem mestu mora biti podano navodilo za uporabo takega gradiva.

10. IZKUŠNJA S POPLAVO V ZGODOVINSKEM ARHIVU LJUBLJANA – ENOTA V ŠKOFJI LOKI LETA 2016

Judita Šega, vodja ZAL, enota Škofja Loka je v poročilu (10. nov. 2016) o sanaciji arhivskega gradiva in prostorov po poplavi maja 2016 zapisala: »Septembra in oktobra 2016 so v škofjeloški enoti Zgodovinskega arhiva Ljubljana potekala

vodoravno	1, 2 testiraj
obdrži mokre, vloži v plastične vrečke in vloži v škatle	1, 2 nikoli vakuumsko sušiti

vertikalno v varovalni škatli	1
hrani horizontalno v varovalni škatli	1, NIKOLI NE ZAMRZUJ
obdrži mokre, vloži v plastične vrečke	1, 2 nikoli vakuumsko sušiti

obdrži mokre, vloži v skupinah po 5 v kartonaste škatle	operi in posuši v filmskem laboratoriju

obdrži mokre, vloži v skupinah po 5 v kartonaste škatle	operi in posuši v mikrofilmskem laboratoriju
obdrži mokre, vloži v plastične vrečke	1
obdrži mokre, vloži v plastične vrečke	1
vloži v ovoje in v škatle	1

obsežna gradbena dela, s katerimi je podjetje Hudelja d.o.o. iz Preddvora saniralo poškodbe, ki jih je povzročil izliv meteorne vode ob nevihti 14. 5. 2016. Na podlagi ogleda in popisa gradbenih del, ki ga je izdelal strokovnjak gradbene stroke Jože Misson, so delavci omenjenega podjetja najprej odbili vse poškodovane omete (do višine 0,5 m), pripravili podlage za sanirne omete in globinsko odstranili preperelo malto. V nadaljevanju del so poškodovane površine ometali s predhodno podlago in nato s sanirnim ometom, sestavljenim iz specialno hidravličnega veziva, odpornega na sulfate, brez cementa, s specifičnimi dodatki in izbranimi finimi polnili. Sledila je demontaža tovorne ploščadi, izolacija in betoniranje jaška, skozi katerega je voda z dvorišča vdrla v arhivske prostore in jih zalila skoraj v celoti. Skozi talno konstrukcijo je prodrla vse do toplotne izolacije (steklene volne), zato so adaptacijska dela obsegala tudi vrtanje lukenj in vakuumsko izsuševanje tal, pri čemer smo v slabem mesecu dni izčrpali več kot 1000 litrov vode. Voda je stekla tudi pod parket v sprejemni pisarni in ga je napela do te mere, da ga je bilo treba v celoti odstraniti ter po predhodnem osuševanju tlaka zamenjati z novim, ga zbrusiti in polakirati. Keramičarsko tlakarska dela so obsegala tudi odstranitev keramične zidne obloge (ploščic) v hodniku, na delih, ki so bili poškodovani, in po izdelavi sanirnih ometov polaganje nove.

V zaključni fazi so delavci vse novo izdelane sanirne omete premazali s kitom, stenske površine nato zbrusili in prebelili z bio apneno barvo (poškodovane površine) in poldisperzijsko barvo (površine, ki niso bile prizadete). Sledilo je še krpanje epoksidnih tlakov po izsuševanju, lepljenje robnih trakov in asfaltiranje površine na mestu nekdanje tovorne ploščadi. Istočasno je podizvajalec podjetja Hudelja zamenjal še odzračevalni lonček na napeljavi centralne kurjave pod blindiranim stropom v hodniku, ki je začel puščati in vgradil revizijska vratca za lažje dostopanje do njega. Gradbenim delom je sledilo kompletno čiščenje vseh depojskih prostorov, sortirnice, strojnice in hodnika. Delavci čistilnega servisa so obrisali tudi vso arhivsko opremo in arhivske škatle, ki so se kljub zaščiti vseeno zaprašile. Delo je opravil čistilni servis Martin Gogala s.p., Selca.

Gradbena dela je nadzoroval uni. dipl. inž. grad. Jože Misson iz podjetja Gea consult Škofja Loka. Prevzem opravljenih del je potekal 10. 11. 2016 v navzočnosti Petra Hudelje (predstavnik investitorja), Jožeta Missona (nadzor) in Judite Šega (predstavnik naročnika del).« (Šega, 2016)

Avgusta 2023 se je zgodba ponovila, kar dokazuje, da izbrana lokacija v polkletnih prostorih absolutno ni primerna za arhivsko dejavnost.

Slika 1: Poplavljen objekt Zgodovinskega arhiva Ljubljana v Škofji Loki, maja 2016 (foto: Judita Šega)

Slika 2: Čiščenje arhivskih prostorov po poplavi (foto: Judita Šega)

Slika 3: Arhivski prostoru se nahajajo v pol-kleti večnamenske stavbe, na posnetku vidimo do kod je segala voda ob poplavi. (foto: Judita Šega).

Slika 4: Poplavljen objekt Zgodovinskega arhiva Ljubljana v Škofji Loki, avgusta 2023 (foto: Gregor Lavtar)

Objekt Zgodovinskega arhiva Ljubljana enota v Škofji Loki, je bil ponovno poplavljen avgusta 2024. Zgodba se je ponovila, kar dokazuje, da izbrana lokacija absolutno ni primerna za arhiv.

11. ZAKLJUČEK

Poplave so neljub dogodek, ki nam vsaj nekaj mesecev, pri večjih poplavah pa lahko tudi nekaj let, spremenijo tok dela in življenja. Škoda, ki nastane na objektih in gradivu, je vedno zelo velika, tako s finančnega kot tudi s fizičnega vidika. Posledica poplav so zelo raznovrstne poškodbe, ki so odvisne od vrste gradiva in onesnaženosti vode. Neizogibne pa so tudi poškodbe, ki nastanejo pri reševanju in sušenju gradiva.

Pri vsaki, tudi na videz manjši poplavi je potrebno gradivo rešiti, zamrzniti, sušiti, zelo pogosto dezinficirati in konservirati oz. restavrirati.

Iz analiz, opravljenih po posameznih poplavah, se je izkazalo, da je najučinkovitejši ukrep le dober preventivni sistem. Zelo pomembna je dobra osveščenost in zavedanje o posledicah poplav, zlasti vseh vodilnih oseb v ustanovah in na političnih mestih. Pri večjih poplavah, ki so prizadele Firence leta 1966, Novo Gorico leta 1983, Celjsko področje leta 1990, Nemčijo, Češko in Poljsko poleti leta 2002 in avgusta 2024 precejšen del Slovenije, se je izkazalo, da ustvarjalci arhivskega gradiva z urejenimi in pred poplavami varni arhivski prostori niso bili prizadeti.

Po katastrofalni poplavi na Celjskem leta 1990, avgustovske poplave 2014, tega območja niso prizadele, kar dokazuje, da so bili ukrepi izvedeni po poplavi 1990 učinkoviti.

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SLIKOVNO GRADIVO

Slika 1: Poplavljen objekt Zgodovinskega arhiva Ljubljana v Škofji Loki, maja 2016 (foto: Judita Šega)

Slika 2: Čiščenje arhivskih prostorov po poplavi (foto: Judita Šega)

Slika 3: Arhivski prostoru se nahajajo v pol-kleti večnamenske stavbe (foto: Judita Šega).

Slika 4: Poplavljen objekt Zgodovinskega arhiva Ljubljana v Škofji Loki, avgusta 2024 (foto: Gregor Lavtar)

SUMMARY

Even in archives and other holders of written and other cultural heritage, water is one of the most difficult opponents to control. Even a limited simple spill of water from a burst pipe or a sagging roof can cause real havoc that requires quick action and a lot of work. If it is a flood that occurred as a natural disaster, the situation is even more serious, as the entire surrounding area is also damp and there is no place where the wet material could be properly dried.

In Avgust 2014, water again showed its power and superiority over the wrong decision of man. In the second half of the 20th century, many major and minor natural floods were fatal for people, society and archival material, which affected e.g. Florence in 1966, Nova Gorica in 1983, the Celje area in Slovenia in 1990, big part if Germany, the Czech Republic and Poland, Železniki and Škofja Loka area in Slovenia and in Avgust 2024 a considerable part of central and northern Slovenia.

In this paper. We present the problem of floods and the rescue of flooded archival material. The causes of Floods, the Preservation plan, the response to the disaster, the elimination of the consequences of floods, the transfer of material from the place of the flood, preparedness for freezing, drying and disinfection of archival material are present. A table with a schematic overview of the solution of individual types of archival material is also given. At the end we shortly present the case of the Flood in the Historical archives in Ljubljana the unit in Škofja Loka which was flooded in May 2016 and again in Avgust 2023. The Story repeated itself, which proves that the chosen location in the semibasement is absolutely not suitable for archival activity.

Floods are an unpleasant event that can change the flow of work and life at least a few months, and in the case of major floods, for several years. The damage caused to buildings and materials is always very large, both from a financial and a physical point of view. Floods result in a wide variety of injuries, which depend on the type of material and water pollution. Damage that occurs during the salvage and drying of the material are also inevitable. With every flood, even a seemingly minor one, the material must be salvaged, frozen, dried, disinfected and preserved very often, or restored. From the analyses carried out after individual floods. It turned out that the most effective measure is only a good preventive system. It is very important to have a good awareness of the consequence of floods, especially of all leading persons in institutions and political positions.

Typology: 1.04 Professional article

VARIE /MISCELLANEOUS/ RAZNO

Peter Pavel Klasinc[1]

IMPLEMENTATION OF ARCHIVAL AUXILIARY SCIENCES IN ARCHIVAL THEORY AND PRACTICE

Abstract

Purpose: *When preparing the materials for the accreditation of the study program at the first Bologna level of Archival Studies (VS, graduate archivist), a group of archival experts proposed that the course Auxiliary Archival Science be included among the optional subjects of this study. We were led to this decision by the desire to provide future graduate archivists with as much knowledge as possible, which they will be able to profitably use either in archival professional work in professional archives or in the operation of archival services for creators of archival and documentary material.*

Methods*: In the research we used multiple methods to reach our goal, such as descriptive method, a summary method, an analysis method, a historical method, and an experiential method was also implemented.*

Results: *The results are reflected in the entire presentation of archival auxiliary sciences, which are defined mostly in historical literature, so we adapted and justified them as individual sciences in archival science, archival science and archival theory and practice.*

Conclusions: *Based on the decision regarding the importance of archival auxiliary sciences, we included the subject in the first-level study of Archival Studies at Alma Mater Europaea in the initial phase among the optional subjects. The experience so far has shown a lot of interest in this course among first-cycle students, and it has been found that interesting seminar assignments have also been created.*

Key words: *development, justification, definition, archival auxiliary sciences, knowledge, archival science*

IMPLEMENTAZIONE DELLE SCIENZE AUSILIARIE ARCHIVISTICHE NELLA TEORIA E NELLA PRATICA ARCHIVISTICA

Astratto

Scopo: *In sede di predisposizione dei materiali per l'accreditamento del corso di studio al primo livello di Studi archivistici di Bologna (VS, archivista laureato), un gruppo di esperti archivistici ha proposto di includere tra le materie opzionali di questo studio il corso di Scienze archivistiche ausiliarie. Siamo stati spinti a questa decisione dal desiderio di fornire ai futuri archivisti laureati quante più conoscenze possibili, che potranno utilizzare con profitto sia nel lavoro professionale archivistico negli archivi professionali sia nella gestione dei servizi archivistici per i creatori di documenti archivistici e documentari. Materiale.*

Metodi: *Nella ricerca di esperienze con situazioni simili in alcuni paesi del mondo, ci siamo basati sulle esperienze slovene, definite principalmente nella letteratura nel campo della storiografia come scienza storica ausiliaria. Perché abbiamo scoperto che gli archivisti hanno bisogno di tali scienze ausiliarie nella revisione professionale del materiale d'archivio nelle istituzioni archivistiche professionali. È un metodo che utilizza esclusivamente materiale d'archivio e processi di modifica.*

Risultati: *i risultati si riflettono nell'intera presentazione delle scienze ausiliarie archivistiche, che sono definite principalmente nella letteratura storica; quindi, le abbiamo adattate e giustificate come scienze individuali nella scienza archivistica, scienza archivistica e teoria e pratica archivistica.*

Conclusioni: *Sulla base della decisione relativa all'importanza delle scienze ausiliarie archivistiche, abbiamo inserito la materia nello studio di primo livello di Studi archivistici dell'Alma Mater Europaea nella fase iniziale tra le materie facoltative. L'esperienza finora ha mostrato molto interesse per questo corso tra gli studenti del primo ciclo, e si è riscontrato che sono stati creati anche interessanti incarichi seminariali.*

Parole chiave: *sviluppo, giustificazione, definizione, scienze ausiliarie archivistiche, conoscenza, archivistica*

IMPLEMENTACIJA ARHIVSKIH POMOŽNIH VED V ARHIVSKO TEORIJO IN PRAKSO

Izvleček

Namen: *Ob pripravi gradiva za akreditacijo študijskega programa na prvi bolonj-ski stopnji Arhivistika (VS, diplomiran arhivist) je skupina arhivskih strokovnjakov predlagala, da se med izbirne predmete tega študija vnese tudi predmet Pomožne arhivske vede. K tej odločitvi nas je vodila želja po posredovanju čim več znanja bo-dočim diplomiranim arhivistom, ki ga bodo ti lahko uporabili pri arhivskem stro-kovnem delu v profesionalnih arhivih ali pri sodelovanju arhivskih služb z ustvar-jalci arhivskega in dokumentarnega gradiva.*

Metode: *V raziskavi je bilo uporabljenih več različnih metod za dosego cilja. Te so opisna metoda, metoda povzemanja vsebi, metoda analize, historična metoda, implementirana je bila tudi izskustvena metoda.*

Rezultati: *Rezultati se odražajo v celotni predstavitvi arhivskih pomožnih ved, ki so opredeljeni večinoma v zgodovinski literaturi, zato smo jih prilagodili in uteme-ljili kot posamezne vede v arhivski znanosti, arhivistiki ter arhivski teoriji in praksi.*

Zaključki: *Na podlagi pomembnosti arhivskih pomožnih ved smo predmet Pomo-žne arhivske vede uvrstili med izbirne predmete študijskega programa prve stopnje Arhivistika na Alma Mater Europaea – ECM.. Dosedanje izkušnje kažejo veliko zanimanja med študenti prve stopnje, hkrati pa smo ugotovili, da so pri tem pred-metu nastale zanimive seminarske naloge.*

Ključne besede: *razvoj, utemeljitev, opredelitev, arhivske pomožne vede, znanje, arhivska znanost.*

1. UVOD

Arhivistika je dolgo veljala kot zgolj pomožna zgodovinska veda. Danes je arhivistika samostojna, akademska, multidisciplinarna in interdisciplinarna znanost, ki se kot arhivistika, arhivska znanost ter arhivska teorija in praksa ukvarja z vrednotenjem, s prevzemanjem, z urejanjem, s popisovanjem, z dolgoročno hrambo, z uporabo, z zagotavljanjem verodostojnosti in z vsemi drugimi procesi arhivske teorije in prakse v zvezi z arhivskim gradivom (Klasinc, 2019). S tem se je arhivistika osamosvojila kot samostojna znanost in dobila drugačen položaj, kot ga je imela kot zgodovinska pomožna veda. Arhivistika se je v razvoju arhivske znanosti, arhivistike ter arhivske teorije in prakse preoblikovala v samostojno znanost, ker je k temu vodila praksa, ki so jo usvajali tako slovenski kot tuji arhivisti (Klasinc, 2019a). Prav ta razvoj je utemeljil razmišljanje o pomožnih arhivskih vedah. Kot multidisciplinarna in interdisciplinarna znanost potrebuje arhivska znanost za obvladovanje vseh procesov, nanašajočih se na arhivsko in dokumentarno gradivo, številne pomožne vede, saj obravnava gradivo od njegovega nastanka, urejanja, vrednotenja, prevzemanja in popisovanja do arhiviranja na podlagi vseh predpisanih procesov, stopenj in standardov . Pomožne vede so torej sestavni del vsake znanosti. Ker sta arhivska znanost in zgodovina med seboj tesno povezani, si delita večino pomožni ved. Nesporna razlika je v tem, kako arhivske pomožne vede uporabljajo pri raziskovanju zgodovinarji in drugi uporabniki ter zakaj so pomožne arhivske vede pomembne za strokovno delo arhivistov in uvajanje rezultatov tega dela v arhivsko teorijo in prakso. Pri tem jih mora voditi »Age, quod agis«, kar pomeni »kar delaš, delaj dobro« (Klasinc, 2012a).

2. POMOŽNE ARHIVSKE VEDE V UČNEM NAČRTU TER UTEMELJITVE

Predmet Pomožne arhivske vede je bil na predlog skupine arhivskih strokovnjakov uvrščen med izbirne predmete študijskega programa na prvi bolonjski stopnji Arhivistika (VS, diplomiran arhivist) na AMEU – ECM. K tej odločitvi je vodila želja po posredovanju čim več znanja bodočim diplomiranim arhivistom, ki ga bodo le-ti lahko s pridom uporabili pri strokovnem delu v arhivih ali pri sodelovanju arhivskih služb z ustvarjalci arhivskega in dokumentarnega gradiva. Cilji predmeta so v temeljnih metodah izobraževanja in posredovanja novega znanja (Klasinc, 2012).

»Non vitae, sed scholae discimus.« – »Ne učimo se za šolo, ampak za življenje«, je sicer poznan moto, a pri pripravi gradiva za akreditacijo študijskega programa Arhivistike smo med utemeljitvami zapisali, da se arhivistika kot znanost ukvarja z vrednotenjem, s prevzemanjem, z urejanjem, s popisovanjem, z dolgoročno hrambo, z uporabo in z zagotavljanjem verodostojnosti arhivskega in dokumentarnega gradiva, zato študijski program nudi znanja za obvladovanje arhivskega in dokumentarnega gradiva od njegovega nastanka do urejanja, vrednotenja, prevzemanja, popisovanja, dolgoročne hrambe, uporabe in arhiviranja (Semlič Rajh in Novak, 2011). Pridobljena znanja, med katera sodijo tudi arhivske pomožne vede, bodo diplomantom Arhivistike omogočala celovito upravljanje arhivskega gradiva v različnih okoljih in z različnimi informacijskimi sistemi.

3. SEZNAM POMOŽNIH ZGODOVINSKIH VED

Zgodovinarji si pri proučevanju preteklosti pomagajo s številnimi veščinami, strokovnimi znanji in vedami, ki jim pomagajo odgovoriti na zastavljena zgodovinska vprašanja, utemeljena na zgodovinskih dejstvih. Med pomožne zgodovinske vede se uvrščajo (Stipišič, 1972):

- arhivistika – veda o urejanju in ohranjanju arhivskega gradiva (se je razvila v samostojno znanost);

- arhontologija – veda, ki preučuje vladavine;

- diplomatika – veda o kritiki tekstov oziroma analizi zgodovinskih dokumentov;

- epigrafika – veda o zgodovinskih napisih;

- faleristika – veda o vojaških činih in odlikovanjih;

- filatelija – veda o znamkah;

- filologija – veda o jezikih, ki so zapisani v zgodovinskih virih (se je razvila v samostojno vedo);

- genealogija – veda o rodbinskih povezavah oziroma drevesih družin;

- heraldika – veda o grbih;

- insigniologija – veda o predmetih, ki predstavljajo znamenja oblasti;

- ikonologija – veda o razlagi podob;

- kodikologija – veda o kodeksih;

- kronologija – veda o časovnem zaporedju zgodovinskih dogodkov in o pretvarjanju različnih časovnih enot oziroma koledarjev;

- metrologija – veda o merskih enotah in pretvarjanju med njimi;

- nobilistika – veda o plemiških nazivih;

- numizmatika – veda o denarju;

- paleografija – veda o pisavah;

- sfragistika – veda o pečatih;

- toponomastika – veda o krajevnih imenih;

- veksikologija – veda o zastavah.

4. POMOŽNE ARHIVSKE VEDE

Pomožne zgodovinske vede vključujemo tudi med pomožne arhivske vede, saj so potrebne za obvladovanje vseh procesov upravljanja z arhivskim in dokumentarnim gradivom – od njegovega nastanka, urejanja, vrednotenja, prevzemanja, popisovanja in arhiviranja v vseh procesih in stopnjah. Pomožne arhivske vede so za arhiviste pomembne predvsem pri njihovem strokovnem delu in pri uvajanju rezultatov tega dela v arhivsko teorijo in prakso. Področja pomožnih arhivskih ved so raznolika, zato jih implementiramo tako, da bodo ta znanja postala stvarnost. Z interpretacijo moramo doseči dojemanje, spoznavanje, razlago ter tolmačenje le-teh pri vseh postopkih arhivskega strokovnega in urejevalnega dela. S kontekstom obravnavanih vsebin razumno obdelujemo probleme glede uporabe specifičnih kompetenc ter strokovnih veščin, ki so potrebne za dobro opravljeno delo (Klasinc, 2016).

Dosežena konceptualnost pri strokovnem delu arhivistov se kaže v obvladovanju postopkov in procesov – od ideje, preko osnutka in zamisli, do realizacije. Konceptualnost mora biti operativna, strateška in odgovorna ter uporabna tudi v daljšem časovnem obdobju.

V nadaljevanju podajam posamezne pomožne arhivske vede, ki jih arhivisti uporabljajo pri svojem strokovnem delu. Drži, da vseh spodaj navedenih ved ni moč uporabljati v enaki meri in na vseh mestih, kjer imamo opravka z arhivskim urejevalnim delom.

4.1. ARHEOGRAFIJA

Arheografija ali egdotika (tudi kot del diplomatike) se ukvarja z izoblikovanjem standardnega izdajanja virov ter sodi med procese izobraževanja o diplomatiki. Stipešić (1972) navaja, da gre za izdajanje diplomatskih virov nekoč in danes.

Arheografija je torej veda o raziskovanju razvoja, teorij in metod objavljanja arhivskega gradiva kot virov za raziskave ter za druge uporabne namene, kot so dokazovanje pravic ali lastnine.

Egdotika je po definiciji posebna disciplina, ki se ukvarja s teorijo in prakso izdajanja zgodovinski virov (arhivskega gradiva). Egdotika se kot pojem pojavlja v zadnjem času, čeprav se njene prve prakse pojavijo v carski Rusiji, kjer so zanjo uporabljali enakovreden naziv arheografija že od leta 1831, ko je bila ustanovljena Arheografska komisija za izdajanje zgodovinskih virov. Dejstvo je bilo, da so velike količine gradiva, predvsem s področja diplomacije, povzročale težave pri odločitvah o tem, kaj je treba narediti z (arhivskim) gradivom in kako ga narediti bolj dostopnega za širok krog znanstvenikov. Odločiti se je bilo treba o tem, s katerimi tehnikami, oblikami, kompetencami in na kakšen način poenostaviti metode izdajanja. Osnovno vprašanje teorije in prakse egdotike je, kako nuditi raziskovalcem originalni tekst in ga narediti jasnega in razumljivega. Strokovnjaki si še danes niso povsem enotni o tem, na kakšne načine in metode se naj izdaja arhivsko gradivo. Tako v nekaterih državah vztrajajo na tradiciji, v drugih pa so celo podvrženi zahtevam posameznih izdajateljev oziroma založnikov.

Izdajanje listin načeloma sestoji iz točne transliteracije (transkripcije) teksta z vsemi posebnostmi, tudi z napakami, ali pa z interpretacijo, kar je točna predstavitev teksta, ki ga avtor zaradi jasnosti in razumljive vsebine prilagaja tako, da na primer razjasni vse kratice, uvede striktno pisanje velikih in malih črk ter tekst prilagaja moderni interpunkciji, pri čemer vsako besedo piše posebej (Bonin, 2015).

Ta raznolikost je torej prisotna, a vendar lahko sledimo štirim skupinam uporabe arheografike – egdotike, in sicer:

1. strogo znanstveno ali akademsko,

2. znanstveno, namenjeno širšemu krogu uporabnikov arhivskega gradiva,

3. šolsko,

4. tematsko (združeno po posamezni temi).

4.2. ARHONTOLOGIJA

Arhontologija je pomožna arhivska veda, ki raziskuje in proučuje vladavine oziroma politične ureditve, se pravi tiste dele družbe, ki upravljajo državo ali skupnost. Torej je veda o političnih sistemih, sistemih politike in vladanja ter je povezana s pravnim sistemom določene države, z ekonomskim in s kulturnim sistemom ali z drugimi družbenimi sistemi (Kos, 2012). Nesporno je, da politična ureditev določa razmerja med sprejemanjem zakonov, aplikativnim izvajanjem in kontrolo vladanja (zakonodajna, izvršna in sodna oblast).

Nekateri pojmi arhontologije, ki se pojavljajo v zvezi s politično in družbeno ureditvijo, so:

- absolutna monarhija – monarh je samovladar, ki predseduje državi in izvršilni oblasti;
- aristokracija – vlada pripadnikov več plemenitih rodov (v grščini aristos, kar pomeni odličnik, veljak);
- avtokracija – vladavina ene osebe, ki ni podrejena ne zunanjim pravnim omejitvam ne običajnim mehanizmom nadzora države s strani prebivalstva (na primer volitve).

Razumevanje politične ureditve, države in institucij je eno izmed osnovnih znanj arhivistov, ki brez tega praktično ne morejo opravljati strokovnega dela. Zgodovina inštitucij je eden temeljnih predmetov za opravljanje strokovnega izpita za arhivista in je tudi v predmetniku študija arhivistike in dokumentologije na AMEU – ECM.

4.3. DIPLOMATIKA

Diplomatika je znanost, ki se ukvarja z raziskovanjem listin (dokumentov, diplom, ukazov, imenovanj, …) ter jim s kritičnimi metodami potrjuje avtentičnost in njihovo vrednost kot zgodovinski vir. Kot pomožna arhivska veda ima pomembno vlogo, saj ima jasno določen obseg in predmet raziskovanja in preučevanja. Listine so kot uradni zgodovinski dokumenti zanesljiv vir, saj poleg vsebine prinašajo podrobne opise krajev in informacije o nastanku. Pojem listina spremljamo kot element od srednjeveških pisarn do uradno izdanih listin kot dokumentov moderne dobe, ki danes nastajajo tudi v digitalni obliki.

Diplomatika je nastala kot posebna zahteva po kritični obravnavi listinskega gradiva, ki je zelo pomembno za raziskovanje najstarejše zgodovine katerega koli naroda, pokrajine, kraja ali ustanove. Listina je zapisana kot dokaz o določenem pravnem ali drugem postopku in je sestavljena na predpisan način, s čimer je zajamčena tudi njena verodostojnost.

Definicije o listinah imajo vsaj tri osnovna izhodišča:

a. Listine morajo biti pisane z roko.

b. Vsebina listin mora biti izključno pravni akt, ki ni omejen samo na področje splošne politične zgodovine, saj lahko vsebuje podatke za gospodarsko, družbeno, pravno, kulturno ali za kakšno drugo zgodovinsko raziskavo nasploh.

c. Oblike listin morajoslediti pogojem o celovitosti , ki so predpisani v mnogih navodilih, od katerih so nekatera zelo stara in so bila značilna za pisarne na dvorih, v samostanih, na zemljiških posestih, v srednjeveških mestih in podobno.

Pomen listin se je razvijal od prvih začetkov v zgodnjem srednjem veku, ko so bile namenjene samo za cesarske privilegije, medtem ko so od renesanse namenjenepredvsem označevanju svečanih dogodkov. To so listine, ki so jih izdajali visoki predstavniki oblasti, fevdalci, vladarji, kralji, papeži, župani, opati in podobno. Tako osnovno funkcijo ima listina še danes. Osebe, ki so jim bile listine namenjene, so se imenovali destinatorji. Ti so listine hranili v svojih arhivih, medtem ko se danes v glavnem hranijo v javnih arhivih.

Diplomatika se torej ukvarja z ugotavljanjem verodostojnosti listin, saj je znano, da so mnoge listine ohranjene le v prepisih (knjiga kopij), ki so dostikrat na prvi pogled povsem verodostojne, na žalost pa so nekatere sestavljene (palimpsest) ali enostavno ponarejene. Vendar tega ne smemo posploševati. V renesansi so se začeli razvijati sistemi za kritično oceno listin, na osnovi katerih so lahko dokazovali, da je listina ponarejena ali sestavljena iz več listin, prepisana ali kako drugače neizvirna (Stipišič,1972, 139–167).

Palimpsest je listina ali stran rokopisa (kodeksa), iz zvitka ali knjige, s katere je bilo besedilo spraskano ali sprano, da jo je bilo mogoče uporabiti za nov zapis. Razloga za to sta visoka cena pergamenta in drugih podlag za pisanje ter gospodarnost, da se ponovno uporabi vse, kar je mogoče. Beseda palimpsest izhaja iz latinske besede palimpsestus, ta pa iz starogrške besede παλίμψηστος oziroma

palímpsestos, ki pomeni (ponovno) spraskano ali postrgano. Grški izraz je sesta-vljen iz besed ψάω oziroma psáo– ostrgati in πάλιν oziroma pálin – ponovno, se pravi »ostrgano za ponovno rabo«. Pergament je izdelan iz živalskih kož in je bolj trajen od papirja ali papirusa, zato je večina znanih palimpsestov prav iz pergamenta. V zahodni Evropi je bil pergament priljubljen zlasti po 6. stoletju. S pergamenta so besedilo sprali z mlekom in ovsenimi otrobi. Sčasoma so se na njem pojavili ostanki prvotnega pisanja, kar je znanstvenikom omogočilo razbra-ti prvotno besedilo, imenovano spodnje besedilo (scriptio inferior) in ga razvoz-lati. Najbolj dragoceni so palimpsesti, prepisani v zgodnjem srednjem veku.

O listinah je treba posebej zapisati nekaj o njihovih značilnostih. Glede na vsebi-no so listine zelo različne in imajo bogat tekst s pomembnimi podatki. Ponavadi se pričnejo z »Jaz …, po milosti edinega Boga« (v latinščini: Gratia Dei), v na-daljevanju pa so navedene države, regije, zemljiška posestva in podobno. Uvodni del se imenuje intitulacija (v latinščini: intitulatio), nato je navedena vsebina, ki je zelo raznolika in se navezuje na situacijo oziroma namen izdajanja listine. Ob zaključku je naveden avtor ali več avtorjev ter priča ali več prič. Praviloma sta zapisana tudi datum in kraj izdaje listine. Avtor in priča ali priče listino opremijo z enim ali več pečati (Otorepec, 1981).

Listine so najpomembnejše gradivo vsakega arhiva. Število listin v arhivih se raz-likuje in jih je lahko tudi več kot deset tisoč. Materialno varovanje listin pomeni velik izziv za arhive, saj so zapisane na treh ali štirih materialih (Mlinarič, 1979). Pri listinah je poleg pisne podlage treba posebno pozornost nameniti materialom, s katerimi je tekst napisan (različna črnila, tuši in podobno), in miniaturam, ki so zanimive po obliki, vsebini ter obarvane z mnogimi barvami in podobnimi nanosi. Listine se morajo hraniti v prostorih, kjer so ugodni mikroklimatski po-goji, in v primerni tehnični opremi (škatlah), kar so pogosto individualni formati, odvisni od velikosti listine in pečata ali več pečatov. Listine so lahko tudi zvite v tako imenovane zvitke v obliki valja (v latinščini: rotulus). Hramba teh je lahko zelo problematična, ker se ob uporabi vedno znova odvijajo in zavijajo, tudi če so primerno tehnično opremljeni.

Z izumom tiska je prišlo na področju diplomatike do velikih sprememb, saj so bile tiskane listine dane na uporabo večjemu številu bralcev. Velik razvoj di-plomatika doseže v 17. stoletju, ko so bile v tridesetletni vojni (1618–1648) uni-

čene mnoge listine, na osnovi katerih so katoličani in protestanti dokazovali lastništvo zemljiške posesti. Z Vestfalskim mirom leta 1648 je bilo predpisano, da se morajo na osnovi starih listin urediti vsa sporna lastniška vprašanja. Zaradi tega so nastale mnoge ponarejene listine, ki so bile vzrok dolgoletnih sporov, v katerih so zahtevali znanstveno analizo listin, ki je razkrila, katere listine so ponarejene in katere originalne. To obdobje se je imenovalo listinska vojna (bella diplomatica forensia).

V Franciji se je v tej dobi pojavila znanstvena listinska vojna (bella diplomatica litteraria), za katero je dal povod D. Papebroch (1628–1714), ki je v svoji razpravi o resnici in laži listin iz dobe Merovingov in Karolingov, ki so jih izdali benediktinci, in so objavljene v seriji »Delo svetnikov« (Acta Sanctortum), proglasil za ponarejene. Benediktinec J. Mabillon (1632–1707) je v delu »Diplomatika v šestih knjigah« (De re diplomatica libri sex, 1681) prvič uporabil besedo diplomatika v smislu nove vede o preučevanju listin.

Brez poznavanja elementov diplomatike si ne moremo predstavljati resnega arhivskega strokovno urejevalnega dela, zato je njena uporabnost pri razumevanju in urejanju ter popisovanju arhivskega gradiva zelo velika.

4.4. DOKUMENTOLOGIJA

Dokumentologija (v slovenskem knjižnem jeziku beseda še ni razpoznavna) je sestavni del arhivistike in je veda, ki se ukvarja z upravljanjem dokumentov v njihovem celotnem življenjskem ciklusu; to pomeni od nastanka dokumenta, preko njegove uporabe, reševanja in vzdrževanja do trajnega ali občasnega arhiviranja, ne glede na kontekste (besedilo, v katero spada obravnavani del teksta, sobesedilo), formate (klasični ali digitalni zapis) ali na vse mogoče načine zapisov.

Magistrski študij na Alma Mater Europaea – ECM nosi naslov Arhivistika in dokumentologija, kjer je možno spoznati osnove dokumentologije, kakor tudi vsebine s področja standardizacije in upravljanja z dokumenti, konserviranja in restavriranja dokumentarnega gradiva, vrednotenja (valorizacije) dokumentarnega gradiva, kakor tudi varstva dokumentarnega gradiva v izrednih razmerah.

Dodiplomski program, prva stopnja po Bologni, z naslovom Arhivistika na Alma Mater Europaea – ECM, prinaša znanja o teoretičnih osnovah dokumentologije in o metodah ter postopkih dela z dokumentarnim gradivom pri valoriziranih

ustvarjalcih, kakor tudi znanja glede upravljanja z dokumenti in glede modelov upravljanja z dokumenti pri ustvarjalcih (Klasinc, 2012).

Z dokumentologijo imajo arhivisti opravka predvsem pri vrednotenju dokumentarnega gradiva z namenom določanja arhivskega gradiva. Pri tem poznavanje arhivskega gradiva ni dovolj, ampak je nujno potrebno razumevanje in dobro poznavanje dokumentarnega gradiva, ki je količinsko bolj obsežno in raznoliko.

4.5. FALERISTIKA

Faleristiko lahko štejemo za pomožno arhivsko vedo, čeprav ji je bližje umetnostnozgodovinska veda, ker raziskuje in proučuje odlikovanja (medalje in druge oznake časti) glede na njihovo zgodovino, pomen, namembnost, zunanji opis in izgled. Izvor besede faleristika je iz latinske besede phalerae, ki označuje medaljo, ki so jo zaslužni rimski veterani nosili na prsih.

Ukvarja se tudi s pojasnjevanjem predpisov in statutov o podeljevanju ter pravili o nošnji odlikovanj. Kot samostojna veda se je okoli leta 1937 oddvojila iz numizmatike in heraldike. Pri urejanju in popisovanju arhivskega gradiva se z odlikovanji srečamo ob ohranjenih odločitvah (listinah) o podelitvah (Laslo, 1995).

4.6. FILATELIJA

Filatelija je aktivnost proučevanja znamk, ki vključuje razprave o oblikovanju, izdelavi in uporabi poštnih znamk. Filatelija se v vsakdanjiku pogosto napačno enači z zbiranjem znamk. Zbiranje znamk je prostočasna dejavnost, ki ni nujno povezana s študijem in raziskovanjem poštnih znamk. V vsakem primeru je poznavanje temeljnih filatelističnih znanj nujno potrebno vsakemu zbiralcu poštnih znamk. Za proučevanje so najpomembnejši: motivi na znamkah, papir, prepoznani tisk, lepilo, barve in žigi (Ivanuša, 2008).

Z znamkami, skupaj s kuvertami in drugimi oblikami ovitkov, na katere so prilepljene znamke, se pogosto srečamo pri arhivskem urejevalnem delu, zato ne moremo zanikati uporabnosti te vede pri razumevanju in urejanju ter popisovanju arhivskega gradiva. Res je, da se filateliji v arhivih ne posveča dovolj pozornosti, saj kuverte z znamko nimajo značaja arhivskega gradiva in se pri odbiranju po navadi uničijo.

Poštna znamka je potiskan kos papirja z označeno vrednostjo. Ena od glavnih značilnosti poštne znamke je perforacija, ki omogoča lažje in hitrejše ločevanje

posamezne poštne znamke s prodajne pole. Povezanost med vedami je neizogibna, akre se kaže tudi v tem primeru, ko se filatelija in sfargistika prepleta-ta.Namreč, kuverte so opremljene z žigi ali pečati, ki so uradni znaki organa in vsebujejo določeno besedilo kot dokaz pristnosti in verodostojnosti; hkrati je tudi priprava s kovinskim negativom določenega znaka, navadno okrogle oblike. **Štampiljke** so največkrat pravokotne oblike z gumijastim negativom določenega znaka. S pečati na kuvertah, ki so v uporabi zadnjih 180 let, se na žalost ukvarjamo zelo (Guštin, 2024).

4.7. FILIGRANOGRAFIJA

Filigranografija je veda o obdelavi in nastanku vodnih znakov (Wasserzeichen) na papirju. Vodni znaki in pisne podlage so pomembne za poznavanje zgodovine papirnic (Stipišič, 1972, 227). Ugotavlja se avtentičnost (verodostojnost) dokumenta (na primer denar). Razlikovati je treba suh odtisnjen žig, navadno na papirni podlagi.

4.8. HERALDIKA

Heraldika je pomožna arhivska veda, ki raziskuje nastanek in razvoj grbov, pravila njihovega sestavljanja ter zgodovinski razvoj grbov. Heraldika je v začetku samo opisovala (blazonirala) grbe. Čeprav so se grbi začeli uporabljati že konec 12. stoletja, se je šele leta 1240 pojavilo prvo delo s področja heraldike avtorja Konrada von Mure z naslovom »Nemški ščit« (Clipeus Theutonicorum). Zanimanje za heraldiko se je na Slovenskem pričelo konec 16. stoletja, ko se pojavijo prvi grbi in rodoslovne študije. Pogledati je treba tovrstno avstrijsko literaturo.

Grboslovje ali heraldika je torej pomožna arhivska veda, ki se ukvarja z nastankom, razvojem in izdelavo grbov. Grb je v evropski tradiciji simbolna podoba, ki predstavlja določeno osebo, družino, rodbino, lahko je simbol mesta, organizacije, društva ali države. Izvor grbov sega v srednji vek, ko so si vitezi pobarvali ščite, da so dosegli večjo prepoznavnost (Ćirić, 1983). Za grbe so predpisane določene oblike (okrogle, prišiljene ali v obliki romba) in barve (dovoljene so rdeča, modra, zelena, črna, zlata, srebrna in bela).

Slika 1: Vrste ščitov z opisi
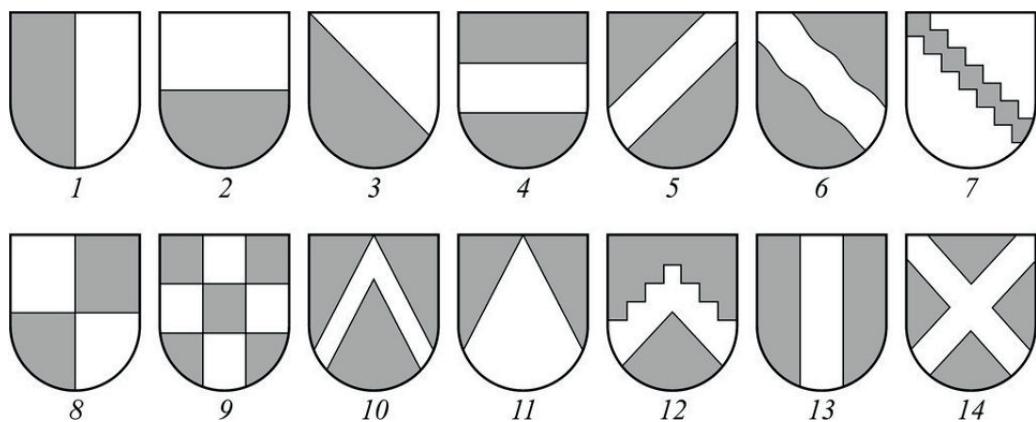
1. Ščit, pravokotni; 2. Ščit, vodoravni; 3. Ščit, poševni; 4. Ščit, prostor v sredini; 5. Ščit postrani – desno; 6. Ščit valoviti –levo; 7. Ščit nazobčani – levo; 8. Ščit na štiri polja; 9. Ščit na šahovsko – devet polj; 10. Ščit – rože; 11. Ščit – lijak; 12. Ščit – stopnišče; 13. Ščit – stolp; 14. Ščit Andrejev križ.

Prvi enostavni grbi so se pojavili leta 1150, ko se je na ozemlju današnje Francije začel gotski stil, medtem ko je drugod po Evropi neokrnjeno vztrajal romanski stil. Čas tega, za heraldiko najpomembnejšega sloga, v splošnem zamejujemo z letnicama 1150 in 1500. Heraldično simbolična dokumentiranost istovetnosti je v svojem bistvu torej izvorno gotska barvno slikovna sporočilnost.

4.8.1. EPIGRAFIKA

K heraldiki prištevamo tudi epigrafiko, ki obravnava napise na trdih podlagah (na primer kamen) in jo prištevamo k pomožnim arhivskim vedah. Raziskuje in razlaga napise na različnih trdih trajnih materialih; poleg kamna tudi les, kosti, steklo, marmor, kovine in podobno. Epigrafika je tesno povezana s paleografijo (proučevanje pisav), numizmatiko, a tudi z arheologijo in drugimi pomožnimi zgodovinskimi vedami (Lovenjak, 2005). Epigrafika ima lastne metode raziskovanja in proučevanja za razliko od na primer arheologije, ki je v neposrednem kontaktu z najdbami. Epigrafika pojasnjuje napise na predmetih, reprodukcijah ali v literaturi (Kos, 2012). Iz literature so znane kitajske pismenke, zapisane na kosti, ali vklesan napis na kamen v Emoni (Ljubljana) iz leta 14, ki pojasnjuje, da sta cesarja Avgust in Tiberij mestu namenila večjo donacijo (verjetno) za gradnjo obzidja. Znan je kovanec partskega kralja Artabana III. iz kovnice v Ektabani (Iran). Na reverzu (hrbtni strani) kovanca je sedeč lokostrelec z napisom »Kralj kraljev Arsak, dobrotnik, pravičnež, vzvišeni, prijatelj Grkov«. Poznan je nagrobnik iz metala z epitafom (posvetilom) oziroma s podatki o pokojnemu. Naj-

bolj poznan je napis na Titovem slavoloku v Rimu z napisom »Senat in rimsko ljudstvo, božanskemu Titu, sinu božanskega Vespazijana, Vespazijanu Avgustu«. Slavolok so zgradili kmalu po smrti rimskega cesarja Tita Flavija leta 81 v spomin nanj in na njegovo veliko zmago med velikim judovskim uporom leta 70. Epigrafike ne srečamo pogosto pri arhivskem urejevalnem delu, ne moremo pa zanikati njene uporabnosti pri razumevanju in urejanju ter popisovanju arhivskega gradiva.

4.9. GENEALOGIJA

Genealogija pomeni prikaz razvoja določenih pojavov od njihovih nastankov do zadnje stopnje. Je pomožna arhivska veda, ki se glede na arhivsko gradivo ukvarja z raziskavami izvora, razvoja in razvejanja posameznih plemiških pa tudi navadnih družin (Bishop, 2008).

Že v antičnem Rimu so premožnejše družine višjega sloja plemičev izdelovale rodoslovne knjige o svojem, pogosto lažnem ali celo božanskemu izvoru. Genealogija se je kot disciplina močno razvila v srednjem veku, ko je bilo po kanonskem pravu prepovedano sklepanje zakonov med osebami določene stopnje sorodstva, s pomočjo genealogije so tudi fevdalci dokazovali svojo plemiško poreklo in s tem pridobljena fevdalna pooblastila. Zato so bile na dvorih uvedene posebne rodoslovne knjige, na primer v Angliji že v 14. stoletju. Fevdalci so za svoje potrebe izdelovali genealoške table (rodovnike), na katerih so pogosto izmišljeno prikazovali poreklo in razvejano drevo njihovih družin. Na takih tablah so starši prikazani v koreninah, otroci, vnuki in naslednji rodovi pa na vejah – ena veja je predstavljala eno sorodstvo. Take table so lahko vstopne (ascendentne), kadar so starši v koreninah, ali izstopne (descendentne), kadar so starši na vrhu drevesa. Tabla s genealoškim drevesom družine Drašković se hrani v Hrvaškem državnem arhivu v Zagrebu na Maroličevem trgu in je zanimiva, ker ima prikazane portrete rodbine Drašković. Genealoška tabla je lahko vodoravna ali okrogla. Fevdalne rodoslovne knjige in genealoške table nudijo pomembne podatke za politično, gospodarsko in družbeno zgodovino srednjega veka in kasneje. Genealogija se je kot znanost s svojo specifiko in posebnimi metodami razvila šele v 18. stoletju (Hawlina, 2008).

Rodoslóvje ali genealogíja proučuje in zasleduje družinsko poreklo, kar vključuje imena živih in preminulih sorodnikov, zakonske zveze in odnose. Z uporabo pi-

snih in ustnih virov pridemo do družinskega drevesa. Beseda genealogija je nastala iz dveh starogrških besed: družina oziroma rasa in teorija oziroma znanost. Pomeni iskanje prednikov oziroma raziskovanje družinske zgodovine. Rodoslovje je univerzalni fenomen, ki ga najdemo v vseh obdobjih in pri vseh narodih – od najenostavnejših do komparativnih kompleksnih oblik.

Ne samo rodoslovci tudi uradne institucije (sodišča, upravne enote, občine, …) se pogosto obračajo na pristojne arhive pri iskanju prednikov, predvsem v smislu premoženjsko-pravnih zadev, dedovanja in urejanja zemljiškoknjižnih razmerij.

4.10. HISTORIČNA TOPOGRAFIJA

Pri urejanju arhivskega gradiva se arhivisti najpogosteje srečajo z nazivi krajev – toponimi (mesta, vasi, naselja, zaselki, trgi, gradovi, dvorci), ledinskimi imeni, oronimi (hribi), hidronimi (vodotoki) in podobnim poimenovanjem, ki je lahko drugačno od današnjega. Vir za pripravo zgodovinskega pregleda imen krajev ter tovrstne raziskave je arhivsko gradivo, predvsem listine, urbarji, računske knjige, notarski zapisi, zemljiške knjige, katastri, … Strokovno znanstvena dela, ki obravnavajo zgodovinske preglede poimenovanj krajev, se imenujejo historična topografija (Kosi et al., 2016). Za arhiviste so zanimivi »Orts repertoriji«, posebej za historično Štajersko in Koroško, ter druga tovrstna pomagala.

Resno urejanje arhivskega gradiva ni mogoče brez obvladovanja elementov historične topografije, ki se uporablja predvsem pri razumevanju in popisovanju gradiva.

4.11. INSIGNIOLOGIJA

Insigniologija je pomožna arhivska veda, ki se ukvarja z raziskovanjem in proučevanjem znamenj oblasti, časti, dostojanstva ali položaja (krona, žezlo, vojaški čini in podobno). Kraljeve insignije so žezlo, krona in kraljevo jabolko. **Škofovske insignije** so škofovski prstan ter križ na verižici imenovan pektoral, škofovska palica in mitra.

V sodobnih oboroženih silah so insignije oznake čina, položaja v vojaški hierarhiji ter enote. Uniforma je standardizirano oblačilo, ki ga nosijo pripadniki neke organizacije med opravljanjem dela v vojski, policiji. Poznamo tudi posebne delovne ali šolske uniforme in podobno.

Na primer Švicarska garda je majhna, vrhunsko specializirana oborožena sila Vatikana, zadolžena za varovanje papeža, apostolske palače in vhodov v Vatikan. Ustanovljena je bila 22. 1. 1506 s prihodom 150 švicarskih najemnikov v Vati-

kan. Je najmanjša in ena izmed najstarejših oboroženih sil na svetu. Sestavlja jo skupina vrhunsko usposobljenih najemniških vojakov, vezanih na švicarsko in vatikansko zakonodajo. Švicarski gardisti dajejo videz nekega drugega obdobja – najpogosteje jih vidimo oborožene z meči in helebardami, ki služijo predvsem ceremonialnim namenom in turistični atraktivnosti. Uniforme za gardiste izdeluje vatikanski krojač in so narejene individualno za vsakega gardista posebej.

Insigniologije sicer pogosto ne srečamo pri arhivskem strokovnem delu v smislu urejanja arhivskega gradiva. Njena uporabnost je v razumevanju časa in prostora, v katerem je arhivsko gradivo nastalo in je tako v veliko pomoč pri izdelavi popisov arhivskega gradiva (Dionysopoulos in Milanović, 2023).

4.12. KODIKOLOGIJA

Kodikologija je pomožna arhivska veda, ki se ukvarja s procesi nastanka rokopisov, predvsem srednjeveških kodeksov, različnih vsebin in oblik, pri tem pa ne proučuje dejanskih vsebin dokumentov. Danes je povezana predvsem s paleografijo.

Srednjeveški kodeksi so bili izdelani iz prepognjenih in vezanih ali sešitih listov pergamenta, podobno kot časopis, zato je novo besedilo praviloma zapisano pravokotno na prvotno besedilo. Kodeks, beseda izvira iz latinščine (codex) in pomeni blok lesa oziroma knjiga, je ročno pisana knjiga, ki je nastala v času med pozno antiko in novim vekom. Kodeks označuje razvojno stopnjo med papirusom, pergamentom ter tiskano knjigo in je neposredni prednik oziroma prototip knjige. Naredili so ga tako, da so prepognili liste, jih na pregibu zvezali ter jih zaščitili s platnicami. Listi so bili popisani z obeh strani (Diringer, 1982; Roberts in Skeat, 1983; Hurtado, 2006).

4.13. KRONOLOGIJA

Kronologija je pomožna arhivska znanost o merah za čas in opredeljevanju preteklih obdobij. Teoretska (matematična, astronomska) kronologija se ukvarja z osnovnimi časovnimi merami ali enotami, kot so dan, mesec, leto, stoletje, ki so odvisne od periodičnih gibanj nebesnih teles (Zemlje, Lune in Sonca). Uporabna zgodovinska kronologija se ukvarja z različnimi sestavinami opredeljevanja časa, ki se pojavljajo pri nekaterih narodih (Kos. 2012). Je pomembna kot pomoč pri urejanju arhivskega gradiva, ker omogoča pravilno datiranje preteklih dogodkov in potrjevanje njihovega zaporedja v ohranjenih zgodovinskih virih.

Kronologija preučuje dogodke v času s poudarkom na razvrščanju zgodovinskih dogodkov na časovni trak in primerjanje istih dogodkov na podlagi različnih koledarjev oziroma sistemov za merjenje časa. Tako na primer kronologist ugotavlja, v katero leto po judovskem, muslimanskem, gregorijanskem ali julijanskem koledarju spada zgodovinski dogodek (Kos, 2012).

4.14. METROLOGIJA

Metrologija ali meroslovje je veda o merjenju, ki vključuje vse teoretske in praktične aspekte merjenja. Ukvarja se z metodami merjenja fizikalnih velikosti ter ustvarjanjem in vzdrževanjem etalona kot opredmetene mere, merilne naprave, referenčnega materiala ali merilnega sistema, katerega namen je, da definira, realizira, ohranja ali reproducira eno ali več vrednosti veličin, tako da se uporabi kot referenca (Kos, 2012). Poznamo primarne, sekundarne in delovne etalone. Fizikalne velikosti primerjamo z razvojem in izdelavo merilnih naprav (merilne naprave, sistemi in pribori). Zanimive so analize rezultatov meritev. Metrologija se kot veda pojavlja od 18. stoletja naprej in je danes razvita v meroslovne znanosti, ki so našle svoje mesto v mnogih drugih znanostih, v katerih se uporabljajo in izvajajo meritve. Delimo jih na teoretične, praktične in zakonsko opredeljene meritve.

V definicijah o metrologiji zasledimo multidisciplinarno kategorizacijo v kvantitativnem (količinskem) in kvalitativnem (vsebinskem) pojavu pri vseh dejavnostih, dogodkih in stanjih. Mnogi opisi ali ocene mer so danes pogosto izven priznanih sistemov, vendar kljub temu služijo potrebi količinske in vsebinske uporabe (Stišišić, 1978).

Mednarodni sistem merilnih enot je označen s <u>SI</u> in ima več skupin, iz česar je razvidno, da mnoge ne moremo meriti z osnovnimi merilnimi elementi. Ti merilni inštrumenti predstavljajo osnovo za delovanje na primer ekonomije, povsod drugod pa so kot osnova točnosti, preciznosti, poštenosti in korektnosti pri izmenjavi informacij, proizvodov, uslug in denarja. Arhivisti se pri urejanju arhivskega gradiva srečujejo z več opisi mer za količino, dolžino, težo. Pomagajo si lahko s primerno literaturo, ki jih od starih mer pripelje do sodobnih.

4.15. NOBILISTIKA

Nobilistika, je pomožna arhivska veda, ki se ukvarja z raziskovanjem in preučevanjem nazivov. Naziv stoji pred imenom in kaže na izobrazbo oziroma družbeni položaj nosilca naziva. Nazivi so lahko strokovni (doktor arhivskih znanosti ali

magister arhivistike in dokumentologije, inženir, profesor, akademik, …) ali nazivi za plemiče in njihove plemiške nazive (knez, grof, princ, baron, markiz, …) ali pa samo nakazujejo zakonski status (na primer gospod, gospa, gospodična) (Kos, 2012). Nazivi se navadno krajšajo in le v redkih primerih pišejo v celoti.

Zanimivi so nazivi v katoliški cerkvi:

- dekan (vodja dekanije, upravne enote katoliške cerkve, ki obsega več župnij);

- diakon (pripravnik za duhovniški poklic, nosilec zadnjega reda pred mašniškim posvečenjem);

- kardinal (visoki dostojanstvenik, ki ga imenuje papež po lastni presoji in izbiri; praviloma so kardinali tisti, ki vodijo zadeve vatikanske države in celotne Cerkve);

- metropolit (predstojnik upravne enote katoliške cerkve, ki obsega nadškofijo in podrejene škofije);

- monsignor (častni naziv duhovnikov, škofov in nadškofov, ki ga podeljuje papež);

- opat (predstojnik samostana);

- prelat (visok cerkveni dostojanstvenik z vodstveno funkcijo, zlasti škof ali opat; lahko tudi naziv za zelo zaslužnega duhovnika);

- prošt (naslov za cerkvenega dostojanstvenika, navadno tistega, ki navzven zastopa kapitelj – zbor duhovnikov ali redovnikov v stolni ali drugi odličnejši župniji).

Nobilistike ne srečamo pogosto pri arhivskem urejevalnem delu, ne moremo pa zanikati njene uporabnosti pri razumevanju in urejanju ter popisovanju arhivskega gradiva.

4.16. NUMIZMATIKA

Numizmatika je pomožna arhivska veda, ki raziskuje in proučuje denarna telesa, kot so novci, bankovci in žetoni, in jo pogosto povezujemo s hobijem zbiranja starega denarja. Numizmatika se namreč ne ukvarja z denarjem kot merilom neke vrednosti, ampak s predmeti, torej denarnimi telesi, ki to vrednost nosijo, ter raziskuje, proučuje, popisuje in opisuje njihove snovne, likovne in sporočilne lastnosti.

Začetki moderne numizmatike segajo v 18. stoletje in sovpada s proučevanjem denarnih teles na našem ozemlju. Tako je zgodovinar Schönleben na osnovi najdb antičnih kovancev dokazoval lokacijo rimske Emone. Obsežno numizmatično zbirko je imel Janez Vajkard Valvasor na gradu Bogenšperk.

V Slovenskem prostoru lahko pri urejanju arhivskega gradiva naletimo na številna denarna telesa. Med njimi je vredno omeniti:

- Sesterc – rimski kovanec, ki se je označeval s HL in se je uporabljal kot standardna obračunska enota. En denarius je bil sprva vreden 25 sestercev. Veliki zneski so se zapisovali v tisočih sestercih. Znan je rimski sesterc iz leta 103 s podobo cesarja Trajana in Circusa Maximusa v Rimu.

- Tolar, taler, thaler je znan avstrijski srebrnik, ki je bil v uporabi od začetka 16. stoletja do 19. stoletja. Srebrni kovanec so prvič skovali leta 1518 na Češkem v kraju Jáchymov oziroma Joachimsthal (nemško Thal – dolina). Kovanec se je imenoval Joachimsthaler (»izdelek doline svetega Joahima«). Pozneje se je ime skrajšalo na Thaler, nato Taler in kot tako prešlo v večino evropskih jezikov (češko in slovensko tolar, švedsko daler, italijansko tallero, angleško dollar). Tolar je bil zelo priljubljen po vsej srednjeveški Evropi. Na avstrijskem tolarju iz leta 1632 je bila podoba cesarja Leopolda.

- Beneški dukat je bil zlat kovanec s težo 3,49 g, od tega 3,44 g čistega zlata. Leta 1284 ga je dal kovati beneški dož Giovanni Dandolo (1280–1289). Kovanec je poznan tudi pod italijanskim imenom zecchino (zecca pomeni v italijanščini kovnica – cekin po slovensko). Kovali so ga v skoraj nespremenjeni kvaliteti in teži do konca Beneške republike leta 1797. V 16. stoletju je bil najpomembnejša denarna enota v Svetem rimskem cesarstvu. Razširjen je bil po vsem svetu in velja za najbolj stabilno valuto vseh časov. Dukate so kovali tudi na Madžarskem, v Firencah, na Nizozemskem, v Skandinaviji in srebrne dukate v Dubrovniški republiki. Znan je dukat iz 14. stoletja s podobo Kristusa in svetega Marka.

Pri arhivskem urejevalnem delu in pri popisovanju arhivskega gradiva se srečamo tudi z numizmatiko, zato ne moremo zanikati njene uporabnosti pri razumevanju in urejanju ter popisovanju arhivskega gradiva (Davies, 1996).

4.17. PALEOGRAFIJA

Paleografija je pomožna arhivska veda, ki raziskuje in se ukvarja s proučevanjem starih pisav, z njihovim razvojem, branjem, razumevanjem in datiranjem. Paleografija raziskuje osnovne tahigrafske sestavine, kratice ali abbreviature, ločevalne diakritične znake, številke, instrumente ter materiale, ki so se uporabljali pri pisanju, ter opredeljuje delo posameznih pisarn, skriptorijev. Proučuje tudi zuna-

nji izgled rokopisov (črnilo, ilustracije, vezavo, …). Pomembna je, ker se ukvarja s pisnimi viri in se povezuje s številnimi drugimi vedami (umetnost, literatura, arhitektura, pravo, ...).

Paleografi se poslužujejo komparativnih metod, kar pomeni, da primerjajo podobnosti, razlike in oblike pisav; na primer pisavo nedatiranega dokumenta primerjajo z elementi v pisavah listin, ki so datirane, in so značilni za določeno časovno razdobje ali področje.

Resno raziskovanje paleografije se je pričelo v 17. stoletju zaradi potreb moderne, kritične historiografije. Vzrok za to je dala publikacija D. van Papebrocha, v kateri je dokazal neavtentičnost nekaterih listin iz obdobja Merovingov in Karolingov, ki so bili v lasti benediktinskega samostana St. Denis pri Parizu. V zvezi s tem je nastalo monumentalno delo francoskega benediktinca J. Mabillona (1632–1707) »O diplomaciji« (1681), v katerem je bil narejen prvi poskus klasifikacije tipov latinske pisave. Zaradi tega velja Mabillon za ustanovitelja latinske paleografije. Leta 1708 je B. de Montfaucon predstavil proces razvoja grške pisave v delu »Grška paleografija«, kjer je opredelil izvor in razvoj grške književnosti in s tem dal naziv novi znanosti – paleografiji. Novo obdobje v razvoju raziskovanja paleografije predstavlja delo S. Maffeia (1675–1755), v katerem je predstavil bogato rokopisno gradivo kapitolske knjižnice v Veroni.

Končni razvoj paleografije je bil dosežen šele v 19. stoletju, ko so se pričele uvajati nove metode in tehnični pripomočki – predvsem fotografija. Tedaj so bile ustanovljene posebne paleografske ustanove in šole; na primer École des chartes v Parizu, ustanovljen leta 1882, ki deluje še danes.

Mnoge napise in bogate zapuščine različnih pisarn (skriptorijev) zasledimo tudi na področju slovanskih držav, kjer srečamo rokopise in listine napisane v različnih tipih latinice, glagolice in cirilice.

V Sloveniji govorimo, da se je slovenska pisava razvila iz grške, preko latinice, karolinške minuskule in drugih evropskih pisav do današnjih oblik. Ob tem opozorimo na slovenske zapise pred naselitvenim časom, etruščanske in drugih napise, kot so tisti na negovski čeladi ter zapise na arheoloških spomenikih in srednjeveških listinah. Okoli tristo let se je v slovenskem prostoru uporabljala bohoričica. V njej sta med drugimi pisala France Prešeren in Anton Slomšek. Ljudevit Gaj je začel širiti svojo verzijo črkopisa, ki uporablja šumnike in v kateri pišemo

še danes. Gajica se je dokončno uveljavila, ko jo je Bleiweis začel uporabljati v svojih Kmetijskih in rokodelskih novicah.

Prav je, da na koncu poglavja o paleografiji spomnimo, da so Brižinski spomeniki najstarejši znani ohranjeni zapisi v slovenščini in najstarejši latinični zapis v katerem koli slovanskem jeziku. Nastali so pred letom 1000. Odkrili so jih leta 1807 v Bavarski državni knjižnici v Münchnu. Vezani so v pergamentni zbornik, ki je leta 1803 prišel v bavarsko knjižnico iz samostana v Freisingu. Zapisani so v zvrsti latinice, ki se je uporabljala v stoletjih po Karlu Velikem in se imenuje karolinška minuskula. Med tremi zapisi sta dve spovedi in pridiga o grehu in pokori. Ta spomenik slovenske pisave zahteva posebno razpravo.

Brez paleografije si ne moremo predstavljati resnega arhivskega urejevalnega dela, zato je njena uporabnost pri razumevanju in urejanju ter popisovanju arhivskega gradiva zelo velika (Stipišič, 1972, 3–136).

4.18. SFRAGISTIKA ALI SIGILOGRAFIJA

Sfragistika ali sigilografija, v slovenščini pečatoslovlje, je pomožna arhivska znanost, ki raziskuje nastanek, izdelavo, razvoj in uporabo pečatnika in pečata, njuno zgodovinsko pravno vrednost, kakor tudi umetnostnozgodovinsko in izvedbeno stanje.

Sfragistika strokovno raziskuje funkcijo, vrsto, tip, material, obliko in barvo pečata, napise ter ikonografijo pečata. Prvi poznani pečati se pojavijo v starem veku, okoli leta 3500 pred našim štetjem, na področju najstarejših civilizacij v Mezopotamiji, v dolini reke Ind in v Egiptu. Iz teh krajev so pečati prišli do Grkov in nato do Etruščanov in Rimljanov. Jasno je, da so že v 5. stoletju od Rimljanov prakso uporabe pečatov prevzeli Germani ter od njih drugi evropski narodi.

Kljub temu da so se zelo zgodaj pričeli uporabljati pečatniki in pečati, so se znanstvene raziskave njihove uporabe, pravne vrednosti in drugih tovrstnih elementov pričele relativno pozno. Pečati so se na tekstih cerkvenih dokumentov začeli pojavljati v 12. in 13. stoletju. Med prve strokovnjake, ki so se začeli ukvarjati pravno veljavnostjo pečatov, prištevamo pionirja sfragistike kot znanstvene discipline Konrada von Mure iz 13. stoletja, ki je v svojem delu »O umetnosti sestavljanja listine« (Summa de arte prosandi) v letih 1275 ali 1276 pisal tako o pravnih vidikih pečatov kakor tudi o umetniških in tehničnih izvedbah. Ker je

bila sfragistika dolgo časa pod okriljem diplomatike, so prve raziskave potekale znotraj te discipline oziroma vede in diplomatiki se moramo zahvaliti za napredek pri raziskovanju pečatov in razvoju sfragistike kot samostojne discipline – vede.

Sfragistiki se dolgo časa ni namenjalo večje pozornosti, saj je bilo med 14. in 17. stoletjem tiskanih samo nekaj pomembnejših del, kot so Olivier de Wree: »Pečati flandrijskih grofov« (Sigilla comitum Flandriae) in Theodor Hoepingk: »O starih in novih pravilih pečata« (De sigillorum prisco et novo jure, 1675). S sfragistiko se je ukvarjal in jo raziskoval oče moderne diplomatike J. Mabillon, medtem ko je leta 1709 Johann Michael Heineccius napisal pomembno delo »Zgodovinska razprava o starih pečatih Germanov in drugih narodov« (De veteribus Germanorum aliarumque nationum sigillis… syntagma historicum). V začetku 19. stoletja, ko je leta 1805 nastalo delo G. Praya »Zgodovinska razprava o pečatih madžarskih kraljev in kraljic« (Syntagma historicum de sigillis regum et reginarum Hungariae), je bila sfragistika že utemeljena kot samostojna znanstvena veda.

H. Grotefend je v delu »O sfragistiki« (Über Sphragistik) leta 1875 postavil temelje za proučevanje pečatov. Kasneje sledimo vrsti avtorjev tako v Nemčiji, Angliji, Franciji, Italiji in drugod, ki so veliko pozornosti posvetili sfragistiki. Omenimo naj Pietra Sello in njegovo delo »Pečati iz Vatikanskih arhivov« (I sigilli del'Archivio Vaticano, I–VI).

Povezavo arhivistike in sfargistike zasledimo v časopisu Archivum, ki je namenjen razpravam o arhivistiki, arhivski znanosti ter arhivski teoriji in praksi. V njem najdemo tudi vrsto člankov o sfragistiki. Prav tako je Komisija za sfragistiko pri Mednarodnem arhivskem svetu (ICA v Parizu) leta 1990 objavila »Mednarodni sfragistični slovar« (Vocabulaire international de la sigillographie). Od bibliografskih del vezanih za sfragistiko je pomembno delo Eckarta Henninga in Gabriele Jochums z naslovom »Bibliographie zur Sphragistik« iz leta 1995, ki navaja obširno tovrstno literaturo iz Nemčije, Avstrije in Švice.

Sfragistika je v evropskih državah doživela svoj razvoj leta 1960, ko je bil z nalogo zbiranja, predstavljanja in objavljanja pečatov in pečatnikov ustanovljen Mednarodni odbor za sigilografijo v Stockholmu.

S sfragistiko oziroma pečatoslovjem se pogosto srečamo pri arhivskem urejevalnem delu, zato ne moremo zanikati uporabnosti te vede pri razumevanju in urejanju ter popisovanju arhivskega gradiva.

4.19. VEKSIKOLOGIJA

Veksikologija ali zastavoslovje je novejša pomožna arhivska znanost, ki raziskuje nastanek, razvoj in uporabo zastav skozi stoletja. Velja opozoriti, da obstaja razlika med zastavami in prapori. Pred leti je bila veksikologija lahko del heraldike, semiotike (znamenjeslovja), sociologije, politologije ali psihologije. Izraz veksikologija je leta 1957 prvi uporabil ameriški znanstvenik Whitney Smith, ustanovitelj in dolgoletni ravnatelj Centra za raziskovanje zastav s sedežem v Winchesteru (ZDA). Veksikologija raziskuje tudi razvoj izdelave modernih zastav in s tem pokriva področje uporabne umetnosti, estetike in dizajna.

Z besedo veksiloidi označujemo like in simbole zastav, ki so se pojavili že v dobi antike, in sicer z nazivi veksila, flamula in labara. V srednjem veku so zastave uporabljale posvetne in cerkvene ustanove, in sicer z izrazom gonfan, oriflame ali kot prave zastave, imenovane baner (v slovenščini prapor, v hrvaščini banderij, v nemščini Banner, v italijanščini bandiera).

V novem veku zastave vse splošno uporabljajo države, vojne čete in plemiške družine, cehi, mesta, samostani in podobno. Vse to se odraža v obstoju različnih vrst zastav in zastavic imenovanih standart, guidon, penon, kornet, … Nacionalne zastave v Evropi so nastajale od sredine 19. stoletja, predvsem od obeh velikih revolucij leta 1848 naprej.

V modernem času zastave doživljajo razcvet, saj so poleg grbov postale glavno obeležje vsake posamezne države, pokrajine, mesta, različnih ustanov, podjetji, društev in podobno. Tako se zastave konvencionalno delijo na državne, civilne, vojne in pomorske. Osnovni deli zastave so zastavni list ali zastavno polje, kopje in včasih zastavna vrvica. Zastave so lahko enobarvne, dvobarvne in večbarvne, razdeljene na vodoravna polja ali polja, usmerjena pod kotom. Na zastavi je lahko grb. Za njihov opis se morajo upoštevati posebne oznake.

Od leta 1969 naprej deluje Mednarodna federacija veksikoloških združenj (Fédération internationale des associations vexillologiques), katere članica je tudi Heraldica Slovenica. Federacija je zadolžena za ustvarjanje in razvoj znanj o zastavah vseh vrst, njihovih oblikah in funkcijah ter znanstvenih teorij in principov, utemeljenih na teh spoznanjih. (ARS, 2024)

Državna zastava je eden od državnih simbolov in jo izobešamo, kadar želimo poudariti identifikacijo – pripadnost državi. Zastavoslovje skuša pri oblikovanju

zastav uveljaviti načela enostavnosti, simbolnosti, preglednosti in drugačnosti. Slovenska zastava se uporablja od leta 1991, ko je Slovenija postala samostojna in neodvisna država. Poglobljena besedila o slovenski zastavi so dosegljiva na spletni strani Heraldica Slovenica[2].

4.20. TOPONOMASTIKA

Toponomastika je prisotna v več vedah in znanostih. Kot taka se stopenjsko razvršča med zgodovino, geografijo in jezikoslovje, saj proučuje izvor in pomen krajevnih imen, imenovanih toponimi. Poleg zgodovine je tesno povezana z etnologijo, s kartografijo ter z onomastiko, ki je termin za imenoslovje na splošno. Delimo jo na štiri velike skupine, in sicer na imensko, krajevno, stanovsko in skupino vzdevkov.

Praktična naloga toponomastike je transkripcija zemljepisnih imen oziroma zapis črk določene pisave s črkami druge pisave, na primer transkripcija kitajskega naziva glavnega mesta 北京 – Beijing – Peking ali Wien – Dunaj, Klagenfurt – Celovec, Villach – Beljak, Thessaloníki – Solun, Warszawa – Varšava, … Znano je mnenje, ki ga je o toponomastiki zapisal Henrik Tuma, da gre za »vedo, polno napačnih nazorov. Gre za opredeljevanje kraja po imenu in imena po kraju« (vom Bruck in Bodenhorn, 2009).

5. POMOŽNE ARHIVSKE VEDE IN VZPOREDNE VEDE KOT POMOČ PRI UREJANJU ARHIVSKEGA GRADIVA

K pomožnim arhivskim vedam moramo vzporedno navesti tudi področji, brez katerih si strokovnega dela v arhivih v zadnjih letih ne predstavljamo več: pravo (arhivsko pravo) in informatika (informacijske tehnologije v arhivih, digitalizacija, umetna inteligenca).

Pravo, ne samo arhivsko pravo, ampak predpisi in zakoni, so podlaga za delovanje države, institucij in ne nazadnje tudi posameznih ustvarjalcev. Njihovo poslovanje opredeljujejo statuti, odloki, pravilniki, uredbe, …, ki so pomemben vir informacij o posameznem ustvarjalcu. Arhivisti brez poznavanja teh težko ovrednotijo dokumentarno gradivo ustvarjalcev. Po drugi strani pa arhivsko pravo predpisuje delovanje arhivske službe.

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2   Več https://heraldica-slovenica.si/.

Informatika, ki bliskovito prodira v vsako poro moderne družbe, je vse bolj prisotna tudi v arhivski znanosti. Zadnja leta zasledimo, da se na večini strokovnih in znanstvenih konferenc ter v strokovni in znanstveni literaturi odpirajo vprašanja umetne inteligence, digitalizacije, avtomatizacije … v arhivistiki. Pri tem ne smemo pozabiti, da se v arhivih – tako v javnih, kot tudi pri ustvarjalcih – še vedno hranijo velike količine arhivskega gradiva v papirnati obliki. Moramo priznati, da je informatika izredno olajšala delo arhivistov. Če se ozremo trideset let nazaj, ko so arhivski strokovni delavci arhivsko gradivo popisovali na pisalni stroj, smo danes s pomočjo informacijske tehnologije odprli arhivsko gradivo širši javnosti. Pri tem imam v mislih Virtualno arhivsko čitalnico (VAČ), kjer so dostopni popisi arhivskega gradiva celotne Slovenske arhivske javne službe.

6. ZAKLJUČEK

Identifikacija arhivskih pomožnih ved je nov koncept znotraj arhivske stroke in arhivske znanosti. Kot je bilo poudarjeno v začetku, vsaka znanost za svoj obstoj potrebuje pomožne vede. V prispevku smo izpostavili le nekaj pomožnih arhivskih ved, saj se z arhivistiko, kot multidisciplinarno in interdisciplinarno znanostjo, povezujejo številne vede. Čeprav daje članek ogromno podatkov in se poglavja mnogokje prepletajo, so pomožne arhivske vede uporabne pri arhivskem strokovnem delu.

Poudarjam, da so znanja s področja arhivskih pomožnih ved tista, ki v prvi vrsti arhivistom pomagajo pri njihovem arhivskem strokovnem delu, tj. vrednotenju dokumentarnega gradiva ter urejanju in popisovanju arhivskega gradiva. Prispevek sicer jasneje opredeljuje predvsem pomožne arhivske vede, s katerimi arhivisti pridobivajo dodatna in obvezna zananja pri strokovni obdelavi predvsem starejšega gradiva. Seveda je razlika med urejanjem zgodnjesrednjeveških dokumentov, listin na pergamentu ali še kakšni drugi podlagi. Te listine zahtevajo vrsto specifičnih strokovnih znanj, ki so navedena v tem besedilu, pri čemer je treba posebej poudariti, da k navedenim temam sodi tudi znanje o materialnem varovanju in dolgodobnem vzdrževanju arhivskih dokumentov. Glede na situacijo ima skoraj vsak arhiv vsaj nekaj najstarejšega, najpomembnejšega gradiva, ki ga predstavljajo listine.

Danes se sicer kar pogosto ukvarjamo z digitalizacijo, umetno inteligenco in raznimi informacijskimi rešitvami, ki jih glede na poslovanje z arhivskim in dokumentarnim gradivom arhivisti tekoče spremljamo. Zavedati se moramo, da se

bodo k obravnavanim pomožnim arhivskim vedam v bodočnosti priključile še vede o avtentičnosti, varnosti, dostopnosti do digitaliziranega gradiva oziroma do gradiva, ki je nastalo v digitalni obliki in se v tej obliki tudi hrani za bodoče rodove. Arhivske pomožne vede se bodo torej razvijale na osnovi teh, ki so podane v tem prispevku.

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SUMMARY

Archival science has evolved from an auxiliary historical science into an independent, academic, multidisciplinary, and interdisciplinary science. As a multidisciplinary and interdisciplinary science, archival science needs many auxiliary sciences to master all processes with archival and documentary material from its creation, editing, evaluation, acquisition, inventory to archiving in all prescribed processes and stages and standards. Auxiliary sciences are therefore an integral part of every science. There is an undeniable difference in the ways in which archival auxiliary sciences are used by historians and other users when researching archival material, and why auxiliary archival sciences are important for archivists, especially for their professional editing work and in introducing the results of this work into archival theory and practice. Many auxiliary historical sciences are also included among the auxiliary archival sciences because they are necessary for mastering all processes of managing archival and documentary material in all processes and stages. Auxiliary archival sciences are important for archivists especially in their professional work and in introducing the results of this work into archival theory and practice. The fields of auxiliary archival sciences are diverse, so we implement them in such a way that these skills become

a reality. Through interpretation, we must achieve perception, familiarization, description, and interpretation of those in all procedures of archival professional and editorial work. The fact is that just as archival science is developing on a daily basis, auxiliary archival sciences are also improved regularly.

Typology: 1.02 Review article

ATLANTI
NAVODILA AVTORJEM

1. SPLOŠNO O REVIJAH ATLANTI

Atlanti je revija z mednarodnim uredniškim odborom v skupnem založništvu Mednarodnega inštituta arhivske znanosti Trst – Maribor (dalje MIAZ) in Alme Mater Europea – Evropski center Maribor.

Revija ATLANTI objavlja izvirne raziskave, znanstvene in strokovne članke ter razprave s področja arhivistike in dokumentologije. Atlanti izhajajo od leta 1991 naprej in sicer enkrat letno v dveh številkah. Številke so tematske.

2. JEZIK

Jezik objavljenih prispevkov v reviji ATLANTI mora biti v enem izmed uradnih jezikov MIAZ: slovenščina, angleščina ali italijanščina. O objavi v drugem od naštetih jezikov odloča uredniški odbor.

3. OBLIKA IN DOLŽINA PRISPEVKA

Avtor naj uporablja pisavo Times New Roman z velikostjo črk 12.

Dolžina prispevka naj ne bo krajša od 8 tipkanih strani (oz. 15.000 znakov s presledki) in naj ne presega 16 tipkanih strani (oz. 30.000 znakov s presledki) vključno s tabelami, slikami in seznamom literature.

4. STRUKTURA PRISPEVKA

Prispevek naj vsebuje izvleček in ključne besede v angleškem jeziku in v maternem jeziku avtorja (če je prispevek napisan v maternem jeziku avtorja).

Pred naslovom članka naj bodo navedeni podatki o avtorju prispevka. Ime in priimek avtorja naj bo naveden v polni obliki. Prav tako naj bodo navedeni morebitni akademski in strokovni nazivi, institucija v kateri avtor dela ali se izobražuje, naslov ter elektronski naslov na katerem je avtor dosegljiv uredništvu in bralcem revije. Avtor naj vključi tudi kratko biografijo.

Če je avtorjev več, naj se sami dogovorijo in določijo vrstni red.

- **naslov (podnaslov)** naj bo kratek, jedrnat in informativen, ki natančno opredeli vsebino prispevka. Morebiten podnaslov mora biti od naslova ločen z ločilom. Za naslov in podnaslov naj bodo uporabljene besede, ki so primerne za indeksiranje in iskanje.

  Naslov in podnaslov naj bosta tako v jeziku prispevka kot tudi v angleškem jeziku.

- **izvleček** morajo vsebovati vsi prispevki in sicer po strukturi IMRAD v skladu z ISO 214. Izvleček naj ne presega 250 besed ter naj bo napisan v tretji osebi. V izvlečku naj bo jasno opredeljen namen, zasnova, metodologija in pristop, ugotovitve in rezultati članka, omejitve kot tudi uporabnost in zaključki raziskave. Avtor naj določi do 5 ključnih besed ali besednih zvez, ki bodo primerne za indeksiranje in iskanje.

  Izvleček naj bo napisan **v angleškem jeziku in v jeziku prispevka**.

Primer:

Izvleček

Namen: Z vrednotenjem dokumentarnega gradiva s pomočjo zakonskih meril arhivisti določajo arhivsko gradivo. Namen prispevka je podati historični pregled razvoja vrednotenja arhivskega gradiva v slovenskem prostoru in sprejemanje zakonske podlage, ki je za ta proces potrebna.

Metodologija: Z deskriptivno metodo je podan pregled vrednotenja od samih začetkov izvajanja tega procesa do danes, ko ima zato pravno podlago. S komparativno metodo je prikazan razvoj pristopov k vrednotenju v primerjavi s tujino.

Rezultati: Raziskava je prikazala, da je trend razvoja sledil mednarodnem okolju, vendar je ta razvoj nekoliko zastal v prelomnem obdobju, ki ga predstavlja uvajanje elektronskega poslovanja in pojav digitalnega arhivskega gradiva.

Sklepi: Vrednotenje v slovenskem prostoru ima trdne temelje in predstavlja dobro izhodišče za prihodnost. Ob vse bolj obsežnem elektronskem poslovanju ustvarjalcev arhivskega gradiva, je potrebno resno razmisliti o nadgradnji pristopa k vrednotenju.

Ključne besede: arhivsko gradivo, vrednotenje, pregled vrednotenja, arhivska zakonodaja.

- **Besedilo prispevka** naj vsebuje najmanj 15.000 in največ 30.000 znakov s presledki. Besedilo prispevka naj bo napisano v pisavi Times New Roman z velikostjo črk 12. Raven odstavkov naj odraža organizacijo članka. Poglavja prispevka so lahko razdeljena na podpoglavja, številčenje naj bo v skladu s standardoma SIST ISO 2145 in SIST ISO 690 (npr. 1, 1.1, 1.1.1 itd).
- **Seznam literature** sledi besedilu prispevka. V seznam literature avtor navede vse uporabljene vire in literaturo v prispevku v skladu z APA citiranjem (navodila glej točko 7 in Prilogo 1).
- **Povzetek (Summary)** naj obsega vsaj 500 besed v angleškem jeziku, zaradi mednarodne prisotnosti revije Atlanti.

5. OPOMBE

Opombe so praviloma napisane pod črto na dnu strani in oštevilčene z arabskimi številkami od začetka do konca besedila prispevka. **Opombe pod črto se uporabljajo za dodatna pojasnila besedila (avtorjeve komentarje) in niso namenjene navajanju in citiranju bibliografskih referenc (avtor jih lahko le nakaže).**

Če se opomba nanaša na celoten stavek ali odstavek, se naj nahaja za končnim ločilom stavka. V primeru, da se opomba nanaša le na del stavka, naj se nahaja pred končnim ločilom.

6. SLIKOVNO IN GRAFIČNO GRADIVO

Prispevek lahko vsebuje slikovno in grafično gradivo ter tabele.

Vsak izmed njih naj bo tekoče oštevilčen od začetka do konca besedila (Tabela 1, Tabela 2, Slika 1, Graf 1, Slika 2 …).

Vsaka tabela, preglednica, slika, graf mora imeti naslov. Naslovi tabel, preglednic in grafov naj bodo napisani nad njo. Tabelam naj bodo dodana ustrezna pojasnila (legenda). Naslovi slik pa naj bodo napisani pod sliko.

Če slikovno in grafično gradivo ni rezultat avtorjevega dela, mora biti naveden vir iz katerega so bili podatki pridobljeni. Slike morajo biti skenirane v primerni resoluciji (vsaj 300 dpi) v formatu .jpg, .tiff ali .png. Te vire je treba navesti tudi v seznamu literature.

7. CITIRANJE IN SEZNAM LITERATURE

Avtorji naj za navajanje virov uporabljajo APA Style in citiranje v tekstu. Podrobnejši primeri so prikazani v preglednici v Prilogi 1.

KLJUČNE SMERNICE ZA CITIRANJE:

- Citirani naj bodo le javnosti dostopni viri.

- Pri citiranju v tekstu je treba navesti **priimek avtorja/avtorjev, letnico vira in številko/številke strani**, ki se med seboj ločijo z vejico
(Carruci, 2006); Semlič Rajh (2018, 43) meni …

- Viri, ki so navedeni kot primer se navajajo kot v primeru.
(glej Klasinc, 1999 ali Ratti, 2001), (več o tem, glej Johnsonn, 2006)

- Za navajanje sekundarnih virov se navaja avtorja/avtorje in leto primarnega vira, ki mu sledi navedba avtorja/avtorjev in leto sekundarnega vira.
(Line, 1979, kot navedeno v Mihalič, 1984)

- Kadar vir nima avtorja ali urednika, se navaja naslov vira, ki mu sledi letnica publikacije.
(Merriam-Webster's, 2003).

- Dobesedno citiranje naj se označi z narekovaji (" ") in številkami strani, tekst pa naj bo v ležeči pisavi.

V tem primeru tudi to novonastalo gradivo postane dediščina, saj »podobno kot analogna kulturna dediščina prehaja skozi procese nastanka, vrednotenja, zbiranja, dokumentiranja, komuniciranja in trajne hrambe« (Šojat-Bikić, 2013, 151).

KLJUČNE SMERNICE ZA NAVAJANJE VIROV V POGLAVJU »SEZNAM LITERATURE«

- Poglavje **Seznam literature** naj vsebuje le vire, ki so uporabljeni in citirani v tekstu. Vsi podatki naj bodo navedeni v izvirnem jeziku, razen, če so navedeni v cirilici. V tem primeru naj avtor v oklepaju navede vir tudi v latinici).

- **Če so uporabljeni viri istega avtorja in objavljeni v istem letu, se ločijo s črkami a, b, c … Tako naj se navajajo tudi v tekstu.**
(Novak, 2002a, 2002b), Novak (2002a, 2002b) predstavlja . . .

- **Če je uporabljen vir še vedno v tisku ali še ni bil objavljen, se to navede, kjer se običajno navaja letnica.**

- Navajanje virov dostopnih na spletu se smiselno uporabljajo zgornja navodila, treba je dodati »Pridobljeno na« in spletno povezavo na vir ali doi povezavo, ki mu sledi v oklepaju datum dostopa (npr. (dostop 15. 5. 2022).

8. ODDAJA PRISPEVKOV IN AVTORSKE PRAVICE

Avtor lahko odda prispevke, ki še niso bili objavljeni v drugi publikaciji oziroma niso v postopku objave v drugih publikacijah. Avtor v celoti odgovarja za vsebino prispevka in lekturo besedila. Prispevek za objavo naj bo sestavljen v skladu z navodili revije in znanstvenimi smernicami glede vsebine, stila in strukture članka.

Avtor naj uredništvu pošlje slovnično in jezikovno pravilno besedilo. **Besedila, ki ne bodo ustrezala navodilom revije bo uredništvo vrnilo avtorju in zahtevalo dopolnitve in popravke.**

Urednik in tehnični urednik pregledata ustreznost citiranja in navajanja virov v skladu z navodili revije in se odločita ali članek:

a) posredujeta v recenzijski postopek ali

b) posredujeta avtorju in zahtevata ustrezne popravke ter šele nato posredujeta članek v recenzijski postopek.

Vse moralne in avtorske pravice v primeru objave pripadajo avtorju. Materialne avtorske pravice pa avtor za vselej, za vse primere, za neomejene naklade in za vse medije neizključno, časovno in prostorsko neomejeno prenese na izdajatelja revije – Mednarodni inštitut arhivskih znanosti Trst – Maribor in Alma Mater Press. Avtor podpiše dovoljenje za objavo prispevka v reviji Atlanti, ki ga predloži ob oddaji članka.

Avtor odda prispevek skupaj s podpisanim dovoljenjem za objavo prispevka (v primeru, da je več avtorjev mora biti dovoljenje podpisano s strani vseh avtorjev) v elektronski obliki na elektronski naslov uredništva revije.

9. RECENZIJSKI POSTOPEK

Uredniški odbor pregleda vse prejete prispevke. Če prispevki niso pripravljeni v skladu z navodili in standardi revije, uredniški odbor od avtorja zahteva popravke in dopolnitve. Če prispevek ni znanstveni ali strokovni, o njegovi objavi odloča uredniški odbor.

V anonimni (dvojni slepi) recenzijski postopek se uvrstijo le znanstveni in strokovni članki, ki so pripravljeni v skladu z navodili revije in uredništva. Recenzente izbere uredniški odbor.

Recenzent pregleda naslednje sestavine prispevka:

- **vsebino**: splošna zanimivost vsebine, inovativnost …,

- **metodologijo**: ustreznost uporabljenih metod, vzorčenja, potrditve/zavrnitve hipotez in predpostavk ….,

- **strukturo oziroma zgradbo prispevka**,

- **dosledno citiranje in navajanje virov, opomb, slikovnih in grafičnih virov** …

Po mnenju recenzenta avtor članek popravi ali dopolni.

Anonimnost avtorjev in recenzentov med recenzijskim postopkom je zagotovljena. Članki bodo objavljeni le s pozitivno oceno recenzijskega postopka.

Recenzent po pregledu določi tipologijo članka in odloči ali je članek:

a) lahko objavljen kot je bil oddan uredništvu,

b) lahko objavljen potem, ko avtor opravi manjše zahtevane popravke,

c) potrebno popraviti in še enkrat poslati v pregled recenzentu,

d) neprimeren za objavo.

10. TIPOLOGIJA

Na osnovi recenzentskega mnenja uredniški odbor določi tipologijo članka. Upošteva se tipologija za vodenje bibliografij v okviru COBISS.

1.01 Izvirni znanstveni članek

1.02 Pregledni znanstveni članek

1.03 Kratki znanstveni prispevek

1.04 Strokovni članek

11. DOKONČNO BESEDILO IN PRIPRAVA NA OBJAVO

Dokončno besedilo mora avtor poslati preko elektronske pošte (v MS Word formatu) v roku, ki ga je določilo uredništvo na elektronski naslov uredništva.

Uredniški odbor pripravi besedilo za objavo in si pridržuje pravico do spremembe oblike prispevkov in večje oblikovne spremembe v dogovoru z avtorjem.

PRILOGA 1: PRIMERI NAVAJANJA UPORABLJENIH VIROV

V preglednici so podani primeri navajanja uporabljenih virov zaradi lažje ponazoritve navajanja posamezne vrste vira v različnih oblikah za prispevek v revijah Atlanti+:

- V prvem stolpcu je navedena vrsta vira.

- V seznamu uporabljenih virov na koncu zaključnega dela morajo biti viri navedeni tako, kot prikazuje drugi stolpec (**naslovem knjig/revij/dokumentov zapišemo ležeče** – glejte posamezen primer).

- V tretjem stolpcu so zapisana pojasnila in pomembnejši poudarki.

- Četrti stolpec pa prikazuje, kako je treba posamezno vrsto vira citirati med besedilom (npr. Melik (1995, 15) ugotavlja, da…; Stoler et al. (2020) trdi …, (Vilfam in Žontar, 1973, 154) itd.)

KNJIGA Priimek, začetnica imena. (leto). Naslov knjige: Podnaslov. Kraj založbe: Založba. Priimek, začetnica imena. (ur.). (leto). Naslov knjige: Podnaslov. Kraj založbe: Založba.		Ležeče zapišemo naslov (in podnaslov) knjige. V primeru dveh ali več avtorjev pred navedbo zadnjega avtorja dodamo besedico »in«.	
VRSTA VIRA	NAVAJANJE V SEZNAMU UPORABLJENIH VIROV	POJASNILA	CITIRANJE V BESEDILU
Knjiga en avtor	Melik, J. (2011). Osnove prava in pravne države za arhiviste. Ljubljana: Arhiv Republike Slovenije.		(Melik, 1995);
Knjiga dva avtorja	Vilfan, S. in Žontar, J. (1973). Arhivistika. Arhivski priročniki: zvezek 2. Ljubljana: Arhivsko društvo Slovenije.		(Vilfan in Žontar, 1973)
Knjiga tri ali več avtorjev	Stoler, A. L., Gourgouris, S. in Lezra, J. (2020). Thinking with Balibar: A Lexicon of Conceptual Practice. New York: Fordham University Press.	**Trije avtorji:** Pri prvem citatu v besedilu zapišemo priimke vseh avtorjev, pri vseh naslednjih citatih le prvega avtorja ter dodamo »et al.« (mednarodna okrajšava za »in drugi«). **Več kot trije avtorji:** Pri navedbi vira v seznamu uporabljenih virov zapišemo vse avtorje. Pri citiranju v besedilu zapišemo priimek prvega avtorja ter dodamo »et al.«.	(Stoler et al., 2020)
Knjiga z urednikom(i)	Žontar, J. (ur.). (2000). Pravo, zgodovina, arhivi. 1. Prispevki za zgodovino pravosodja. Ljubljana: Arhiv Republike Slovenije.	V seznamu uporabljenih virov namesto avtorjev navedemo urednika(e) in v oklepaju dodamo pojasnilo, da gre za urednike: »(ur.)«. Pri citiranju v besedilu oznake, da gre za urednike, ne dodajamo.	(Žontar, 2000)
Knjiga brez avtorja/urednika	Publication manual of the American Psychological Association (6th ed.). (2010). Washington: American Psychological Association.	V besedilu citiramo prvih nekaj besed navedbe v seznamu uporabljenih virov (običajno začetek naslova ali celoten naslov). Pri citiranju v besedilu naslov ali začetek naslova zapišemo v narekovajih.	(Publication manual, 2010
Letno poročilo organizacije	Vrhovno sodišče Republike Slovenije. (2020). Otvoritev sodnega leta 2020. Ljubljana: Vrhovno sodišče RS.	Če gre za podatke o neki organizaciji ali njenem delu, imamo lahko za avtorja kar organizacijo samo.	(Vrhovno sodišče RS, 2020)
Slovar veliko število avtorjev/urednikov	Slovar slovenskega knjižnega jezika [SSKJ]. (1994). Ljubljana: DZS.	V besedilu citiramo prvih nekaj besed navedbe v seznamu uporabljenih virov (običajno začetek naslova ali celoten naslov).	(SSKJ, 1994)
Zaključno delo	Kosi, M. (2016). Izhodišča za invalidom uporabno digitalizirano arhivsko gradivo (Magistrsko delo). Ljubljana: Fakulteta za varnostne vede.		(Kosi, 2016)

ELEKTRONSKA KNJIGA Priimek, začetnica imena. (leto). Naslov e-knjige: Podnaslov. Kraj založbe: Založba. Pridobljeno na http://xxxxxxxxxxxx (dostop datum dostopa). Priimek, začetnica imena. (leto). Naslov e-knjige: Podnaslov. Kraj založbe: Založba. doi:xxxxxx/ xxxxxxxxxxxx (dostop datum dostopa).	Navajamo jih enako kot tiskane knjige, le da za biblio-grafskimi podatki dodamo spletno povezavo ali oznako doi. Spletna povezava in oznaka doi (doi – Digital Object Identifier) morata biti zapisani s črno pisavo in ne podčrtani. Primeri citiranja in navajanja virov pri različnem številu avtorjev so pojasnjeni pri primerih za knjige.

VRSTA VIRA	NAVAJANJE V SEZNAMU UPORA-BLJENIH VIROV	POJASNILA	CITIRANJE V BESEDILU
E-knjiga	Stichelbaut, B. (2015). Forgotten and lost? : 1914-1918 : a guide to the archives : archival research of aerial photographic collections of the western front. Ljubljana: Založba ZRC. Pridobljeno na http://www.dlib.si/ details/URN:NBN:SI:doc-HO1BAQNR (dostop 15. 2. 2022).	Za bibliografskimi podatki in frazo »Pridobljeno na« dodamo spletno povezavo.	(Stichelbaut, 2015)
E-knjiga z DOI	Stalla- Stichelbaut, B. (2015). Forgotten and lost? : 1914-1918 : a guide to the archives : archival research of aerial photographic collections of the western front. Ljubljana: Založba ZRC. Doi: 10.3986/9789612548315 (dostop 7. 4. 2022).	Za bibliografskimi podatki dodamo »doi:« in ustrezno oznako.	(Stichelbaut, 2015)
Letno poročilo organizacije v e-obliki	Vrhovno sodišče Republike Slove-nije [VS RS]. (2019). Letno poročilo o poslovanju sodišča za leto 2019. Ljubljana: Vrhovno sodišče Repu-blike Slovenije Pridobljeno na http:// www.sodisce.si/mma_bin.php?sta-tic_id=2020042009043956 (dostop 27. 2. 2020).	Če gre za podatke o neki organizaciji ali njenem delu, imamo lahko za avtorja kar organizacijo samo. Če je naziv organizacije dolg in vir v besedilu večkrat citiramo, lahko pri prvem citatu uvedemo kratico, ki jo nato uporabljamo pri vseh nadaljnjih citatih. Kratica mora biti navedena tudi pri nazivu organizacije v seznamu uporabljenih virov.	(VS RS, 2019)
E-slovar ali enciklope-dija	Fran: Slovarji Inštituta za slovenski jezik Frana Ramovša ZRC SAZU. (2016). Ljubljana: Inštitut za slovenski jezik Frana Ramovša ZRC SAZU. Pri-dobljeno na http://www.fran.si/ (dostop 2. 2. 2022).	Pri citiranju v besedilu naslov ali zače-tek naslova zapišemo v narekovajih.	(Fran, 2016)
E-verzija zaključnega dela	Pfajfar, V. (2018). Digitalizacija arhivskega gradiva. Metodologija in standardizacija postopkov (Magistrsko delo). Logatec: Alma Mater ECM. Pridobljeno na https://d.cobiss.net/ repository/si/files/2013301/106382/Pfaj-far_Vanja_md_2018.pdf/terms (dostop 6. 2. 2023).		(Pfajfar, 2018)

POGLAVJE V KNJIGI
Priimek, začetnica imena. (leto). Naslov poglavja: Podnaslov. V Začetnica imena urednika.
Priimek urednika (ur.), Naslov knjige: Podnaslov (str. prva stran poglavja–zadnja stran poglavja). Kraj založbe: Založba.

V seznamu uporabljenih virov najprej navedemo avtorje, leto in naslov poglavja. Nato za črko »V« (pomeni uvodno frazo, za navedbo podatka, kje je poglavje objavljeno) navedemo podatke o knjigi ter strani, na katerih je objavljeno poglavje.
Ležeče zapišemo naslov (in podnaslov) knjige.
Primeri citiranja in navajanja virov pri različnem številu avtorjev so pojasnjeni pri primerih za knjige.

VRSTA VIRA	NAVAJANJE V SEZNAMU UPORABLJENIH VIROV	POJASNILA	CITIRANJE V BESEDILU
Poglavje v knjigi z urednikom(i)	Melik, J. (2000). Organizacija rednih sodišč v prvi Jugoslaviji. V J. Žontar (ur.), Pravo-zgodovina—arhivi: 1. Prispevki za zgodovino pravosodja (str. 173–183). Ljubljana: Arhiv Republike Slovenije.		(Melik, 2000)
Prispevek v zborniku konference z urednikom(i)	Semlič Rajh, Z. (2018). Standard ISO 15489-1:2016 in vrednotenje : kaj prinaša novi standard. V A. Škoro Babič (ur.), 6. Simpozij Arhivi v službi človeka - človek v službi arhivov, (str. 43–51). Maribor: Alma Mater ECM.		(Semlič Rajh, 2018)

PRISPEVEK V ELEKTRONSKEM ZBORNIKU Priimek, začetnica imena. (Leto). Naslov prispevka: Podnaslov. V Začetnica imena urednika. Priimek urednika (ur.), Naslov e-zbornika: Podnaslov (str. Prva stran poglavja–zadnja stran poglavja). Kraj založbe: Založba. Pridobljeno na http://xxxxxxxxxxxx (dostop datum dostopa).	Ležeče zapišemo naslov (in podnaslov) zbornika. Navajamo jih enako kot tiskana poglavja, le da za bibliografskimi podatki dodamo spletno povezavo ali oznako doi. Spletna povezava in oznaka doi (doi – Digital Object Identifier) morata biti zapisani s črno pisavo in ne podčrtani. Primeri citiranja in navajanja virov pri različnem številu avtorjev so pojasnjeni pri primerih za knjige.

VRSTA VIRA	NAVAJANJE V SEZNAMU UPORABLJENIH VIROV	POJASNILA	CITIRANJE V BESEDILU
Prispevek v e-zborniku konference z urednikom(i); strani prispevka v e- zborniku so navedene	Jelenc, Bogomil. 2017. Elektronsko pisarniško poslovanje, prvi korak k elektronskemu arhiviranju. V N. Gostenčnik (ur.), Tehnični in vsebinski problemi klasičnega in elektronskega arhiviranja. Digitalno in digitalizirano. Arhivsko gradivo včeraj, danes in jutri : zbornik mednarodne konference, Radenci, 5.-7. april 2017, Radenci, April 5-7, 2017 (str. 305-316). Maribor: Pokrajinski arhiv Maribor. Pridobljeno na http://www.pokarh-mb.si/uploaded/datoteke/Radenci/radenci_2017/22_jelenc_2017.pdf (dostop 15. 9. 2022).	Za bibliografskimi podatki in frazo »Pridobljeno na« dodamo spletno povezavo. Povezava mora biti zapisana s črno pisavo in ne podčrtana. Če so strani v e-zborniku oštevilčene ji navedemo.	(Jelenc, 2017)
Prispevek v e-zborniku konference brez urednika; strani prispevka v e-zborniku niso navedene	Huth, G. (2016). Appraising Digital Records. V Appraisal and Acquisition Strategies: Proceedings of the 10th International Joint Conference on Knowledge Discovery, Knowledge Engineering and Knowledge Management. London: SCITEPRESS. Pridobljeno na https://dokumen.pub/appraisal-and-acquisition-strategies-9780931828003-0931828007.html (dostop 24. 10. 2022)	Za bibliografskimi podatki in frazo »Pridobljeno na« dodamo spletno povezavo. Povezava mora biti zapisana s črno pisavo in ne podčrtana. Urednik ni naveden, zato v navedbi tega podatka ni. Strani v e-zborniku niso navedene, zato tega podatka ni.	(Huth, 2016)

ČLANEK **V TISKANI REVIJI/ČASOPISU** Priimek, začetnica imena. (leto/datum). Naslov članka: Podnaslova. Naslov revije/časopisa, letnik(številka), prva stran članka–zadnja stran članka.	V seznamu uporabljenih virov najprej navedemo avtorje, leto in naslov članka. Nato navedemo naslov revije, letnik, številko ter strani, na katerih je članek objavljen. Ležeče zapišemo naslov in letnik revije/časopisa. Pri naslovih revij/časopisov v angleškem jeziku pišemo vse besede razen predlogov in veznikov z veliko začetnico. To ne velja za naslove knjig in člankov v angleškem jeziku. Primeri citiranja in navajanja virov pri različnem številu avtorjev so pojasnjeni pri primerih za knjige.		
VRSTA VIRA	**NAVAJANJE V SEZNAMU UPORABLJENIH VIROV**	**POJASNILA**	**CITIRANJE V BESEDILU**
Članek v tiskani **reviji** z navedenim letnikom in številko	Košir, M. (2002). Arhivistika – pot do samostojne znanstvene discipline. Arhivi, 25(1), 295–301.	Ležeče zapišemo naslov in letnik revije; številko revije zapišemo v oklepaju.	(Košir, 2002)
Članek **v tiskani reviji** z navedenim letnikom, brez številke	Žontar, J. (1995). Zgodovina arhivistike na Slovenskem. Arhivi, 18. 13–17.	Ležeče zapišemo naslov in letnik revije.	(Žontar, 1995)
Članek **v tiskani reviji** brez letnika, z navedeno številko	Eastwood, T. (2002). Reflections on the Goal of Archival Appraisal in Democratic Societies. Archivaria (54), 59–71.	Ležeče zapišemo naslov revije; številko revije zapišemo v oklepaju.	(Eastwood, 2002)
Članek v **dnevnem** časopisju	Petrovec, D. (16. 1. 2017). Vrhunska znanost in črn otrok. Dnevnik, 67(12), 14.	V seznamu uporabljenih virov navedemo točen datum članka; pri citiranju v besedilu pa le letnico.	(Petrovec, 2017)
Članek **v dnevnem** časopisju brez avtorja	Pomisleki glede prodaje NLB. (30. 3. 2017). Dnevnik, 67(74), 3.	V seznamu uporabljenih virov navedemo točen datum članka; pri citiranju v besedilu pa le letnico. V besedilu citiramo prvih nekaj besed navedbe v seznamu uporabljenih virov (običajno začetek naslova ali celoten naslov). Pri citiranju v besedilu naslov ali začetek naslova zapišemo v narekovajih.	(»Pomisleki glede prodaje NLB«, 2017)

ČLANEK V ELEKTRONSKI VERZIJI REVIJE/ ČASOPISA Priimek, začetnica imena. (leto/datum). Naslov članka: Podnaslova. Naslov revije/časopisa, letnik(številka), prva stran članka–zadnja stran članka. Pridobljeno na http:// xxxxxxxxxxxx (dostop datum dostopa). Priimek, začetnica imena. (leto/datum). Naslov članka: Podnaslov. Naslov revije/časopisa, letnik(številka), prva stran članka–zadnja stran članka. doi:xxxxxx/ xxxxxxxxxxxx (dostop datum dostopa).		Navajamo jih enako kot članke v tiskanih revijah, le da za bibliografskimi podatki dodamo spletno povezavo ali oznako doi. Spletna povezava in oznaka doi (doi – Digital Object Identifier) morata biti zapisani s črno pisavo in ne podčrtani. Primeri citiranja in navajanja virov pri različnem številu avtorjev so pojasnjeni pri primerih za knjige.	
VRSTA VIRA	NAVAJANJE V SEZNAMU UPORABLJENIH VIROV	POJASNILA	CITIRANJE V BESEDILU
Članek v **elektron- ski verziji revije**	Duranti, L. (2010). Concepts and principles fort he management of electronic records, or records mana- gement theory is archival diplomatics. Records Management Journal, 20(1), 78–95. Pridobljeno na: http://dx.doi. org/10.1108/09565691011039852 (dostop 13. avgust 2022).	Za bibliografskimi podatki in frazo »Pridobljeno na« dodamo spletno povezavo. Povezava mora biti zapisana s črno pisavo in ne podčrtana. Za povezavo sledi v datum dostopa v oklepaju. Ležeče zapišemo naslov revije.	(Duranti, 2010)
Članek v **elektronski verziji revi- je z DOI**	Flynn, S. J. (2001). The Records Continuum Model in Context and its Implications for Archival Practice. Journal of the Society of Arhivists, 22(1), 79–93. Pridobljeno na: https:// doi.org/10.1080/00379810120037522 (dostop 31. julij 2022).	Za bibliografskimi podatki dodamo »doi:« in ustrezno oznako. (doi – Digital Object Identifier) Ležeče zapišemo naslov revije.	(Flyn, 2001)
Članek v **spletnem** časopisu	Suhodolčan, B. (8. 3. 2023). (Pismo Bralca) Sončne elektrarne in cena ele- ktrične energije. Večer. Pridobljeno na https://vecer.com/pogledi/pismo-bralca- -soncne-elektrarne-in-cena-elektricne- -energije-10328522 (dostop 10. 3. 2023).	V seznamu uporabljenih virov navede- mo točni datum članka; pri citiranju v besedilu pa le letnico. Ležeče zapišemo naslov spletnega časopisa.	(Suhodolčan, 2023)
Članek na spletnem in- formativnem **portalu**	Širok, M. (6. 3. 2023). EU odločanje o prepovedi prodaje vozil z motorji na notranje izgorevanje preložil na nedoločen čas. MMC RTV Slovenija. Pridobljeno na https://www. rtvslo.si/evropska-unija/eu-odlocanje-o- -prepovedi-prodaje-vozil-z-motorji-na-not- ranje-zgorevanje-prelozil-na-nedolocen- -cas/660104 (dostop 8.3.2023).	V seznamu uporabljenih virov navede- mo točen datum članka; pri citiranju v besedilu pa le letnico. Ležeče zapišemo naslov informativ- nega portala, ki ga navedemo, kot je zapisan na spletni strani – ne prepisuje- mo začetka spletne povezave.	(Širok, 2023)
Članek na spletnem in- formativnem **portalu** av- tor naveden s kratico	B. V. in K. S. (8. 3. 2023). ZN: Afganis- tanke najbolj zatirane ženske na svetu. MMC RTV Slovenija. Pridobljeno na https://www.rtvslo.si/svet/zn-afganis- tanke-najbolj-zatirane-zenske-na-sve- tu/660403 (9. 3. 2023).	Kratico, ki je navedena kot avtor, na- vedemo in citiramo v takšnem vrstnem redu, kot je zapisana pri članku. V seznamu uporabljenih virov navedemo točen datum članka; pri citiranju v besedilu pa le letnico.	(B. V. in K. S., 2023)
Geslo v slo- varju, en- ciklopediji na spletni strani	Institut za slovenski jezik ZRC SAZU [Fran]. (2022a). Hibrid. Pridobljeno na: https://fran.si/iskanje?View=1&Query=hi- brid (dostop 20. 1. 2022). Institut za slovenski jezik ZRC SAZU [Fran]. (2022b). Teorija. Pridobljeno na: https://fran.si/iskanje?FilteredDictio- naryIds=130&View=1&Query=teorija (dostop 3. 9. 2022).	Pri navajanju gesel iz slovarja ali enciklopedij za avtorja uporabimo institucijo, ki je izdaja slovar/enciklo- pedijo, v oklepaju navedemo letnico. Pri internetnih virih uporabimo letnico zadnje posodobitve spletne strani. Če imamo več gesel in isto letnico jih ločimo z a, b, c. Naslov gesla napišemo ležeče.	(Fran, 2022a) (Fran, 2022b)

URADNI IN DRUGI VIRI			
VRSTA VIRA	NAVAJANJE V SEZNAMU UPORABLJENIH VIROV	POJASNILA	CITIRANJE V BESEDILU
Zakon uradna objava v Uradnem listu RS	Zakon o varstvu dokumentarnega in arhivskega gradiva ter arhivih (ZVDA-GA). (2006, 2014). Uradni list RS, (30/06, 51/14).	V seznamu uporabljenih virov navedemo izvirni zakon z vsemi spremembami (leto in številko objavljene spremembe). Pri citiranju v besedilu zapišemo le leto izvirnega zakona. Če zakon v besedilu citiramo večkrat, se lahko odločimo tudi za uporabo kratice. Ležeče zapišemo »Uradni list RS«.	(ZVDAGA, 2006)
Zakon uradna objava v Uradnem listu RS z uradno prečiščenim besedilom in spremembami	Kazenski zakonik (KZ-1-UPB2). (2012, 2015, 2016). Uradni list RS, (50/12, 54/15, 6/16, 38/16).	V seznamu uporabljenih virov navedemo leto in številko objave uradno prečiščenega besedila ter vse spremembe, objavljene po tej objavi (leto in številko objavljene spremembe). Pri citiranju v besedilu zapišemo le leto uradno prečiščenega besedila. Če zakon v besedilu citiramo večkrat, se lahko odločimo tudi za uporabo kratice. Ležeče zapišemo »Uradni list RS«.	(KZ-1-UPB2, 2012)
Spremembe in dopolnitve zakona	Zakon o spremembah in dopolnitvah Zakona o varstvu dokumentarnega in arhivskega gradiva ter arhivih (ZVDA-GA-A). (2014). Uradni list RS, št. 51/14.	Če želimo v besedilu opozoriti, kdaj je bila sprejeta točno določena sprememba zakona	
uradna objava v Uradnem listu RS		(npr. sprememba enega od členov), moramo citirati in navajati natančno to novelo zakona.	(ZVDAGA-A, 2014)
Zakon v knjižni obliki običajno s komentarjem skupine avtorjev	Pirc Musar, N., Bien, S., Bogataj, J., Prelesnik, M. in Žaucer, A. (2006). Zakon o varstvu osebnih podatkov (ZVOP-1): S komentarjem. Ljubljana: GV založba.	Zakon v knjižni obliki navajamo le, če v besedilu citiramo objavljen komentar.	(Pirc Musar et al., 2006)
Odločba/sodba sodišča	Ustavno sodišče RS. (2014). Odločba št. U-I-70/12 z dne 21. 3. 2014.	Pri navajanju odločbe/sodbe sodišča v seznamu uporabljenih virov ni ležeče zapisanega besedila.	(Ustavno sodišče RS, 2014)
Standard	International Organization for Standardization (ISO). 2016. ISO 15489-1:2016: Information and Documentation - Records Management. Part 1: Concepts and Principles.		(ISO 15489-1:2016)

DRUGE SPLETNE OBJAVE		Pri navedbi letnice oziroma datuma vira v oklepaju nikoli ne navajamo datuma pridobitve vira s spleta, temveč podatek o objavi vira oziroma njegovi zadnji spremembi. Če tega podatka ni, lahko namesto letnice v oklepaju zapišemo kratico »n. d.«, ki pomeni »ni datuma«.	
VRSTA VIRA	**NAVAJANJE V SEZNAMU UPORABLJENIH VIROV**	**POJASNILA**	**CITIRANJE V BESEDILU**
Spletna stran/ podstran organizacije brez leta oziroma datuma objave	Government of the Netherlands (s. d.). About the government. Pridobljeno na https://www.government.nl/government/about-the-government (dostop 5. 1. 2023).	Če gre za podatke o neki organizaciji ali njenem delu, imamo lahko za avtorja kar organizacijo samo. Podatka o letnici objave oziroma zadnji spremembi spletne strani ni, zato uporabimo kratico »s. d.«. Ležeče zapišemo naslov na spletni strani.	(Government of the Netherlands, s. d.)
Spletna stran/ podstran organizacije z navedenim letom objave	Vrhovno sodišče Republike Slovenije [VS RS]. (2020). Pravilnik o hrambi spisov in drugega dokumentarnega gradiva. Pridobljeno na https://www.sodisce.si/mma_bin.php?static_id=2020110511401387 (dostop 5. 3. 2021).	Če gre za podatke o neki organizaciji ali njenem delu, imamo lahko za avtorja kar organizacijo samo. V oklepaju navedemo letnico zadnje spremembe spletne strani, ki je navedena na dnu strani.	(VS RS, 2020)
		Ležeče zapišemo naslov na spletni strani. Če je naziv organizacije dolg in vir v besedilu večkrat citiramo, lahko pri prvem citatu uvedemo kratico, ki jo nato uporabljamo pri vseh nadaljnjih citatih. Kratica mora biti navedena tudi pri nazivu organizacije v seznamu uporabljenih virov.	
Spletna stran/ podstran organizacije z navedenim datumom objave	Ministrstvo za kulturo. (7. 3. 2023). Kultura za prihodnost: serija posvetov o viziji kulturne politike. Pridobljeno na https://www.gov.si/novice/2023-03-07-kultura-za-prihodnost-serija-posvetov-o-viziji-kulturne-politike/ (dostop 9. 3. 2023).	Če gre za podatke o neki organizaciji ali njenem delu, imamo lahko za avtorja kar organizacijo samo. V seznamu uporabljenih virov navedemo točen datum objave; pri citiranju v besedilu pa le letnico. Ležeče zapišemo naslov na spletni strani.	(Ministrstvo za kulturo, 2023)
Video na spletu (npr. YouTube)	International Council on Archives [ICA]. (1. 3. 2022). Artificial Intelligence in Archival Appraisal & Selection Webinar - Day 2 [Video]. Pridobljeno na https://www.youtube.com/watch?v=VOAiLS3CQ_k (dostop 15. 5. 2022).	V oglatem oklepaju za naslovom dodamo pojasnilo, za kakšen vir gre. V seznamu uporabljenih virov navedemo točen datum objave; pri citiranju v besedilu pa le letnico.	(ICA, 2022)
Predstavitev na spletu	Duranti, L. (5. 10. 2015). Archival Diplomatics of Digital Records [Predstavitev]. Pridobljeno na http://www.interpares.org/display_file.cfm?doc=ip1-2_canada_dissemination_ls_duranti_um_2010.pdf (dostop 9. 6. 2021).	V oglatem oklepaju za naslovom dodamo pojasnilo, za kakšen vir gre. V seznamu uporabljenih virov navedemo točen datum objave; pri citiranju v besedilu pa le letnico.	(Duranti, 2015)

ARHIVSKO GRADIVO Naslov dokumenta. (čas nastanka dokumenta). signa- tura in fond ali zbirka, številka tehnične enote, naziv institucije ali arhiva.			
VRSTA VIRA	NAVAJANJE V SEZNAMU UPORABLJENIH VIROV	POJASNILA	CITIRANJE V BESEDILU
Arhivsko gradivo v fizični obliki	Poročilo o sodni stavki. (15. 3. 1923). SI_ZAC/0609 Okrožno sodišče Celje, a. š. 15. Zgodovinski arhiv Celje.	V seznamu uporabljenih virov navedemo točen datum objave; pri citiranju v besedilu pa le letnico.	(Poročilo o sodni stavki, 1923)
Arhivsko gradivo v digitalni obliki (oziroma dostopno v digitalni obliki)	Poročilo o sodni stavki. (15. 3. 1923). SI_ZAC/0609 Okrožno sodišče Celje, a. š. 15, Zgodovinski arhiv Celje. Pridobljeno na https://vac.sjas.gov.si (dostop 15. 2. 2023).	V seznamu uporabljenih virov navedemo točen datum objave; pri citiranju v besedilu pa le letnico.	(Poročilo o sodni stavki, 1923)

ATLANTI
GUIDELINES FOR AUTHORS

1. JOURNAL SCOPE AND CONTENT

ATLANTI is journal with international editorial board published by the International Institute for Archival Science of Trieste and Maribor. The journals are co-published by Alma Mater Europaea – Europaen Center Maribor. They have an international editorial board.

ATLANTI publishes original research, scientific and professional articles and discussions of archival issues and records management. Journal Atlanti has been published since 1991. It is published once a year in two volumes. The issues are thematic.

2. LANGUAGE

Published articles in ATLANTI 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.

3. FORMAT AND THE LENGTH OF CONTRIBUTIONS

Authors use Times New Roman 12p. The text should not be shorter than 8 pages (15.000 characters with spaces) and not exceed 16 pages (30.000 characters with spaces) including tables, pictures and the list of cited sources and references.

4. STRUCTURE OF CONTRIBUTIONS

All articles must have the abstract and key words in English and abstract and key words in national language if text is written in national language of the author.

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.

If the article is written by multiple authors, authors determine the order by themselves.

- **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 must 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. It should be written in Times New Roman 12p. 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.).

- **Reference list** follows the main text and it must include all used sources cited in article. Authors must use APA style.

- **Summary** should contain at least 500 words written in English due to the international presence of Atlanti Journal.

5. 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.

6. 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). Titles of photos are written below the photo.

If graphics are not the result of author's work, a source must be quoted. Pictures should be scanned in an appropriate resolution (at least 300 dpi), saved in .jpg, .tiff or .png format. **Figures and photos must be cited in reference list.**

7. CITATION OF AUTHORS AND REFERENCES

For the citations authors should use APA Style and In-Text citations.

Authors should cite only sources accessible to public.

IN-TEXT CITATION (EXAMPLES):

- In-text references include the **surname of the author(s), year and page number/numbers** separated by a comma.
  Example: … (Carruci, 2006), Carruci (2006) showed that . . .
- For **two authors**, use an ampersand in brackets or and in running text.
  Example: ... (Šauperl & Semlič Rajh, 2013), Šauperl and Semlič Rajh (2013) reported that ...
- For **more than two authors**, cite only the surname of the first author followed by et al. In Referece list all authors must be indicated.
  Example: ... (Carruci et al., 1980), Carruci et al. (1980) believe that ...
- If only the editor of the work is known and no person is named as author, the editor(s) should be indicated in the same manner as for indicating the author.

- For Internet sources, cite known authors as usual. If no author or date is given, use the name of the organisation/web page. Use the year of the last update of web page. If the year of last update in not avaliable, use the abbreviation „n.d." (for „no date"),
  Example: (International Council on Archives, 2001); (Technopedia, n. d.)

- Publications stated as an example are indicated as follows.
  Example: (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.
  Example: (Line, 1979, as cited in Mihalič, 1984)

- 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.
  Example: (Merriam-Webster's, 2003).

- Quotations should be marked with double quotation marks (" ") and page number.
  Example: "The modern librarians have more competencies" (Leight 1996, pp. 4-5).

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. All information should be written in original language. If the original information is in Cyrilic then Author should use Latin in bracket.

Distinguish references to more than one publication by the same author in the same year a, b, c and so on.
Example: ... (Novak, 2002a, 2002b), Novak (2002a, 2002b) presented ...
If the work is still in press, state this in place of the year.

Examples:

Archival sources:

Document title. (time of creation of the document). Signatute and name of fond or collection, container/box number, signature of document (if exsist), Institutions/Archives name.

Paper archival source

Report on the judicial strike (15.3.1923). *SI_ZAC/0609 District Court Celje*, Box. 15, Historical Archives Celje.

Digital archival source

Report on the judicial strike (15.3.1923). SI_ZAC/0609 District Court Celje, Box. 15, Historical Archives Celje. Available at https://vac.sjas.gov.si (accessed on 15.11.2019).

Books:

Surname, the initial of the name. (year). *Title: Subtitle.* City: Publisher.

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 biennnale, 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.

Contributions or chapters in books, encyclopaedias:

Gregory, I. (2008). Using Geographical Information Systems to Explore Space and Time in the Humanities. In M. Greengrass & L. Hughes (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 I. Fras (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 privatization and denationalisation of public housing in the Republic of Slovenia in practice. *International Journal of Urban and Regional Research, 19(3)*, 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:

Protection of Documents and Archives and Archival Institutions Act (ZVDA-GA). (2006, 2014). Official Gazette of RS, (30/06, 51/14).

International Organization for Standardization (ISO). 2016. ISO 15489-1:2016: Information and Documentation - Records Management. Part 1: Concepts and Principles.

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).

Citation of sources accessible on the internet is used logically by the instructions above. It is necessary to add an „Available at" and online link to the source or a doi link followed by the date of access in brackets (accessed 15. 5. 2022).

8. SUBMISSION AND COPYRIGHT

Manuscripts submitted to the publication should be original contributions and should not be under consideration for publication elsewhere at the same time. The author is fully responsible for the content of the article and proofreading. In compliance with the guidelines, formal academic style and scientific article layout should be used. Authors are asked to submit the entire paper which is expected to be grammatically correct and without spelling or typing errors. Texts which will not comply with the guidelines will be returned with notes on corrections.

The editor and technical editor review the suitability of in text citation and reference list according to the guidelines and decide whether the article:

a) is send to Peer-Review or

b) is in need of corrections by Author before sending it to Peer Review.

When published, the author keeps moral copyrights of the article, however, material copyrights are for all times, all cases, unlimited printing and for all media transferred nonexclusively, without time and space limits to the publisher of the review, International Institute for Archival Science of Trieste, and Maribor.

The author also signs a Permission for publishing in the publication Atlanti or Atlanti+.

Articles must be submitted in electronic form via e-mail to the editorial board together with scanned permissions for publishing, signed by all authors.

9. PEER-REVIEWING POLICY:

If the article does not correspond to the publication standards, the editorial board returns it to the author for completion. If the article is not classified as scientific or professional, the editorial board decides on its publishing. If the article is classified as scientific or professional and corresponds to editorial guidelines, it is sent out for the double-blind peer review. Reviewers are chosen by the editorial board.

The reviewers consider the following:

- Content: general interest, innovation …,
- Methodology: suitability of used methods, sampling, hypothesis confirmation or rejection.
- Paper structure,
- Citations and references: citing consistency, references etc…

According to the reviewer's opinion the author corrects or supplements the article.

The anonymity of authors and peer reviewers during the review procedure is guaranteed. Articles are published only if they receive a positive review.

10. TYPOLOGY

The reviewer classifies the articles and decides whether the article:

a) will be published as submitted,

b) needs minor corrections and will be accepted at the editorial board's discretion,

c) major revision of the article and peer re-review is required, or

d) is not suitable for publication.

Based on the reviewer's opinion, the editorial board determines the typology of the article. A typology for managing bibliographies within COBISS is considered.

1.01 Original scientific article

1.02 Review scientific article

1.03 Short scientific paper

1.04 Professional Article

11. FINAL TEXT AND PUBLISHING PREPARATION

Final text must be sent to the editorial board via e-mail in MS Word format, within the deadline set by the editorial office. The editorial board prepares the text for printing. All texts are proof-read. The editorial board has the right to change the form of the paper, however, bigger changes are discussed with the author.

ANNEX 1: EXAMPLES OF CITING SOURCES

The table contains examples of citing sources for easier illustration of citing each type of source in different formats for a contribution in Atlanti+ journals:

- The first column indicates the source type.

  The list of used sources must be placed at the end of the article; the sources must be listed as shown in the second column (titles books/magazines/documents are written in italics - see the individual case)

- Explanations and more important highlights are written in the third column.

- The fourth column shows how each type of source should be cited within the text (e.g. Melik (1995, 15) notes that...; Stoler et al. (2020) claims..., (Vilfan and Žontar, 1973, 154) etc.)

BOOK Surname, first name. (year). Book Title: Subtitle. Place of publishing: Publishing house. Surname, first name. (ed.). (year). Book Title: Subtitle. Place of publishing: Publishing house.		Write the title (and subtitle) of the book in italics. In the case of two or more authors, we add the word „and" before the last author.	
TYPE OF SOURCE	CITATION IN THE LIST OF SORUCES	EXPLANATION	CITATION IN THE TEXT
Book One author	Melik, J. (2011). Osnove prava in pravne države za arhiviste. Ljubljana: Arhiv Republike Slovenije.		(Melik, 1995);
Book Two authors	Vilfan, S. and Žontar, J. (1973). Arhivistika. Arhivski priročniki: zvezek 2. Ljubljana: Arhivsko društvo Slovenije.		(Vilfan and Žontar, 1973)
Book Three or more authors	Stoler, A. L., Gourgouris, S. and Lezra, J. (2020). Thinking with Balibar: A Lexicon of Conceptual Practice. New York: Fordham University Press.	**Three authors:** For the first citation in the text, write down the surnames of all authors, for all subsequent citations only the first author and add "et al." (the international abbreviation for "and others"). **More than three authors:** When citing a source, write down all authors in the list of sources used. When citing in the text, write down the last name of the first author and add „et al.".	(Stoler et al., 2020)
Book With editor(s)	Žontar, J. (ed.). (2000). Pravo, zgodovina, arhivi. 1. Prispevki za zgodovino pravosodja. Ljubljana: Arhiv Republike Slovenije.	In the list of sources, instead of the authors, we indicate the editor(s) and add an explanation in parentheses that they are the editors: „(ed.)". When citing in-text tags, with the remark editors, "ed." is not added.	(Žontar, 2000)
Book Without author/editor	Publication manual of the American Psychological Association (6th ed.). (2010). Washington: American Psychological Association.	In the text, we cite the first few words of the citation in the list of sources used (usually the beginning of the title or the entire title). When quoting in the text, write the title or the beginning of the title in quotation marks.	(Publication manual, 2010
Annual report of an organisation	Vrhovno sodišče Republike Slovenije. (2020). Otvoritev sodnega leta 2020. Ljubljana: Vrhovno sodišče RS.	If it is information about an organization or its work, the author can be just the organization itself.	(Vrhovno sodišče RS, 2020)
Dictionary Large number of authors/editors	Slovar slovenskega knjižnega jezika [SSKJ]. (1994). Ljubljana: DZS.	In the text, we cite the first few words of the citation in the list of sources (usually the beginning of the title or the entire title)	(SSKJ, 1994)
Thesis	Kosi, M. (2016). Izhodišča za invalidom uporabno digitalizirano arhivsko gradivo (Master thesis). Ljubljana: Fakulteta za varnostne vede.		(Kosi, 2016)

ELECTRONIC BOOK Surname, first name. (year). E-Book Title: Subtitle. Place of publishing: Publishing house. Retrieved at http://xxxxxxxxxxxx (accessed date of access). Surname, first name. (year). E-Book Title: Subtitle. Place of publishing: Publishing house. doi:xxxxx/xxxxxxxxxxxx (accessed date of access).		We cite them in the same way as printed books, except that we add a web link or a doi mark after the bibliographic data. The web link and the doi (Digital Object Identifier) must be written in bold, not underlined. Examples of citing sources for different numbers of authors are explained in the examples for books.	
TYPE OF SOURCE	**CITATION IN THE LIST OF SORUCES**	**EXPLANATION**	**CITATION IN THE TEXT**
E-book	Stichelbaut, B. (2015). Forgotten and lost? : 1914-1918 : a guide to the archives : archival research of aerial photographic collections of the western front. Ljubljana: Založba ZRC. Retrieved at http://www.dlib.si/details/URN:NBN:SI:doc-HO-1BAQNR (accessed on15. 2. 2022).	For bibliographic data and phrase „retrieved at" we add a web link.	(Stichelbaut, 2015)
E-book with DOI	Stalla-Stichelbaut, B. (2015). Forgotten and lost? 1914-1918 : a guide to the archives : archival research of aerial photographic collections of the western front. Ljubljana: Založba ZRC. Doi: 10.3986/9789612548315 (accessed on 7. 4. 2022).	After the bibliographic data, we add "doi:" and the appropriate label..	(Stichelbaut, 2015)
Annual report of an organisation in e-form	Vrhovno sodišče Republike Slovenije [VS RS]. (2019). Letno poročilo o poslovanju sodišča za leto 2019. Ljubljana: Vrhovno sodišče Republike Slovenije Retrieved at http://www.sodisce.si/mma_bin.php?static_id=2020042009043956 (accessed on 27. 2. 2020).	If it is information about an organization or its work, the author can be the organization itself. If the name of the organization is long and the source is cited several times in the text, an abbreviation can be introduced in the first citation, which is then used in all subsequent citations. The abbreviation must also be given next to the name of the organization in the list of used resources.	(VS RS, 2019)
E-dictionary or encyclopaedia	Fran: Slovarji Inštituta za slovenski jezik Frana Ramovša ZRC SAZU. (2016). Ljubljana: Inštitut za slovenski jezik Frana Ramovša ZRC SAZU. Retrieved at http://www.fran.si/ (accessed on 2. 2. 2022).	When quoting in the text, write the title or the beginning of the title in in quotation marks.	(Fran, 2016)
E-version of a thesis	Pfajfar, V. (2018). Digitalizacija arhivskega gradiva. Metodologija in standardizacija postopkov (Magistrsko delo). Logatec: Alma Mater ECM. Retrieved at: https://d.cobiss.net/repository/si/files/2013301/106382/Pfajfar_Vanja_md_2018.pdf/terms (accessed on 6. 2. 2023).		(Pfajfar, 2018)

BOOK CHAPTER Surname, first name. (year). Chapter Title: Subtitle. In Initial of editor's name. Surname of the editor (ed.), Title of the book: Subtitle (pgs. first page of chapter - last page of chapter). Place of publishing: Publishing house.		In the list of sources used, the authors, year and title of the chapter are listed first. Then, after the word "In" (it stands for the introductory phrase, to indicate where the chapter is published), we provide information about the book and the pages on which the chapter is published. Write the title (and subtitle) of the book in italics. Examples of citing and citing sources for different numbers of authors are explained in the examples for books.	
TYPE OF SOURCE	CITATION IN THE LIST OF SORUCES	EXPLANATION	CITATION IN THE TEXT
Chapter in a book With editor(s)	Melik, J. (2000). Organizacija rednih sodišč v prvi Jugoslaviji. In J. Žontar (ed.), Pravo-zgodovi-na—arhivi: 1. Prispevki za zgodovino pravosodja (pgs. 173–183). Ljubljana: Arhiv Republike Slovenije.		(Melik, 2000)
Article in conference procee-dings With editor(s)	Semlič Rajh, Z. (2018). Standard ISO 15489-1:2016 in vrednotenje : kaj prinaša novi standard. V A. Škoro Babič (ur.), 6. Simpozij Arhivi v službi človeka - človek v službi arhivov, (pgs. 43–51). Maribor: Alma Mater ECM.		(Semlič Rajh, 2018)

ARTICLE IN ELECTRONIC PROCEEDINGS Surname, first name. (Year). Article title: Subtitle. In Initial of editor's name. Last name of the editor (ed.), Title of the e-collection: Subtitle (pgs. First page of the chapter - last page of the chapter). Place of publishing: Publishing house. Retrieved at http://xxxxxxxxxxxxx (accessed on date of access).		Write the title (and subtitle) of the collection in italics. We cite them in the same way as printed chapters, except that we add a web link or a doi tag after the bibliographic data. The web link and the doi (Digital Object Identifier) must be written in bold, not underlined. Examples of citing sources for different numbers of authors are explained in the examples for books.	
TYPE OF SOURCE	CITATION IN THE LIST OF SORUCES	EXPLANATION	CITATION IN THE TEXT
Contribution in the e-proceedings of the conference with the editor(s); pages of the article in the e-proceedings are indicated	Jelenc, Bogomil. 2017. Elektronsko pisarniško poslovanje, prvi korak k elektronskemu arhiviranju. In N. Gostenčnik (ed.), Tehnični in vsebinski problemi klasičnega in elektronskega arhiviranja. Digitalno in digitalizirano. Arhivsko gradivo včeraj, danes in jutri : zbornik mednarodne konference, Radenci, 5.-7. april 2017, Radenci, April 5-7, 2017 (pgs. 305-316). Maribor: Pokrajinski arhiv Maribor. Retrieved at http://www.pokarh-mb.si/uploaded/datoteke/Radenci/radenci_2017/22_jelenc_2017.pdf (accessed on 15. 9. 2022).	For bibliographic data and phrase "Retrieved at" we add a web link. The link must be written in black font and not underlined. If the pages in e-proceedings are numbered, we list those pages, too.	(Jelenc, 2017)
Contribution in the e-proceedings of the conference no editor; contribution pages in the e- are not listed in the proceedings	Huth, G. (2016). Appraising Digital Records. In Appraisal and Acquisition Strategies: Proceedings of the 10th International Joint Conference on Knowledge Discovery, Knowledge Engineering and Knowledge Management. London: SCITEPRESS. Retrieved at https://dokumen.pub/appraisal-and-acquisition-strategies-9780931828003-0931828007.html (accessed on 24. 10. 2022)	The editor is not listed, so this information is not included in the citation. The pages are not listed in the e-proceedings, so this information is not available.	(Huth, 2016)

ARTICLE IN A PRINTED MAGAZINE/JOURNAL/ DAILY NEWSPAPER Surname, first name. (year/date). Article Title: Subtitles. Title of magazine/journal, year (issue), first page of the article - last page of the article.		In the list of sources, the authors, year and title of the article are listed first. Then we state the title of the magazine/journal, the year, the number and the pages, where the article is published. Write down the title and year of the magazine/journal in italics. For the titles of magazines/ journal in English, we capitalize all words except prepositions and conjunctions. This does not apply to titles of books and articles in English. Examples of citing sources for different numbers of authors are explained in the examples for books.	
TYPE OF SOURCE	CITATION IN THE LIST OF SORUCES	EXPLANATION	CITATION IN THE TEXT
Article in printed journal with the year and the number.	Košir, M. (2002). Arhivistika – pot do samostojne znanstvene discipline. Arhivi, 25(1), 295–301.	Write down the title and year of the journal in italics; write the magazine number in brackets.	(Košir, 2002)
Article in printed journal with the year and without the number.	Žontar, J. (1995). Zgodovina arhivistike na Slovenskem. Arhivi, 18. 13–17.	Write down the title and year of the magazine in italics.	(Žontar, 1995)
Article in printed journal without the year and without the number	Eastwood, T. (2002). Reflections on the Goal of Archival Appraisal in Democratic Societies. Archivaria (54), 59–71.	Write the title of the magazine in italics; write the magazine number in brackets.	(Eastwood, 2002)
Article in daily newspaper	Petrovec, D. (16. 1. 2017). Vrhunska znanost in črn otrok. Dnevnik, 67(12), 14.	In the list of sources, we indicate the exact date of the article; when quoting in the text, we mention only the year	(Petrovec, 2017)
An article in a daily newspaper without an author	Pomisleki glede prodaje NLB. (30. 3. 2017). Dnevnik, 67(74), 3.	In the list of sources, we indicate the exact date of the article; when citing in the text, only the year is mentioned. In the text, we quote the first few words of the citation in the list of sources (usually the beginning of title or full title). When quoting in the text, write the title or the beginning of the title in quotation marks.	(»Pomisleki glede prodaje NLB«, 2017)

ARTICLE IN THE ELECTRONIC VERSION OF THE JOURNAL/DAILY NEWSPAPER Surname, first name. (year/date). Article Title: Subtitles. Title of journal/daily newspaper, year (issue), first page of the article - last page of the article. Retrieved at http://xxxxxxxxxxxx (accessed on date of access). Surname, first name. (year/date). Article Title: Subtitle. Title of magazine/magazine, year (issue), first page of the article - last page of the article. doi:xxxxxx/xxxxxxxxxxxx (accessed on date of access).	We cite them in the same way as articles in printed journals, except that we add a web link or a doi tag after the bibliographic data. The web link and the doi (Digital Object Identifier) must be written in bold, not underlined. Examples of citing sources for different numbers of authors are explained in the examples for books..		
TYPE OF SOURCE	**CITATION IN THE LIST OF SORUCES**	**EXPLANATION**	**CITATION IN THE TEXT**
Article in the electronic version of the journal	Duranti, L. (2010). Concepts and principles for the management of electronic records, or records management theory is archival diplomatics. Records Management Journal, 20(1), 78–95. Retrieved at: http://dx.doi.org/10.1108/09565691 011039852 (accessed on 13. August 2022).	For bibliographic data and phrase „Retrieved at" we add a web link. The link must be written in black font and not underlined. Follow the access date in parentheses for the link. Write the title of the magazine in italics.	(Duranti, 2010)
Article in the electronic version of the journal with DOI	Flynn, S. J. (2001). The Records Continuum Model in Context and its Implications for Archival Practice. Journal of the Society of Arhivists, 22(1), 79–93. Retrieved at: https://doi.org/10.1 080/00379801 20037522 (accessed on 31 July 2022).	After the bibliographic data, we add „doi:" and the appropriate label. (doi – Digital Object Identifier) Write the title of the magazine in italics.	(Flyn, 2001)
Article in the electronic daily newspaper	Suhodolčan, B. (8. 3. 2023). (Pismo Bralca) Sončne elektrarne in cena električne energije. Večer. Retrieved at https://vecer.com/pogledi/pismo-bralca-soncne-elektrarne-in-cena-elektricne-energije-10328522 (accessed on 10. 3. 2023).	In the list of sources, we indicate the exact date of the article; when citing in the text, only the year. Write the address of the online newspaper in italics	(Suhodolčan, 2023)
Article on the online information portal	Širok, M. (6. 3. 2023). EU odločanje o prepovedi prodaje vozil z motorji na notranje izgorevanje preložil na nedoločen čas. MMC RTV Slovenija. Retrieved at https://www.rtvslo.si/evropska-unija/eu-odlocanje-o-prepovedi-prodaje-vozil-z-motorji-na-notranje-zgorevanje-prelozil-na-nedolocen-cas/660104 (accessed on 8.3.2023).	In the list of sources, we indicate the exact date of the article; when citing in the text, only the year is mentioned. We write the address of the information portal in italics, which we state as it is written on the website - do not copy the start of an online connection.	(Širok, 2023)
Article on the online information portal, author indicated by abbreviation	B. V. in K. S. (8. 3. 2023). ZN: Afganistanke najbolj zatirane ženske na svetu. MMC RTV Slovenija. Retrieved at https://www.rtvslo.si/svet/zn-afganistanke-najbolj-zatirane-zenske-na-svetu/660403 (accessed on 9. 3. 2023).	The abbreviation given as the author, is listed and cited in the order in which it is written with the article. In the list of sources, we indicate the exact date of the article; when quoting in the text, we mention only the year.	(B. V. in K. S., 2023)

| **Password in the dictionary, encyclopaedia** on the website | Institut za slovenski jezik ZRC SAZU [Fran]. (2022a). Hibrid. Retrieved at: https://fran.si/iskanje?View=1&Query=hibrid (dostop 20. 1. 2022). Institut za slovenski jezik ZRC SAZU [Fran]. (2022b). Teorija. Retrieved at: https://fran.si/iskanje?FilteredDictionary-Ids=130&View=1&Query=teorija (accessed on 3. 9. 2022). | When citing entries from dictionaries or encyclopaedias, we use the institution that published the dictionary/encyclopaedia as the author, and indicate the year in parentheses. For Internet resources, we use the year of the last website update. If we have several passwords and the same year, separate them with a, b, c. We write the title of the password in italics. | (Fran, 2022a) (Fran, 2022b) |

OFFICIAL AND OTHER SOURCES			
TYPE OF SOURCE	CITATION IN THE LIST OF SORUCES	EXPLANATION	CITATION IN THE TEXT
Law/Act official publication in the Official Gazette of the Republic of Slovenia	Zakon o varstvu dokumentarnega in arhivskega gradiva ter arhivih (ZVDAGA). (2006, 2014). Uradni list RS, (30/06, 51/14).	In the list of sources used, we indicate the original law with all amendments (year and number of the published amendment). When quoting in the text, we write only the year of the original law/act. If we quote the law/act in the text several times, we can also decide to use an abbreviation. Write „Uradni list RS" ("Official Gazette of RS") in italics.	(ZVDAGA, 2006)
Law/Act official publication in the Official Gazette of the Republic of Slovenia with officially revised text and changes	Kazenski zakonik (KZ-1-UPB2). (2012, 2015, 2016). Uradni list RS, (50/12, 54/15, 6/16, 38/16).	In the list of sources used, we indicate the year and number of the publication of the officially revised text and all changes published after this publication (year and number of the published change). When quoting in the text, we write only the year of the officially revised text. If we quote the law/act in the text several times, we can also decide to use an abbreviation. Write „Uradni list RS""("Official Gazette of RS") in italics.	(KZ-1-UPB2, 2012)
Amendments and additions to the law/act official publication in the Official Gazette of the Republic of Slovenia	Zakon o spremembah in dopolnitvah Zakona o varstvu dokumentarnega in arhivskega gradiva ter arhivih (ZVDAGA--A). (2014). Uradni list RS, št. 51/14.	If we want to note in the text when exactly a certain change in the law/act was adopted (e.g. amendment of one of the articles), we must quote and cite exactly this amendment to the law/act.	(ZVDAGA-A, 2014)
Law in book form usually with commentary by the group of authors	Pirc Musar, N., Bien, S., Bogataj, J., Prelesnik, M. in Žaucer, A. (2006). Zakon o varstvu osebnih podatkov (ZVOP-1): S komentarjem (with commentary). Ljubljana: GV založba.	We cite the law/act in book form only if we cite a published commentary in the text.	(Pirc Musar et al., 2006)
Court decision/ sentence	Ustavno sodišče RS. (2014). Odločba št. U-I-70/12 z dne 21. 3. 2014. (The Constitutional Court of the Republic of Slovenia. (2014). Decision no. U-I-70/12 of 21 March 2014.)	When citing a decision/sentence of the court in the list of sources, it is not written in italics texts.	(Ustavno sodišče RS, 2014) (Constitutional court of RS, 2014)
Standard	International Organization for Standardization (ISO). 2016. ISO 15489-1:2016: Information and Documentation - Records Management. Part 1: Concepts and Principles.		(ISO 15489-1:2016)

OTHER ELECTRONIC PUBLICATIONS		When stating the year or the date of the source in parentheses, we never state the date of accessing the source from the Internet, but the information about the publication of the source or its last change. If this information is not available, instead of the year we write the abbreviation „n.d.", which means „no date", in brackets.	
TYPE OF SOURCE	CITATION IN THE LIST OF SORUCES	EXPLANATION	CITATION IN THE TEXT
Website/subpage of the organization without year or date of publication	Government of the Netherlands (s. d.). About the government. Retrieved at https://www.government.nl/government/about-the-government (accessed on 5. 1. 2023).	If it is information about an organization or its work, the author can be the organization itself. If there is no information about the year of publication or the last change of the website, we use the abbreviation "n. d.". The title on the website is written in italics.	(Government of the Netherlands, n. d.)
Website/subpage of the organization with the year of publication indicated	Vrhovno sodišče Republike Slovenije [VS RS]. (2020). Pravilnik o hrambi spisov in drugega dokumentarnega gradiva. Retrieved at https://www.sodisce.si/mma_bin.php?static_id=2020110511401387 (accessed on 5. 3. 2021).	If it is information about an organization or its work, the author can be the organization itself. In parentheses, we indicate the year of the last modification of the website, which is indicated at the bottom of the page. Write down the online title in italics. If the name of the organization is long and the source is cited several times in the text, an abbreviation can be introduced in the first citation, which is then used in all subsequent citations. The abbreviation must also be given next to the name of the organization in the list of used resources.	(VS RS, 2020)
Website/subpage of the organization with the indicated publication date	Ministrstvo za kulturo. (7. 3. 2023). Kultura za prihodnost: serija posvetov o viziji kulturne politike. Retrieved at https://www.gov.si/novice/2023-03-07-kultura-za-prihodnost-serija-posvetov-o-viziji-kulturne-politike/ (accessed on 9. 3. 2023).	If it is information about an organization or its work, the author can be the organization itself. In the list of sources, we indicate the exact date of publication; when citing in the text, only the year is mentioned. Write down the online title in italics.	(Ministrstvo za kulturo, 2023)
Online video (such as. YouTube)	International Council on Archives [ICA]. (1. 3. 2022). Artificial Intelligence in Archival Appraisal & Selection Webinar - Day 2 [Video]. Retrieved at https://www.youtube.com/watch?v=VO-AiLS3CQ_k (accessed on 15. 5. 2022).	We add an explanation of what kind of source it is in square brackets after the title. In the list of sources, we indicate the exact date of the publication; when citing in the text, only the year is mentioned.	(ICA, 2022)
Online presentation	Duranti, L. (5. 10. 2015). Archival Diplomatics of Digital Records [Presentation]. Retrieved at http://www.interpares.org/display_file.cfm?doc=ip1-2_canada_dissemination_ls_duranti_um_2010.pdf (accessed on 9. 6. 2021).	In square brackets after the title, we add an explanation of what kind of source it is. In the list of sources, we indicate the exact date of publication; when citing in the text, only the year is mentioned.	(Duranti, 2015)

ARCHIVAL MATERIALS Title of the document. (time of creation of the document). signature and fund or collection, technical unit number, name of institution or archive.			
TYPE OF SOURCE	CITATION IN THE LIST OF SORUCES	EXPLANATION	CITATION IN THE TEXT
Archival material in physical form	Poročilo o sodni stavki. (15. 3. 1923). SI_ZAC/0609 Okrožno sodišče Celje, a. š. 15. Zgodovinski arhiv Celje.	In the list of sources, we indicate the exact date of publication; when citing in the text, only the year is mentioned	(Poročilo o sodni stavki, 1923)
Archive material in digital format (or available in digital format)	Poročilo o sodni stavki. (15. 3. 1923). SI_ZAC/0609 Okrožno sodišče Celje, a. š. 15, Zgodovinski arhiv Celje. Retrieved at https://vac.sjas.gov.si (accessed on 15. 2. 2023).	In the list of sources, we indicate the exact date of publication; when citing in the text, only the year is mentioned	(Poročilo o sodni stavki, 1923)

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